

DANNI-XY KALIFORNIA

Pilot

Written by

Steven Sherman

Based on the original screenplay

Danni-XY Kalifornia

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WGA # 1983500

Address
Phone Number

FADE IN:

EXT. FOREST-DAY

Moving through a densely wooded area full of life, birds squawk in tree tops, squirrels hop from branches to limbs, rabbits dart over tree trunks and through brambles.

DANNY (V.O.)

Is it nature or is it nurture?

Still moving we emerge from the woods into an open field of tall grass. In the distance a fawn nurses from it's doe.

DANNY (V.O.)

Are we truly a product of our environment?

As we move closer the doe is startled and shoots for the woods in long bounds through the tall grass, it's fawn follows right behind.

DANNY (V.O.)

Or is it a combination of our genetic make up with our environment?

Moving through the field in the distance we see a building. We can't yet make out what it is.

DANNY (V.O.)

And how does gender factor into the outcome? With the first ultra sound a preconceived notion of what will be is already set in place, but a person's gender is a complex interrelationship of dimensions.

Moving closer we see the facility is surrounded by a chain link fence with razor wire on top.

DANNY (V.O.)

First is our body and the experience of it against how society genders bodies, and how others interact with us based on our body.

(MORE)

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

Next is the mind and our deeply held internal sense of self, as male, female, or blend of both, or neither; who we internally know ourselves to be.

Closer still we see the facility is actually a prison standing alone in this open field.

DANNY (V.O.)

And finally there is the presentation. How we express our gender to the world and how society, culture, community, and family perceive it, interact with it, and try to shape it.

We stop outside the fence overlooking the exercise yard.

EXT. PRISON EXERCISE YARD-DAY

This could be a scene from Prison Break. The convicts mingle in groups. The yard is segregated by skin color but not exclusively. Black, white, brown, you name it, it's scary and it's milling around the yard.

DANNY (V.O.)

Each of these dimensions can vary across a range of possibilities. A person's comfort in their gender is directly related to the degree to which these dimensions feel in harmony.

INT. PRISON BLOCK-NIGHT

A typical cell block at lights out. Almost quiet enough to hear a pin drop but for a very faint muffled sound.

We move toward the sounds point of origin. A cell on the second level. As we move closer we make out the sound of flesh slapping flesh.

INT. CELL-NIGHT

A WHITE BOY is face down on the bottom bunk, he has a sock in his mouth, his arms pinned behind his back. A DARK HAired MAN with chest tatoos drives his hips into the white boys ass fucking him hard. Tears run down the White Boy's effeminate face.

FOCUS ON WHITE BOY'S EYES

He has piercing blue eyes, the kind that sparkle and make you do a double take, except for right now. Right now that sparkle is nowhere to be found. His piercing blue eyes are drained and vacant.

MOVING INTO WHITE BOY'S BLANK STARE

FADE TO BLACK.

FADE TO LIGHT.

OVER SCREEN 1985

EXT. BACKYARD-DAY

A stockade fence surrounds an in ground pool. DANNY PETERSON (11) blue eyes, stick skinny, sits on the pool steps, he holds a Ken doll. KIMBERLY EVANS (10) pretty face, dark complexion holds a Barbie doll.

In her best Barbie voice.

KIMBERLY

The Johnsons are coming over for dinner tonight, so don't be late.

DANNY

How come I never get to be Barbie?

KIMBERLY

Because you're a boy, silly.

SARA PETERSON(32)long bodied beauty, lays face down on a lounge chair. Sara's bikini top hangs open in back. LARRY NICHOLS (48) balding, hairy round belly mixes drinks at the cabana bar.

Larry's boys, TOMMY(11) and BOBBY (9) play rough house football in the pool with red haired BILLY BIERMANN (11) the biggest of the boys.

EXT. PINE BUSH DINER-DAY

JOHN PETERSON (36)clean cut in a Town of Crawford police officer uniform sits at the luncheon counter. GREG MAZLIK(40)a thick body bull with a crew cut in a New York State Corrections uniform.

MAZLIK

You should've taken the test with me. I'm telling you the pays good and the benefits even better.

John takes a sip of iced tea and shakes his head.

JOHN

No way, Sara hates being this far upstate as it is.

MAZLIK

Yeah well, Sara's a good woman, but marriage?

Greg holds up his drink in a salute.

MAZLIK (CONT'D)

You got me there. Third time was definitely not the charm.

JOHN

I tried to warn you about Sheryl.

MAZLIK

What can I say? I'm a glutton for punishment.

John's radio squawks.

DISPATCHER (FILTERED)

Dispatch, Unit 23, respond to a noise disturbance at 42 Maple Street.

John grabs the radio and keys the mike.

JOHN

10-4 Dispatch, Unit 23 responding.

John gets up and tosses money on the counter.

JOHN (CONT'D)

Duty calls. Take care Greg.

MAZLIK

You too John.

EXT. NICHOL'S RESIDENCE-DAY

John pulls into the driveway of a neatly groomed split ranch and gets out. Music emanates from behind the house. John walks along the side walk toward the stockade fence.

EXT. BACKYARD GATE-DAY

John stands outside the gate for an instant and listens to the sound of water splashing and kids screaming. He opens the gate and steps into the backyard

POOL PATIO

A the half eaten birthday cake melts on a pool side table. John walks to the veranda and dials down the volume on the stereo. Sara turns to look.

John quick glances Larry by the cabana.

JOHN

Hey Larry.

LARRY

Hey John.

Sara sits up and ties her top. A half smoked joint sits in an ashtray by Sara's lounge. Sara picks up the joint and relights.

JOHN

Seriously Sara?

SARA

It's a birthday party, relax.

JOHN

Yeah well the neighbor just called about the noise.

John sees Danny with the Barbie. He points to Danny

JOHN (CONT'D)

We talked about this.

SARA

He's just being a good host.

JOHN

It has to stop.

BILLY (O.S.)

Kill the carrier!

The sound of a ball slaps on water.

BOBBY (O.S.)
ATTACK!

TOMMY (O.S.)
AARRGGHH!

Sara and John turn to the pool. The football is at Danny's knees. The three boys converge on Danny and drag him into the pool.

Billy shoves Danny underwater as Tommy and Bobby pounce and dog pile on like football players.

JOHN
Hey! Get off of him!

Danny struggles under the boys.

LARRY
Tommy! Bobby! Out of the pool!

The Boys ignore John and Larry. Danny kicks and struggles under the boys. John runs to the pool.

JOHN
Get off!

Danny's struggle weakens. John descends the steps. He grabs Billy by the hair and pulls him from the pile.

John shoves Tommy away. Bobby swims away. Larry points at his boys.

LARRY
What the hell is wrong with you
two? Get in the house! Now!

John pulls Danny to the surface and lays him down on the cement.

He opens Danny's mouth and pumps his chest. Sara rushes over. Water finally erupts.

SARA
Oh thank God.

John sits his son upright. He shoots a look at Sara.

EXT. PETERSON HOUSE-LATE DAY

A small flat ranch sits on an equally small lot. The old clapper board siding is in need of paint and repair. The landscaping is scant and shrubbery.

INT. PETERSON KITCHEN-SAME

Meager furnishings take up space. John sits at a table in a white T-shirt. He forks a chunk of meatloaf into his mouth.

Sara sits on the opposite side of the table. Danny in between plays with his food.

John snatches his beer and washes down the meatloaf.

JOHN

Had lunch with Greg today.

Sara half hearted.

SARA

How's he doing?

JOHN

Good, says the State job was the best move he could have made.

Sara turns to Danny.

SARA

Did you have fun at your birthday party honey?

DANNY

Yeah. Except for when everybody jumped on me.

Danny looks at his mother.

DANNY (CONT'D)

Why did they do that Mom?

JOHN

Because you play with dolls and they think you're a sissy.

SARA

Stop it John.

JOHN

No, it's time he heard the truth.
(to Danny)

(MORE)

JOHN (CONT'D)

You're a boy God damn it, act like one!

DANNY

What if I don't feel like a boy?

John slaps Danny across the face.

SARA

John!

Danny looks at his father as he holds back tears.

JOHN

Say it again!

DANNY

(voice cracking)
I don't feel like a boy.

John slaps Danny again.

JOHN

Go to your room!

Danny darts away from the kitchen table.

SARA

What the hell is wrong with you?

JOHN

He needs to know this is serious.

INT. DANNY'S ROOM-NIGHT

Danny runs to his bed. He lays face down and cries.

SARA (O.S.)

That's not how to show him!

JOHN (O.S.)

Well it's got to stop.

SARA (O.S.)

Why, because you're embarrassed?

JOHN (O.S.)

Because what I just gave him is nothing compared to what he's going to get if he doesn't.

Danny gets off his bed and goes to the mirror. He stares at his reflection.

INT. PETERSON BEDROOM-LATER

John places his police revolver in the gun safe. He has several other guns in the safe. He slips out of his T-shirt. Sara comes out of the bathroom in a robe.

SARA
Give him some time, he'll come around.

John turns, they hug.

JOHN
I'm sorry. He just scared me today that's all.

DISSOLVE TO:

OVER SCREEN 1989

INT. CAR-DAY

Sara drives. Danny sits in the passenger seat. He is taller yet still skinny and androgynous in appearance, he wears his hair pixie cut.

Sara pulls the late model ford to a stop in front of

PINE BUSH MIDDLE SCHOOL

Danny gets out. He wears a Bowie T shirt and low rise jeans. He turns to the passenger window.

DANNY
Thanks Mom.

SARA
See ya later.

INT. CLASSROOM-DAY

MS. ROGLIERI(22) stands in front of the class. Her name is written on the board. The din of the room reaches peek.

MS. ROGLIERI
May I have your attention please.
ATTENTION PLEASE!

She folds her arms across her chest and waits. The room quiets.

MS. ROGLIERI (CONT'D)
Mrs. Valenzia is out today. My name is Ms. Roglieri. Please open your text books to page 97.

She erases her name and writes.

MS. ROGLIERI (CONT'D)
Articles of the Federation and the Federalist papers.

The classroom door opens. Danny steps in. Roglieri glances over.

MS. ROGLIERI (CONT'D)
You're late Miss?

The class bursts out in laughter. Danny's face flushes as he hands her his late slip. She glances at the slip.

MS. ROGLIERI (CONT'D)
Oh? My bad.

With an awkward grin.

MS. ROGLIERI (CONT'D)
Take a seat Danny.

Billy sticks his foot out as Danny passes by. Danny nose dives, his books fly. The class laughs.

Roglieri turns as Danny gathers his books.

MS. ROGLIERI (CONT'D)
Strike two Mr. Peterson.

Danny looks sheepishly at Kimberly as he takes his seat.

INT. HALLWAY-AFTER CLASS

Kimberly and Danny walk among the students bustling the hall. Kimberly is beginning to take a womanly shape. Billy buzzes up from behind. He gooses Danny's ass. Danny jumps. Billy mocks.

BILLY
Excuse me, Miss.

KIMBERLY
Asshole!

Billy flips her the finger.

KIMBERLY (CONT'D)

Such a loser. Guarantee you in ten years he'll still be in Podunk Bush reliving his glory days .

DANNY

Where do you think we'll be?

KIMBERLY

I don't know. Hopefully anywhere but here.

DANNY

Let's hope.

Danny breaks off.

DANNY (CONT'D)

Save me a seat.

KIMBERLY

Always.

Danny walks into the

MEN'S ROOM

Danny stands in front of a urinal. Billy saunters in followed by two other BOYS.

BILLY

This is the men's room Freak.

Danny looks over his shoulder. Billy and the Boys stand behind him.

BILLY (CONT'D)

Since when do girls don't piss standing up.

Billy grabs Danny by the collar. He drags Danny into a toilet stall.

BILLY (CONT'D)

You're supposed to be copping a squat next door.

The two Boys watch and laugh. Billy shoves Danny's head into the toilet.

Danny's head hits the porcelain bowl. Billy flushes.

BILLY (CONT'D)
Next time use the ladies room.

Billy and his cronies laugh as they leave. Danny's head spins as he sits on the floor.

INT. PINE BUSH POLICE STATION-DAY

A small office space. The receiving area at the front is separated by a railing from the two desks in back. John sits behind one of the desks and works on a report.

The phone rings.

JOHN
Town of Crawford police.

A beat.

JOHN (CONT'D)
I'll be right there.

INT. NURSES OFFICE -DAY

School nurse, DEBBIE PARKER(45)Milfy good looks, sits at her desk. Danny holds an ice pack to his head. A soft Knock. Debbie looks up. John stands at the door. She gets up and meets him with a concern look.

In a whisper.

DEBBIE
He said he slipped in the bathroom
and hit his head.

JOHN
Is that what happened?

DEBBIE
That's all he would say. I wrote it
up as an accident. He was pretty
light-headed. You might want to get
an X-ray.

JOHN
Thanks Debbie.

John looks at his son.

JOHN (CONT'D)
You okay?

DANNY

I think so.

Danny gets to his feet. John puts his arm around his son's shoulder.

JOHN

Let's get you some X-rays.

INT/EXT. POLICE CRUISER-DAY

John is at the wheel. Danny sits quietly, ice pack to his head.

JOHN

Unit 23 dispatch, 10-7b copy.

DISPATCHER (FILTERED)

Copy 23.

John glances at Danny.

JOHN

What happened?

DANNY

I hit my head.

JOHN

I can see that.

A beat.

JOHN (CONT'D)

You want to talk about it?

Danny stares silently ahead.

JOHN (CONT'D)

He's just going to keep doing it
until you do something about it.

(he looks at his son)

Aren't you pissed off?

Danny looks out the side window. John's voice rises.

JOHN (CONT'D)

Don't you want him to stop? Haven't
you been humiliated enough?

DANNY

Of course I have!

JOHN
Then do something about it!

He finally turns to his father.

DANNY
I'm scared! Okay?

A beat.

JOHN
I know you're scared Danny. It's okay to be but you have to stand up for yourself. It's the only way to make him stop.

EXT. FARM HOUSE-NIGHT

A late 19th century colonial sits on a nicely landscaped and manicured lawn. The house displays the care and charm of it's origins.

INT. FARM HOUSE KITCHEN-NIGHT

EDWARD NED BIERMANN (44) barrel chested, backwoods thinker with upstate status, observes his son JACOB BIERMANN(17)round faced and bodied, shovel food into his mouth at break neck speed.

Billy sits across from his brother.

NED
Jake!

Jacob looks up.

NED (CONT'D)
Slow down boy.

ROSEMARIE BIERMANN (41) a handsome full bodied woman sits opposite her husband at the Hunts country table.

ROSEMARIE
Let him eat, Ned.

Jacob goes back to shoveling.

NED
He's pushing two twenty five. He keeps going up he's gonna lose his edge.

With a mouthful of food.

JAKE

I had three and a half sacks
against Valley central last week.

NED

Should have been five, and you lost
23-17.

Billy laughs.

ROSEMARIE

What happened at school today?

Billy looks at his Mother.

ROSEMARIE (CONT'D)

I got a call from Principle
Carmichael. He said you shoved
Danny Peterson?

BILLY

Nothing happened.

ROSEMARIE

He said something happened in the
boys room.

NED

Like what?

ROSEMARIE

He didn't say. Carmichael was
concerned. Danny hit his head, his
father had to pick him up at
school.

NED

Kid's a sissy.

BILLY

He was lurking around the bathroom,
I told him to get lost.

Ned takes a long slug from a can of Bud. Plops the bud on the
table.

NED

Hangs around with that blackie
don't he?

BILLY

Kim Evans. She's mulatto, her
daddy's white.

Ned picks up his fork and shakes his head.

NED

Even worse.

He points the fork at his sons

NED (CONT'D)

Mind my words. The whole god dam
country's falling into the shitter
and that's the reason why right
there.

Ned stabs a piece of meat pops it in his mouth and chews.

INT. PETERSON KITCHEN-DAY

At the dinner table. Danny swishes the food on his plate.
John takes a long pull of beer.

Bothered.

SARA

They should have done something.

JOHN

Like what?

SARA

They could start by suspending
Billy.

JOHN

How are they going to suspend
anyone if he won't say who did it?

SARA

My son is being bullied at school.
The school should do something
about it.

JOHN

It's small town politics Sara. You
go down that road you'll alienate
the whole town.

SARA

I don't care about the town. I care
about my son!

Danny gets up.

JOHN
Where you going?

DANNY
To my room.

SARA
You haven't finished your dinner.

DANNY
I'm not hungry.

Danny leaves.

EXT. EVANS HOUSE BACK YARD-DAY

Danny and Kimberly sit on the swing set holding cards. The boredom in the air is thick.

Kimberly's brother Michael (12) sits at the top of the slide overlooking Kimberly.

KIMBERLY
Got any sevens?

Danny rolls his eyes and hands her two cards.

DANNY
Got any kings?

KIMBERLY
Go fish.

MICHAEL
You do too have kings!

KIMBERLY
I do not.

MICHAEL
Kimberly's a cheater. Kimberly's a cheater.

Danny gives her a look.

KIMBERLY
I don't have any kings.

MICHAEL
Yes you do!

KIMBERLY
Shut up Michael!

MICHAEL
Make me cheater dog!

Kimberly throws down her cards.

KIMBERLY
Let's get out of here.

EXT. OLD HAY FIELD-DAY

Kimberly and Danny walk along the rutted hay wagon tracks. An old hay barn sits by itself in the distance.

DANNY
We should have brought the cards.

KIMBERLY
I have something better.

Kimberly removes a half crushed pack of Lucky Strikes from her pocket.

DANNY
Where'd you get those?

KIMBERLY
My dad's office desk.

A playful smile. Danny studies Kimberly's face.

KIMBERLY (CONT'D)
What?

DANNY
How come life never gets you down?

KIMBERLY
That's not true. It does sometimes.

DANNY
I never see you that way.

KIMBERLY
I don't let anybody see it, that's why.

Off Danny's curious look.

KIMBERLY (CONT'D)

My mom says, what you show to the world, is what it will give you in return. I just want to be happy, don't you?

DANNY

Yeah. I guess so?

INT. FARM HOUSE ATTIC-DAY

Exposed hand hewn beams and pegged joints. Billy and Tommy mill around the dust covered trunks and old furniture. Billy has three inches and twenty pounds on Tommy.

TOMMY

Are you sure it's up here?

BILLY

My dad kept all my grand fathers baseball stuff. Just keep looking.

Tommy opens an old trunk and rummages through. He picks up an old photo and wipes off the dust.

Four men in robes with crosses on the heart lean against a 1940 Ford coupe. They glare out at Tommy.

TOMMY

Who is this?

Tommy holds up the photo.

BILLY

That's my grand father on the right.

TOMMY

You're dad's in the Klu Klux Klan?

BILLY

No dumb ass. My grand father was. Some kind of Grand Imperial shit or something. That's ancient history. Keep looking, that glove's up here somewhere.

Tommy flips the photo over. On the back we see names. Nate Biermann, Axel, Butch and Buster Nerovic 1949. Tommy tosses the photo back in the trunk. He digs some more.

TOMMY

Wow! Cool!

Tommy holds up a corn cob pipe. He puts it in his mouth and make believe puffs.

BILLY
Gimme that.

Billy shoves the pipe in his pocket and heads for the stairs.

TOMMY
Where you going?

BILLY
To get high.

TOMMY
What about the glove?

BILLY
Fuck the glove.

Tommy follows Billy.

INT. OLD HAY BARN-DAY

Danny and Kim sit on the dirt floor facing each other. Kim puffs on a Lucky trying not to inhale and still look cool. She lets out the smoke and coughs.

KIMBERLY
It's good.

She hands it to Danny.

Danny takes a puff, coughs wildly and drops the cigarette in his lap. They both slap the cigarette out.

DANNY
That is god awful!

Danny laughs.

Suddenly the barn doors open. Billy and Tommy stand in the door.

BILLY
Look Tommy it's the two queens.

KIMBERLY
Get out of here Billy!

BILLY
Who's gonna make me?

Danny stands up.

DANNY
Just leave us alone we aren't
bothering you.

Billy moves to Danny.

BILLY
Everything about you bothers me.

Billy shoves Danny to the floor.

BILLY (CONT'D)
Get her out of here!

Tommy takes Kim by the arm.

TOMMY
Come on Kim.

Kim pulls away.

KIMBERLY
No! Leave him alone!

Billy turns to Tommy and Kim with wild eyes.

BILLY
Get her out of here Tommy!

Tommy drags Kim out of the barn and slams the door shut.
Billy turns to Danny. He stands over him for a second, then
he extends his hand.

Off Danny's confusion.

BILLY (CONT'D)
You just gonna sit there?

Billy helps Danny to his feet. Billy picks up the crushed
pack of Lucky Strikes. He puts one in his mouth and lights
it.

He takes a puff and hands it to Danny.

Danny hesitates, takes a puff and coughs. Billy laughs.

BILLY (CONT'D)
If you want to smoke I got stuff
way better than this.

Billy takes out the Cob pipe and a nickel bag. Danny watches
as Billy packs the pipe.

DANNY
I should go.

BILLY
I bet you never smoked before.

DANNY
My mom smokes.

BILLY
Yeah? That's cool. What about your
dad?

DANNY
No way. He doesn't like my mom
smoking either.

Billy lights the pipe. He takes a long pull and holds it in.
As he let's out the smoke.

BILLY
He ever bust her for it?

DANNY
No.

Billy hands Danny the pipe.

BILLY
Take a hit and try to hold it in
your lungs for a few seconds.

He takes a hit and coughs out smoke.

BILLY (CONT'D)
Try it again.

Danny does a second hit a little better this time.

BILLY (CONT'D)
Now you got it. One more.

Danny takes a long pull and holds it. He hands the pipe to
Billy.

Danny lets out the smoke.

EXT. OLD HAY FIELD-DAY

Tommy struggles with Kimberly. He drags her by the arm.
Kimberly is worked up.

KIMBERLY
Let go of me!

TOMMY
Listen to me!

KIMBERLY
No!

TOMMY
I'm trying to help you!

KIMBERLY
I'm going back.

Tommy grabs her by the shoulders. She looks at him.

TOMMY
Billy's family is Klan.

KIMBERLY
Bullshit.

TOMMY
It's true.

KIMBERLY
How do you know?

TOMMY
I found a picture of his
grandfather. He was in a white
robe with a cross on it. When I
asked Billy he said his grandfather
was some kind of Imperial
something. They're Klan, Kim.

KIMBERLY
Then we need to go back and help
Danny.

TOMMY
No, you need to stay away.

INT. OLD HAY BARN-MINUTES LATER

Danny sways, his eyes are red. He rolls his head and takes a
breath.

DANNY
I feel...

BILLY
Totally buzzed right? Let's sit
down.

Danny's knees buckle as he wobbles to the stack of hay bales.
Billy sits next to Danny.

DANNY
I feel weird. I should go home.

BILLY
You're too stoned to go home.

Danny finally focuses on Billy.

DANNY
You shoved my head in a toilet.

BILLY
I know, I'm sorry.

DANNY
Why do you hate me?

BILLY
I don't hate you. I want us to be
friends. We should get to know each
other better.

Danny focuses.

DANNY
I should go.

He gets up.

BILLY
Come on now, where you gonna go?

Billy pulls him back. Danny falls back to the bale. Billy
slides his body in front of Danny's. He leans in and kisses
Danny. Danny struggles under Billy.

DANNY
Hey! Get off me!

Billy over powers him. He pins Danny down. Billy fondles
Danny. Danny kicks and struggles.

DANNY (CONT'D)
Get off! Get off!

INT. OLD HAY BARN-LATER

Danny lays half naked on the hay bales. His clothes are torn, his eyes are distant and blank. Billy buttons his Levi's and fixes his shirt.

BILLY

You tell anybody what happened here
and I swear I'll kill you. You
hear, you say one word and you're
dead.

Billy dashes out of the barn. Danny lays on the bales and cries.

INT. PETERSON HOUSE BATHROOM-DAY

Danny is in the shower, his body is red and scratched from the hay bales. He soaps his body, his tears blend in with the shower water.

DISSOLVE TO:

OVER SCREEN 1992

EXT. FOOTBALL FIELD-NIGHT

On the core board: Visitor 17 Home 13 with forty-eight seconds left in the fourth.

Billy is at wide right. Tommy at Half back. The quarterback calls out numbers. The ball snaps. Tommy up the middle play action. Billy runs a quick route and separates his coverage.

Billy makes the catch in motion.

INTERCUT WITH GRANDSTAND-SAME

The crowd roars. Ned and Rosemarie spring to their feet. Billy gains five more yards before he is dragged down by two defenders at the forty five yard line.

ANNOUNCER (V.O. FILTERED)

First down Pine Bush. Number eighty-three, Biermann. Pine Bush calls a time out. Twenty six seconds left on the clock.

EXT. FOOTBALL FIELD SIDELINE

MADISON PARKER (18) head cheerleader and major head turner, does a back hand spring and lands in a split. She pops to her feet in front of the crowd.

MADISON

You can beat the bush but you can't
beat the Bushmen!

She turns to her cheer squad.

MADISON (CONT'D)

LET'S GO!

CHEER SQUAD

PINE BUSH!

MADISON

LET'S GO!

CHEER SQUAD

PINE BUSH!

The grandstand crowd chants along.

EXT. FOOTBALL FEILD-NIGHT

In the huddle.

QUARTERBACK

Rooster tail red on three.

The QB claps his hands, the players line up.

The ball snaps. Billy shoves back the defender then sprints for the side line.

The QB fakes the handoff to Tommy and bootlegs left. Tommy throws a block and saves the play. The QB unloads.

Billy barrels up the side line. He turns his head, the ball is just over his shoulder.

He grabs it with both hands and hauls it in.

INTERCUT WITH GRANDSTAND

The crowd on it's feet cheers with Ned and Rosemarie. Billy flies up the side line into the end zone.

ANNOUNCER (V.O. FILTERED)
 Touch Down! Pine Bush! Biiillly
 Biermann!

The crowd roars.

INT. LOCKER ROOM-AFTER GAME

The mood is festive. Tommy and Billy half dressed, throw high fives to the team. COACH ATKINS (48) a large man in a Pine Bush football windbreaker stands in the doorway.

COACH ATKINS
 All right listen up! Good game tonight. Tight execution, everyone did their jobs and did them well. We're at Valley Central on Thursday. I want to see the offense on Tuesday. We're going over some new plays.

He looks at Billy.

COACH ATKINS (CONT'D)
 Also of note. We have a nominee for all county wide receiver among us.

A whistle from the crowd. Tommy high fives Billy.

COACH ATKINS (CONT'D)
 Okay that's it.

The buzz starts up again.

COACH ATKINS (CONT'D)
 Biermann. My office.

BILLY
 Sure thing.

INT. ATKINS OFFICE

Atkins sits at his desk. Ned leans against a file cabinet. A Man in a sports jacket stands in front of the desk. Billy enters.

BILLY
 You wanted to see me Coach?

COACH ATKINSON
 Billy, this is Jim Pendleton. He's a scout for Marist.

PENDELTON
Great game tonight.

They shake.

BILLY
Thank you.

PENDELTON
You're father asked me to take a
look at you. I liked what I saw.

BILLY
Thanks.

PENDELTON
I know you have colleges to shop.
We'd like you to take a look at
Marist. The Red Foxes have a top
notch program.

Billy looks at his father.

NED
We'll keep it in mind.

PENDELTON
That's all we're asking.

PENDELTON (CONT'D)
Good to see you Ned.

NED
You too Jim.

Pendelton walks out.

EXT. PINE BUSH HIGH SCHOOL-DAY.

Sun shines over the huge front lawn. Students are scattered
about the lawn and sidewalk. A large banner on the school
building reads.

HOME COMING DANCE TICKETS HERE

Beneath the banner. Madison and JOSIE FLOREZ (18) Saucy
Latina, in cheer uniform, sells tickets with two other cheer
girls.

Tommy and Billy wear Bushman football jerseys and stand in
line.

BILLY

Hey Maddie, last chance to go with
an all county receiver.

Casual indifference.

MADISON

I date men, not boys.

BILLY

Like your college man?

Billy elbows Tommy.

BILLY (CONT'D)

Two shots of Cuervo and he paints
his loafers puke green.

Tommy mock vomits. One of the cheer girls giggles.

MADISON

Like I said, I prefer men.

Danny and Kimberly walk past the ticket line.

Danny's androgynous looks lean towards feminine. He does his
best to harden it in a leather jacket over a Guns and Roses T-
shirt.

Kimberly, a head turner even without makeup, hides her curves
in a loose fit Madonna sweater.

DANNY

You know it's not my thing.

KIMBERLY

I'm not going alone.

DANNY

Then go with Tommy.

KIMBERLY

Tommy only wants one thing.

DANNY

Yeah and you love it.

KIMBERLY

Trust me it gets old fast.

As they pass.

TOMMY

Kim, I bought us tickets. Are we going or not?

KIMBERLY

We're not.

TOMMY

What am I supposed to do with these?

KIMBERLY

Take your boyfriend.

Madison with an wicked smile.

MADISON

I bet that smells like team spirit.

INT. HIGH SCHOOL HALLWAY-DAY

Danny works the combination on his locker. A gaggle of girls whisper and gawk at Danny as they skirt by. Tommy approaches Danny, followed by Billy and two other boys in jerseys.

BILLY

Hey freak!

Billy stands five inches taller and sixty pounds thicker.

BILLY (CONT'D)

I'm talking to you, Queer!

The boys laugh. A crowd of students gather. Danny turns.

TOMMY

What have you been telling Kim?

DANNY

I didn't tell her anything.

TOMMY

Then why won't she go to the dance with me?

DANNY

Why don't you ask her?

BILLY

What the hell are you anyway Peterson?

DANNY
What do you care?

BILLY
I don't like faggots.

DANNY
That's not what your mother said.

Billy pushes Danny against the lockers. Madison watches.
Kimberly rushes over.

KIMBERLY
What's your problem Biermann?

He turns. Kim locks eyes with Billy.

KIMBERLY (CONT'D)
You're nothing but white trash in a
football jersey. You'll be pumping
gas at the Sunoco before you even
know it.

Billy hesitates.

KIMBERLY (CONT'D)
(mocking)
What's the matter, too stupid for a
comeback.

Madison laughs. Billy's face reddens. He punches Danny in the
face.

BILLY
There's your comeback?

Billy's cronies laugh and walk away. Tommy looks at Kim with
a sorry expression then follows. The crowd disperses.

Madison watches Kimberly and Danny for an instant then walks
away.

KIMBERLY
Danny?

He holds his eye.

DANNY
Just leave me alone.

KIMBERLY
Danny I'm sorry.

DANNY
It's okay just go.

She slowly turns away.

EXT. PETERSON HOUSE-DAY

A school bus stops out front. The door opens, Danny rushes out and into the house.

INT. PETERSON KITCHEN-DAY

He runs past his mother at the sink. He rushes down the hall and into his

BEDROOM

He shuts the door. He sits on the bed and stares at himself in the mirror. His eye is swollen and black.

A knock on the door.

SARA (O.S.)
Danny?

The door slowly opens. Sara peeks around it. She slowly enters and sits beside her son.

SARA (CONT'D)
What happened Honey?

DANNY
Nothing.

SARA
Who did this to you?

He looks at his mother through wet eyes.

DANNY
What difference does it make.
Everyone hates me.

SARA
That's not true.

DANNY
I'm not normal Mom, I try to be but
I'm not. It doesn't matter what I
do everyone thinks I'm a freak.

She hugs her son.

SARA
 You're not a freak. You're just
 growing up.

INT. PETERSON KITCHEN-NIGHT

Sara stands at the sink. John in work uniform paces the floor.

JOHN
 He's got a shiner the size of my
 fist. What happened?

SARA
 He wouldn't tell me.

JOHN
 We both know who did this.

He turns.

SARA
 John don't.

He stops.

SARA (CONT'D)
 It'll make things worse.

He walks out the door.

EXT. BIERMANN'S HARDWARE STORE-NIGHT

The sign over the glass door reads Biermann's Hardware. A Crawford Police cruiser pulls to a sharp stop out front. John gets out and storms into the.

HARDWARE STORE

Ned holds a clip board and takes inventory over his bifocals. The front door bell jingles. Ned turns. John rumbles in.

NED
 Evening John. Can I help you with
 something, or is this official
 business?

JOHN
 Where's your boy?

NED
Which one?

JOHN
Billy.

NED
Billy! Officer Peterson would like
a word with you.

Billy comes out from the storage room.

JOHN
Leave my son alone. You hear me?
You lay a hand on him again and
I'll see to it you go to jail.

NED
Come on now John, why not let the
boys settle their differences?

He turns, face flush with anger. He points at Billy.

JOHN
He's a god damn bully. He touches
my son again he's going to jail.

John walks toward the door.

NED
You're boy had any man in him he'd
have taken a swing by now.
Instead we get rhetoric from deputy
droop along.

John stops at the door and turns. Ned puffs out his chest.

NED (CONT'D)
He's a sissy and everybody in this
town knows it but you.

JOHN
Mark my words Ned.

They stare for a beat. Johns turns.

NED
The apple don't fall far.

He stops. He walks out.

INT. PETERSON HOUSE BEDROOM-NIGHT

Sara sits up in bed. We hear the shower water running.

SARA
He's not going to fight anyone,
especially Billy Biermann.

The sound of the shower stops.

JOHN (O.S.)
It's gone on for too long!

John comes out of the bathroom a towel around his waist.

JOHN (CONT'D)
He needs to put an end to it!

SARA
I'm taking him out of school.

JOHN
What?

SARA
I'm going to home school him.

JOHN
Why?

SARA
I won't let my son be abused, John!

JOHN
For Christ sake, Sara, he needs to
stand up for himself! He needs to
let Billy know he won't take it!

INT. DANNY'S ROOM-NIGHT

Danny lays on his bed and listens.

SARA (O.S.)
This is not about him it's about
you. You want him to prove to you
he's a man.

JOHN (O.S.)
That's just crazy talk.

SARA (O.S.)
 You've always had a problem with
 him. What difference does it make
 what he is, he's our son.

JOHN (O.S.)
 My son is not gay!

SARA (O.S.)
 And what if he is?

JOHN (O.S.)
 He's not and we're not having this
 conversation!

EXT. PARKER HOUSE-NIGHT

Establishing

INT. MADISON'S BEDROOM-NIGHT

Madison in bra and panties, slips into jeans and a tank top.
 She opens her closet, takes out a little black dress and high
 heels.

She puts the dress and heels into a small carry bag, opens
 the window and tosses the bag out.

INT. LIVING ROOM-NIGHT

Debbie and FRED PARKER (50) watch TV. Madison glides down the
 stairs. Her mother looks.

DEBBIE
 Where are you off to?

As she crosses to the front door.

MADISON
 Home coming.

DEBBIE
 I thought the dance was tomorrow
 night?

MADISON
 Tonight's the bonfire.

DEBBIE
 What time will you be home?

She grabs car keys off the hook and turns.

DEBBIE (CONT'D)
I'm just asking.

She looks at her father. His eyes are on the TV. He takes a long pull of beer.

MADISON
I don't know. Late.

DEBBIE
I'll wait up.

She opens the door.

MADISON
Don't bother. I'm sleeping at Josies.

As she goes out.

DEBBIE
Drive careful.

INT. TRAIN CAR-NIGHT

A smattering of peoples heads sway with the movement of the car. Madison and Josie both have carry bags on their laps.

JOSIE
I swear it's the Spanish
Inquisition at my house. Five more
minutes and I'd be wearing thumb
screws.

CONDUCTOR (V.O. FILTERED)
Next stop, Grand Central Station.

MADISON
At least your old man gives a shit.

Madison gets up and goes to the

WATER CLOSET

She strips down to panties, opens the carry bag and slips into the LBD and heels. She touches up her face, adds lip gloss and fluffs her hair.

She pops the door and goes back to Josie.

JOSIE

Damn girl. If you don't find action tonight, I'll do you myself.

Madison rolls her eyes.

MADISON

Move that booty, bitch. We'll be there in five.

Josie gets up and sashays to the water closet.

EXT. NYC SIDE WALK-NIGHT

Madison walks briskly, eyes focused straight ahead. She looks more like a mid twenties fashion model than a high school senior and she knows it.

Josie almost has to run to keep up.

JOSIE

You have to know somebody to get in.

MADISON

I didn't sit on the train for two hours not to get in.

JOSIE

You're not getting in.

MADISON

Watch me.

EXT. LAVO NIGHTCLUB-NIGHT

New York City's finest party crowd waits behind the velvet rope. As Madison approaches the BOUNCER she switches into seduction mode, levels her eyes and struts up.

She whispers into his ear, her fingertips lightly brush his abdomen.

The Bouncer nods and opens the rope. Madison and Josie glide into

LAVO NIGHTCLUB-NIGHT

The place is modern sheik and happening. A who's who of New York City. Players of every venue mix and party.

JOSIE
Isn't that? Jerry Seinfeld?

Madison rolls her eyes and drags Josie to the

BAR

A tuxedo vested BARTENDER saunters over.

MADISON
Two cosmos.

Madison scans the bar. Her eyes meet, NICKY SPAGNOLA (38) pompadour, pinky ring, a new generation mobster. He is surrounded by beautiful women and dangerous men.

Josie follows Madison's gaze. Madison turns back to the bar.

JOSIE
He's handsome, I'll give you that
but he's got his hands full.

MADISON
Don't worry, he'll be over here in
a minute.

JOSIE
You're good but not that good.
Besides, you're playing over your
head.

MADISON
No such thing.

The Bartender returns with drinks.

NICKY (O.S.)
Put it on mine.

Josie turns. Madison smiles but doesn't.

JOSIE
Thank you.

NICKY
You're welcome.

Madison takes a slow deliberate sip of the Cosmo. She turns.

NICKY (CONT'D)
I'm impressed.

MADISON
Of course you are.

NICKY
That must have been some play you
made getting in here.

MADISON
Let's just say, I'll be revisiting
that later.

Nicky smiles and extends a business card.

NICKY
Nicky Spagnola, Spagnola Models.

Madison peruses the card.

NICKY (CONT'D)
You've got the look. The question
is, what do you want do with it?

Salaciously.

MADISON
More like, what do you want to do
with it?

He studies her for a beat.

NICKY
You know what they say about
business and pleasure.

MADISON
No Nicky, tell me, what do they
say?

NICKY
Don't mix.

MADISON
Well then, it's a good thing I
don't listen to what "they say".

Nicky smiles and holds up his drink. They tap glasses.

EXT. HAY FIELD- DAY

Gray skies loom. Danny and Kimberly walk along a hay trail.
The old hay barn sits off in the distance. Danny's eye is
less swollen but still black.

KIMBERLY

I shouldn't have taunted Billy the way I did.

DANNY

It doesn't matter now anyway.

KIMBERLY

What happened?

DANNI

Dad went to Biermann's last night.

Danny's voice tightens.

DANNY

He wants me to fight it out with Billy.

Kimberly puts her arm in his. They walk in silence for a while.

DANNY (CONT'D)

My Mom thinks I'm gay.

KIMBERLY

It doesn't matter what they think.

DANNY

I'm not gay, Kim. I just don't know what I am.

KIMBERLY

You're my best friend, that's all that really matters to me.

DANNY

I just need to get out of this one horse town and start over.

KIMBERLY

Where would you go?

DANNY

I don't know. California maybe.

KIMBERLY

Promise you'll take me with you.

DANNY

I wouldn't leave without you.

Thunder cracks overhead. Danny and Kimberly hold hands as they run to the hay barn.

INT. HAY BARN-DAY

Danny and Kimberly rush inside soaking wet. The sound of rain pelts heavily on the tin roof. Kimberly turns to Danny their eyes meet.

Danny's eyes fall away. Kimberly touches his face their eyes reconnect.

KIMBERLY

You have no reason to be ashamed.
What happened wasn't your fault.

Kimberly takes Danny's hand.

KIMBERLY (CONT'D)

I love you Danny, you know that.

She leads him to the wooden stairs.

HAY LOFT

Danny and Kimberly lay in the loose straw on a blanket and look up at the huge beams that frame the roof.

KIMBERLY

I don't think you're gay.

Danny looks at Kim.

KIMBERLY (CONT'D)

We've been friends since
kindergarten, I think I would know
by now.

DANNY

Then why do I feel like such a
freak?

He looks up at the roof.

KIMBERLY

You're attracted to girls, right?

DANNY

Yes.

KIMBERLY

Are you attracted to me?

Danny turns to Kimberly their eyes meet.

DANNY

For as long as I can remember.

KIMBERLY

So then how can you be gay?

Kimberly moves closer to Danny. Their lips inches apart. Kimberly tilts her head.

KIMBERLY (CONT'D)

Let's find out.

She closes her eyes. Danny and Kimberly kiss soft and lovingly at first. The more they kiss the more the passion between them builds.

LOVE/SEX SCENE

This is Danny's first time but not Kimberly's. It's a gentle and sweet moment for Danny.

Danny on top. Kimberly's arms tighten over Danny's shoulders her eyes widen then shut in pain as he slowly enters her.

KIMBERLY

(gasping)

Easy.

Danny instantly stops. He looks at Kimberly.

DANNY

I'm sorry.

KIMBERLY

It's okay.

She slowly lets out a breath.

KIMBERLY (CONT'D)

You're big.

HAY LOFT AFTER SEX

Danny and Kimberly hold each other in the after glow.

KIMBERLY

That didn't feel any kind of gay to me.

Danny's smile glows bright. He kisses Kimberly again and strokes her hair. Their eyes meet.

DANNY
I love you Kim.

A seasoned smile.

KIMBERLY
Because I was your first?

DANNY
No, because I don't feel like a
freak when I'm with you.

INT. PETERSON HOUSE KITCHEN-DAY

Danny walks into the room. His clothes and hair are still wet. The room is quiet.

DANNY
Mom? Dad?

Danny heads down the

HALLWAY

Danny knocks on his parents' door.

DANNY
Mom? Dad?

He pokes his head in, the room is empty. Danny goes into his

PARENTS BEDROOM

He looks around, uncertain. Danny stands in front of his mother's full length mirror. He strips out of his wet clothes down to underwear. He studies his body. He lightly runs his fingertips over his nipples.

Danny opens his mother's closet and studies her clothes. He picks out a dress and holds it in front of his body. He looks at himself in the mirror.

Danny slips off his underwear and steps into the dress. He assesses himself in the mirror. He stands on his toes as if in high heels. He smiles at himself. He runs his hands over his chest and feels the soft fabric of the dress, his hands slowly run down to his groin. Danny closes his eyes.

A noise gets his attention. Danny turns to find his father standing in the doorway. John and Danny make eye contact.

The disappointment on his father's face is burned into Danny's mind forever.

JOHN
Take that off!

DANNY
Dad, it's not what you think.

JOHN
No. Not another word.

DANNY
I'm not gay.

JOHN
I don't care! Just take it off!

John walks out.

EXT. SHAKE SHACK-DAY

A hot and humid one, Madison stands in the long line of customers.

INT. SHAKE SHACK-DAY

Danny wears an apron over his clothes his eye is a light purple now.

Two GIRLS from school work along side Danny at the service windows. Danny slides two shakes and a sundae through the window.

DANNY
Three sixty-five please.

The sound of a muscle car engine rumbles.

A 1970 442 Oldsmobile glides into the parking lot. Billy gets out, he is sweaty and dirty in a football jersey.

Danny goes to the back of the shack and stacks to-go boxes. He watches Billy from the back.

Billy goes to the order window. The CUTER of the other two girls flirts with him.

CUTE GIRL
Hey Billy. How was practice?

BILLY
Same as always, I crushed it.

INT. BACK OF SHAKE SHACK-DAY

Mr. DELORENZO (50) the owner of the shake shack comes out of his office to find Danny stacking boxes.

MR. DELORENZO
It's busy out front. Go help the girls.

Danny reluctantly goes to a window. Billy sees him. Madison Parker steps up.

BILLY (O.S.)
Hey Dip Shit, how about some service?

Danny looks up at Madison through tortured eyes.

DANNY
What can I get you.

She holds Danny's gaze for few seconds, there's a connection here.

MADISON
A small vanilla twist with chocolate dip, please.

Danny makes the ice cream then dips it. The ice cream falls off the cone into the vat. Mr. Delorenzo steps in.

MR. DELORENZO
For god's sake Danny!

BILLY (O.S.)
Dip Shit can't dip shit. Maybe you should get your Daddy to do it for you.

Billy and the CUTE GIRL chuckle.

MR. DELORENZO
Go do boxes.

Danny goes to the back of the shack. Madison glares at Billy.

MADISON
You're such an asshole.

EXT. SHAKE SHACK-NIGHT

The shack is dark. Danny drags garbage outside. He heaves the bag into the dumpster. Danny heads back inside and is greeted by Billy blocking the rear door.

He freezes. Billy grabs him by the collar and drags him behind the dumpster. He shoves Danny against it.

BILLY

What's the matter faggot, can't
fight your own battles?

Billy pushes him to his knees. He unbuckles his belt. Danny skitters away. Billy grabs his collar and shoves him against the dumpster.

BILLY (CONT'D)

This is what you get for being a
little bitch.

He looks up at Billy through tears. Billy unbuttons his jeans.

BILLY (CONT'D)

Do it faggot.

Danny calms himself. He moves closer.

BILLY (CONT'D)

That's better Danny boy. Just like
we did at the hay barn.

Billy smiles and closes his eyes. Danny punches Billy in the groin as hard as he can. Billy wails in pain.

Mr. Delorenzo comes out the back door.

MR. DELORENZO

Hey! What's going on back here!

Billy staggers away to the woods behind the dumpster. Danny is on his knees his body trembles. He looks at Mr. Delorenzo through tears.

MR. DELORENZO (CONT'D)

Danny?

INT. DANNY'S ROOM-SAME NIGHT

Danny sits on his bed. He holds himself and rocks. A snub nose revolver hangs in his hand. He stares at it and cries.

He puts the gun to his temple. He looks straight ahead and sees his reflection in the mirror. He stares at himself.

CUT TO:

INT. PETERSON HOUSE-DAY

John is dressed for work. He opens the gun safe and removes his service revolver. He stops and stares into the safe. A hand gun is missing from it's rack.

JOHN

Sara!

INT. HIGH SCHOOL HALLWAY-DAY

Danny faces his locker. He has a hand inside. Billy rumbles up to him from behind with his cronies.

BILLY

Turn around freak.

Danny's voice is a whisper.

DANNY

Go away.

Billy grabs Danny. Danny turns, a snub nose revolver points at Billy. Billy's cronies jump back.

Danny's voice trembles.

DANNY (CONT'D)

Stay away from me.

Billy's stares menacingly at Danny as he takes a step back.

BILLY

You're dead Peterson.

A crowd of students gather. Danny's hand trembles. A TEACHER sticks his head out of a classroom.

TEACHER

Hey, break it up! Get to class!

Danny's eyes shift. Billy rushes Danny. The gun goes off. Billy crumbles to floor. He holds his leg and wails.

DISSOLVE TO:

INT. HOSPITAL-DAY

Billy's knee is in an elevated cast. Rosemarie sits next to her son's bed. Ned paces the room on a rant.

NED

And where the hell did he get the gun?

ROSEMARIE

Will you please stop!

NED

How the hell can I, He'll be lucky if he walks at all!

ROSEMARIE

Blowing up isn't going to change it. You're just upsetting Billy.

BILLY

It was a snub nose thirty eight. Probably his father's.

A knock on the door draws their attention. John stands in the doorway hat in hand.

NED

The hell are you doing here?

JOHN

I came to check up on Billy.

NED

You got some fucking nerve coming here.

JOHN

Professional courtesy. I'd be here for anyone in this town.

Ned steps right into John space.

NED

We'll Officer Peterson, you take your professional courtesy and shove it up your ass.

JOHN
Sorry you feel that way.

NED
You come into my store and threaten
my son and then your kid shoots my
boy with your thirty eight. I'll
sue your ass backwards.

John glares right back.

JOHN
Your boy's been bullying my son for
years. You want to take me on Ned,
you come right ahead.

EXT. PETERSON HOUSE BACK YARD-DAY

The sky is gray. The grass is sparse and brown and covered in
leaves. The trees have shed all but a few scattered leaves.

INT. PETERSON KITCHEN-DAY

Sara stands at the sink, she takes a hit off a joint then
flicks the ashes in the sink. She looks vacantly out the
window at the scant trees and leave covered lawn.

DANNY (O.S.)
Mom.

Sara turns.

DANNY (CONT'D)
I'm going over to Kim's

SARA
Sentencing's tomorrow.

DANNY
I know. I just want to see her in
case...

SARA
I know.

Sara turns back to the window.

INT. KIMBERLY'S BEDROOM-DAY

Kimberly and Danny sit on the bed, a picture album lays open
in between them. Kimberly flips a page.

KIMBERLY
Remember that day?

CLOSE ON PICTURE

Danny's birthday party. Danny and Kimberly side by side on the pool steps.

KIMBERLY (CONT'D)
We made believe we were a married couple that day, remember?

Danny gazes lovingly at Kimberly.

DANNY
I do.

Danny kisses Kimberly. They make love.

INT. COUNTY COURT ROOM-DAY

All are silent. Danny sits with his LAWYER. Across the aisle the DISTRICT ATTORNEY waits for the JUDGE's decision.

John, Sara and Kimberly sit behind the defense bench. Ned and Billy sit together behind the state bench. Billy's leg is in a cast.

JUDGE
The facts of this case are clear. It is without question that Daniel Peterson did bring a hand gun onto school grounds on the morning of September 26th and did so shoot William Beirmann in the leg. It is also clear to me that Mr. Beirmann although the victim is not without some blame for the events leading up to the shooting.

There is clear evidence of bullying and physical harm to the defendant. While this court does not condone the use of guns to curtail such behavior, the court is not without compassion and the understanding that such intimidation can give cause to defend oneself. Therefore it is this courts opinion that the defendant be sentenced to the minimum penalty allowed by the state of New York.

A beat.

JUDGE (CONT'D)
I hereby sentence Daniel J Peterson
three years at Greenville
Correctional Facility.

The judge slams his gavel. Sara and Kimberly rush to Danny.
They all hug before Danny is taken into custody.

INT. COUNTY JAIL CELL-DAY

John and Danny stand face to face separated by the cell bars.
Danny holds back tears. His father's voice is low and heavy.

JOHN
I'll do everything I can but you're
going to have to be strong Danny.

DANNY
I don't think I can.

JOHN
You can. You have to do whatever it
takes, understand? You have to
protect yourself now. I know you
can. You took that gun for a
reason.

DANNY
I'm sorry Dad.

JOHN
No. It was my fault.
(he swallows hard)
All the years.
I told myself, I convinced myself.
If I just kept pushing you.

He turns away.

JOHN (CONT'D)
I was a fool.

DANNY
No you're not.

JOHN
The years I wasted denying, trying
to change you.

Shameful.

JOHN (CONT'D)

I didn't teach you how to survive
and now I can't. I failed as a
father. I'm sorry Danny .

INT. PETERSON KITCHEN-NIGHT

John has the phone to his ear. He paces the kitchen floor.
Sara sits concerned.

JOHN

He just got sentenced. He'll be
arriving in the next few days.

INTERCUT WITH. KITCHEN-NIGHT

Greg Mazlik sits with a frozen TV dinner on the table in
front of him and the phone to his ear.

He is dressed in a Correction Officer uniform, his shirt and
tie are loose and open.

SARGENT MAZLIK

I'll keep an eye out for him John.

(A beat)

Yes. I understand your concern.

I'll do whatever I can to help, you
can be sure of that.

INTERCUT WITH. PETERSON KITCHEN-NIGHT

JOHN

Thanks Greg. I appreciate it.

John hangs up. He turns to Sara. Tears stream down her
cheeks.

EXT. JEEP CHEROKEE-DAY

The Jeep cruises through the impoverished section of Newburgh
New York. On the back window we see a New York State
department of corrections sticker.

The jeep stops in front of a boarded up warehouse.

Corrections Officer MARK JORDAN(28) Doughy face, big girth
and broad shouldered steps out. He hustles to the broken in
door and slips inside the

WAREHOUSE

Water drips from the ceiling. Junk is strewn about, a mattress covers a doorway. Glass crunches. Jordan turns.

BUTCH NEROVIC JUNIOR (30) spiked red hair, a Nazi swastika tatoo on his neck, holds a billy club in his hand.

OFFICER JORDAN

Jesus Butch!

BUTCH

A bit edgy ain't we Jordy?

OFFICER JORDAN

You know I hate this fucking place.

Butch waves the club.

BUTCH

This place? This place puts bread on your table and money in your pocket.

OFFICER JORDAN

You know what I mean.

BUTCH

Yeah I know. You don't like getting your hands dirty.

Butch hands him a small package. Jordan shoves it inside his coat.

As Jordan turns. Butch pokes him in the shoulder with the club.

Jordan stops. He looks at Butch.

BUTCH (CONT'D)

Say hello to my brother for me.

INT. N.Y.S DEPT. OF CORRECTIONS BUS-DAY

The bus rumbles along the interstate. All prisoners are in street clothes and chained together to the seat in front of them. Danny sits handcuffed in the center of the bus.

Across the isle, SWEET (24) mixed race, hair and makeup perfect, dressed to the nines, is unencumbered by the bus ride. Sweet makes eye contact with Danny.

SWEET
First time to the zoo?

Danny looks straight ahead.

SWEET (CONT'D)
Spooky little thing aren't we?

From the back of the bus.

BLACK YOUTH (O.S.)
Hey white boy!

Danny doesn't move. Sweet turns. A BLACK YOUTH purses his lips and makes a kissing sound.

SWEET
In your dreams Honey.

Danny looks at Sweet.

SWEET (CONT'D)
What are you in for?

DANNY
I shot some one.

SWEET
Accidently or on purpose?

DANNY
A little of both. What about you?

SWEET
Solicitation, A gals gotta make a living ya know. This is my second trip to state.

Sweet raises his hands as far as the shackles allow.

SWEET (CONT'D)
Go me. What's your name?

DANNY
Danny Peterson.

SWEET
Louis Sweetsteen. My friends call me Sweet.

The bus rumbles to a stop. Over the chain link fence gate the sign reads.

GREENE COUNTY CORRECTIONAL FACILITY.

The bus pulls through the gates of a medium security facility.

INT. INMATE PROCESSING-DAY

Two C O' s lead the group from the bus into a nondescript room. They are greeted by Greg Mazlik.

MAZLIK

Welcome to Greene County
Correctional gentlemen. From this
point forward you will be housed by
New York State, compliments of
Governor Mario M. Cuomo. How you do
your time here is up to you. Please
remove all your clothes and place
them on the floor in front of you.

INT. INMATE PROCESSING-MINUTES LATER

A prisoner holds his ankles. Mazlik stands in front as one C O spreads ass cheeks and cavity searches. The C O nods.

Mazlik moves in front of Danny.

MAZLIK

Grab you're ankles son.

BLACK YOUTH (O.S.)

He's gonna be hearing that a lot.

All inmates laugh except Sweet and Danny. Mazlik moves into the Black Youth's personal space.

MAZLIK

There's two ways of doing time
here, easy or hard, it's up to you,
understand?

He grips on his baton.

BLACK YOUTH

Yes sir.

He backs up a step.

MAZLIK
 (to the group)
 You make our time here easy, we'll
 do the same for you.

He goes back to Danny. Danny bends over.

The C O checks Danny for contraband then nods to Mazlik.

MAZLIK (CONT'D)
 Okay.

Danny stands up straight, Mazlik hands him a green prison jumpsuit.

MAZLIK (CONT'D)
 Block A. Cell 22.

EXT. PRISON YARD-DAY

Four guard towers stand in the corners of the yard. The yard is a mix of one hundred and fifty creeds grouped together by skin color all in green jumpsuits.

Danny follows the fenced corridor to BLOCK A. He carries his bed roll and walks eyes straight ahead. All eyes in the yard are on him as he walks.

Inmates whistle and cat call.

INT. CELL BLOCK A-DAY

The block is mostly empty except for a few older cons that watch TV. Danny moves quietly through the block to

CELL 22

Two small lockers stand on either side of a stainless steel toilet. The top bunk is made. Danny puts his stuff on the floor and unrolls the bottom bed mattress.

NERO (O.S.)
 You're doing it wrong.

Danny turns to a Dark Haired Man, FRANK NEROVIC aka Nero(27) well groomed and wholesome looking, he has his hands in the pockets of his jumpsuit.

DANNY
 Sorry?

Nero enters the cell.

NERO
 Sorry's the last thing you want to
 be around here.

He hops up on his bunk.

NERO (CONT'D)
 It's upside down. You want the
 smooth side up, you'll sleep
 better.

Danny flips the mattress over.

DANNY
 Thanks.

NERO
 Name's Frankie Nerovic. I go by
 Nero.

DANNY
 Dan Peterson.

NERO
 Where you from?

DANNY
 Orange County.

NERO
 No shit? I got family in Newburgh.

DANNY
 Pine Bush. It's about fifteen
 minutes west.

NERO
 Yeah. I know where it is.
 (CONT'D)
 You're locker's on the left, make
 sure you get a pad lock, shit has a
 way of getting legs around here.

DANNY
 I will. Thanks.

INT. PRISON CAFETERIA-DAY

The tables are naturally segregated by race/color. The room
 is a din of voices. C O 's stand at various intervals. Danny
 carries a tray of food to

NERO'S TABLE

Four unintelligent looking white inmates of various age sit with Nero. Nero is the oldest and obvious leader of the group.

NERO

Take a seat Danny.

Danny slides into the table.

INTERCUT WITH. ROMERO'S TABLE-CONTINUOUS

Sweet sits with ROMERO (24) scarred left cheek, slick blacked hair, hard edged good looks. KEKAI(22) a well muscled fire plug with legs and IGNACIO aka IGGY(20) a chubby Mexican with tattoos on his neck.

Sweet watches Danny. Danny looks at Sweet's table. He makes eye contact with Sweet. Sweet nods his head no in a "bad news" gesture. Danny looks away.

INT. CELL BLOCK CATWALK-NIGHT

C O Mark Jordan does head count as he strolls past the cells.

OFFICER JORDAN (O.S.)

Eighty-six, eighty-seven.

Two hands hang from the cell bars as Jordan approaches. Jordan places the wrapped package in the hanging hands and looks into the cell.

OFFICER JORDAN (CONT'D)

Eighty-eight. Eighty-nine.

Nero looks at Jordan with a grin. Danny watches Nero slip the package into his pocket.

INT. CELL 22- NIGHT

Danny lies on his side struggling to find sleep. Nero leans over top of the bunk.

NERO

Hard time sleeping?

DANNY

Yeah.

He hops quietly down.

NERO

Yeah I know what that feels like.
It takes awhile to get used to this
place.

Danny sits up. Nero sits on the bunk.

NERO (CONT'D)

You know what helped me get past it
when I first got here?

DANNY

What?

NERO

A nice tight piece of ass.

He shoves Danny down on the bed. Danny calls out. Nero shoves
a sock in Danny's mouth.

NERO (CONT'D)

We're gonna have some fun now
Danny.

Danny struggles. Nero pins Danny down and rides him like a
bronco. Danny weakens.

NERO (CONT'D)

This is happening so get use to it.

Danny struggles to exhaustion, his eyes fill with tears as he
slowly gives up.

NERO (CONT'D)

That's better Danny boy.

Danny's eyes go void and turn inward. Nero rips away Danny's
underwear and climbs in behind him.

FADE TO BLACK.