

THE O.C.
(Sample Script)

"The New York State of Mind"
By
Jordan Watland

Story By
Jordan Watland & Josh Peters

Based on characters from "The O.C."

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COLD OPEN

EXT. COHEN POOL -- EARLY MORNING

KIRSTEN floats comfortably and seemingly carefree on a raft in the middle of the pool.

It's a gorgeous morning. The OCEAN WAVES are nearly perfect. SURFERS enjoying. Not a cloud in the sky. Very ideal California.

CUT TO:

INT. SETH'S BEDROOM -- SAME

ON CLOCK -- The time is 7:10. No alarm.

WIDE SHOT reveals SETH lying on his back with his eyes open. Starring pensively. He rises and walks out of the room.

CUT TO:

INT. COHEN KITCHEN -- MOMENTS LATER

SETH enters the kitchen. Expects to see people in there, food, coffee -- he picks up the COFFEE POT -- EMPTY. Pauses. Walks to the outside door.

EXT. COHEN POOL -- CONTINUOUS

SETH slides open the door to the Cohen home and steps out to the pool side. He is groggy from sleep. Wearing pajamas. On his way to see Ryan he STOPS suddenly.

ON SETH -- perplexed.

SETH

Mom?

KIRSTEN in pool. Looks up at Seth above dark glasses.

KIRSTEN

Oh, hi honey. Just trying to relax a little before the day begins.

A beat -- ON SETH. He looks at her for a second more. He walks over to the POOL HOUSE --

(CONTINUED)

CONTINUED:

SETH

(walking)

And the three thousand thread count
Egyptian cotton sheets and
hypoallergenic down comforter weren't
providing that satisfaction?

(beat)

Maybe your sleep number is off --

Seth looks into the POOL HOUSE.

ON RYAN'S BED MADE -- No one in it. Ryan gone.

SETH (CONT'D)

Where's...Did he run back to Chino
again?

(beat, aside)

Who makes a bed?

RYAN comes jogging up the hill from around the side of the
house. Ryan is wearing SHORTS, RUNNING SHOES, WIFE BEATER.

SETH rubs his eyes and head, clearly not used to this.

SETH (CONT'D)

Were you just...

(beat, softer)

Were you working out?

Ryan is out of breath. Holds up a finger. Just a minute.
RYAN walks into the POOL HOUSE. SETH turns his head.
Watching. Incredulous.

RYAN returns a second later chugging a GATORADE.

RYAN

(breathing heavily)

Men who burn calories with strenuous
activities are 62 percent less likely
to die of heart disease than if they
burn calories with simple activities.

A beat -- ON SETH -- He's starting to think this is a joke.

SETH

Ok, Ok. It's 7:30 on a Wednesday
morning. Still a bit early for a T.
L. C.

RYAN

It was in the magazine your mom gave
me. TLC?

(CONTINUED)

CONTINUED:

SETH

Teen Life Crisis. Do we need to find something to entertain you between bar fights and funerals and break ups with girlfriends? Because I still have Playstation. We could dust it off, go back to where we started, you know, work through these problems with exaggerated violence and mind blowing graphics like a couple of normal teenage--

RYAN

(interrupts)
I'll wake you up next time. You can come.

RYAN begins to walk into the COHEN HOME. Passing KIRSTEN --

SETH

Hey remember the time we got beat up and couldn't move from bed like all day?

RYAN turns to look at SETH.

SETH (CONT'D)

Well, technically it was probably more like four or five times...but yeah...
(beat, trails off)
...that was fun.

RYAN

(walking, to Kirsten)
Thanks again. I ran past some people swimming in the ocean on my way. Maybe I'll start swimming too. Maybe give the triathlon a shot.

KIRSTEN

I think that is a great idea, Ryan.

Ryan enters the COHEN HOME. Leaves sliding door OPEN.

ON SETH -- Amused by his mother.

SETH

This is the where you say: Why can't you me more like your brother Ryan...

A beat.

(CONTINUED)

CONTINUED:

Kirsten begins to answer, but both of their attentions are diverted by SANDY approaching up the hill from the ocean. He is wearing BOARD SHORTS and carrying a SURF BOARD.

RYAN exits the house eating an APPLE.

BACK ON SANDY --

SANDY

(to no one in particular)
You guys shoulda seen it this morning.
Unbelievable. We got hella mad swells -

SETH

(aside)
Is this morning being directed by
David Lynch?

SANDY

Eight to ten feet. This kid, Tony,
caught a ten. Woulda rode it clear to
Manhattan if he wasn't cut off by some
punk new kid. It was pretty sick.

ON SETH -- he's had enough.

SETH

Sick? You do still run Newport Group,
right? The billion dollar company
that built nearly all of this -
(waves hand around)
You haven't surfed in...
(loses thought, then to Ryan)
You don't run. You get your exercise
from saving troubled teens and
fighting dead-beat dads. And why is
everyone up so early like we are some
weird sitcom family that has an hour
to kill in the morning before going
off to work or school. I don't know
if you've been watching, but no family
has done that since the Keatons and
the Cleavers.

All stare at SETH who ends his rant and calms down a little.
SANDY moves first, placing his board against a wall.

SANDY

I woke up a little early. And I've
been working so much lately, I thought
a few waves would do some good.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

SANDY (CONT'D)

And...I didn't know you were old
enough to remember Leave it to Beaver.

SETH

Seasons one and two are on DVD.

The phone RINGS. It is sitting on Kirsten's raft.
Waterproof phone. Kirsten answers.

KIRSTEN

Hello?

(beat)

Yes, he's right here.

(to Sandy)

It's the police.

(beat)

Again.

She TOSSES the PHONE with all her might, but it lands short
of it's intended target and SPLASHES into the POOL.

KIRSTEN (CONT'D)

Don't worry. It's waterproof. They
make a remote control shark for the
pool as well.

SANDY bends and retrieves the PHONE from in the pool.

SANDY

Wonderful. All I'd need to kill any
desire for surfing.

(to phone)

I'm sorry, my wife decided you needed
a bath.

TIGHT ON SANDY -- a pause. His playful demeanor drops to a
much more serious tone.

SANDY (CONT'D)

I see.

(beat)

Yes, of course I will. Thank you so
much for calling.

ON RYAN, SETH KIRSTEN -- they look at Sandy. What happened?

SANDY (CONT'D)

Nana's died.

OFF SANDY -- face shows zero emotion. Walks into the house.

END OF COLD OPEN

ACT ONE

INT. SUMMER'S ROOM -- DAY

Summer is home. She pauses at her door. Everything seems to have changed by staying the same while she was away -- that first time back feeling passes over her and is seen in her face. She drops her bags and walks slowly about the room. She sees things from the past: PRINCESS SPARKLE, PHOTO of her and Seth, a PHOTO of all four of the "GANG," the WONDER WOMAN COSTUME she wore one Halloween, a COMIC DRAWING Seth made of her...and so on.

A happy KAITLIN appears in the doorway behind her. She speaks while Summer's back is still to the door.

KAITLIN

Feels different than just coming back
from summer camp, doesn't it?

(beat)

I did it for two years. Trust me,
being away makes home what it is.

Summer turns to see KAITLIN in the doorway. They both smile shallowly and walk to hug.

SUMMER

I never thought this room would look
so foreign to me. More like a hotel
and less like the place we used to lie
to plan our weddings and families
and...

(she trails off)

...I mean the place your sister and I
used to lie...

KAITLIN

And what liars you made as you lay.

Summer taken aback. Stares confusedly at Kaitlin --

SUMMER

The hell was that? Are they
brainwashing kids at Harbor now?

(CONTINUED)

CONTINUED:

KAITLIN

I don't think so. But they made us read Shakespeare...Is that brainwashed?

SUMMER

Tell me what a jihad is.

KAITLIN

No idea.

SUMMER

Good. Ok, you're fine.

(a couple beats)

So how are you handling high school without us there as protection?

A beat as Kaitlin PONDERs the obvious. She SMILES, SLYLY.

KAITLIN

I manage.

SUMMER

It must be hard, all the things you are having to deal with. I hope my dad has been easy on you for the last couple months. He can be a little... demanding.

KAITLIN

Are you kidding me? Doctor Roberts is the coolest. I've never felt so lucky as I do to have a family like this. Even when my family was together... It's almost hard to even... I can barely remember when we were a family. Like I've been on my own for so long.

Summer reaches her hand towards Kaitlin.

SUMMER

Come here.

KAITLIN goes to sit on the bed next to SUMMER. They HUG again.

SUMMER (CONT'D)

You know I love you. We all do.

OFF KAITLIN -- her smile.

INT. COHEN HOME -- LIVING ROOM -- DUSK

Sandy is in the kitchen on the phone. KIRSTEN, RYAN, and SETH sit and stand in the living room, talking quietly, but really trying to hear what Sandy is saying.

SETH

Well, it had to happen sometime.

KIRSTEN

Seth, don't say things like that.

SETH

It's not like she was the nicest lady ever. I mean we haven't been back to New York to see her in --

KIRSTEN

(cutting him off)

That's enough, Seth. She was your Grandmother and you loved her. I'm just sorry you had to see both grandparents leave us so close to one another.

SANDY (O.S.)

No. She'd want to be in NEW YORK. That was her home.

The three in the living room stop and LISTEN to Sandy.

RYAN

(He feels uncomfortable)

I...uh...just remembered that I needed to call someone at school. I should probably --

Ryan is interrupted by Sandy's INDIGNATION.

SANDY (O.S.)

Well what does it say in the will!?
(a pause, ON RYAN, SETH,
KIRSTEN)

Good. I'll call Rabbi Rosen in New York and set things up for tomorrow.

Sandy hangs the phone up and walks into the living room.

SANDY (CONT'D)

That was Abe. He agreed to have the funeral in New York. We'll leave this evening.

(MORE)

(CONTINUED)

CONTINUED:

SANDY (CONT'D)

I've already called the airline and we can fly out of Long Beach at 9:45 tonight and the funeral will be tomorrow. Abe and Stu wanted to bury Nana in Florida and wait until Saturday. It's insane.

(beat)

Anyway, I've arranged for her body to be sent to a cemetery in New Jersey with my father and the four of us can stay the night in New York and fly back here on Thursday.

RYAN

I don't think that I --

SANDY

You're family Ryan. It would mean a great deal to me, and I'm sure Seth and Kirsten as well, if you were there with us.

Ryan nods and lowers his head. He is very touched.

SETH

One thing...

(a pause, all look at him)

I've ummm... I mean Ryan hasn't... You know...ever been to a Jewish funeral.

RYAN

Actually my great-uncle Ari died when I was six.

SETH

(Ignoring Ryan)

Yeah... Is there anything particular that he needs to do or wear or are there any other...I don't know...responsibilities that come with being the grand- the best friend of the grandson of the deceased?

For some reason, Seth looks at KIRSTEN.

KIRSTEN

Don't look at me. I'm just Waspy McWasp, remember?

SANDY

Don't worry. Both Ryan AND you will be fine. The funeral will be very standard.

(CONTINUED)

CONTINUED:

Sandy considers his family as they look back at him.

SANDY (CONT'D)

It's about time I got to show Ryan where I grew up. You will love the city. And the people. The New York Jewish people are...well...
(he shrugs)
...different than they are here.

SETH

Like "Woody Allen" different? Or like "Joan Rivers" different?

SANDY

Ah, yes. A couple of Judaism's finest.

Sandy tries to brush the joke aside, but not only is SETH looking at him with expectation, so are RYAN and KIRSTEN.

SANDY (CONT'D)

Less incest and plastic surgery. Now, why are we all still sitting here? The flight leaves in...two hours. Long Beach Airport may be small, but they aren't patient.

EXT. ROBERTS' POOLSIDE -- NIGHT

JULIE, SUMMER and KAITLIN are lying around the opulent pool. The sun has set and the women's bikinis are now covered by JUICY SWEATPANTS and HOODIES. We have the impression that they have been lying here a while, enjoying the company.

JULIE

So where's Seth, Summer? I expected to see him over here by now.

KAITLIN

Mom, when is the last time you actually saw Seth over here?

JULIE

I don't know...I just thought that...

KAITLIN

Why don't you just ask if she and Seth are having problems? You just want the gossip anyway?

(CONTINUED)

CONTINUED:

JULIE

Kaitlin...

SUMMER

(stumbling)

It's ok Mrs.... Mrs. Cooper-Nichols-
Almost-My-Mom.

(a thoughtful beat)

Seth and I are trying this new thing
where we give each other space --
where we don't call and ask "Where are
you?" every minute.

(beat)

It's kinda annoying.

JULIE

Marissa's father and I went through
that once.

(realizes what she's saying)

Not that Jimmy and I were ever an
example of how anything works...or
doesn't work...

She is uncomfortable, suddenly.

JULIE (CONT'D)

I need another cosmo. Would the
college girl care for another?

KAITLIN

Love one. Thanks.

JULIE shoots an chiding glance at her daughter.

SUMMER

Sure, Mrs. Coop. These are good.

JULIE walks off.

KAITLIN

So you and Seth are really having
problems?

SUMMER

No. He just seems so into his work
now. Which is good. Like, I'm proud
of him. I just...

(beat)

...I wish I was more a part of that.

KAITLIN

It's hard not to call him right now.

(CONTINUED)

CONTINUED:

SUMMER

Yeah...

SUMMER tries to shake it off and think about something else.

SUMMER (CONT'D)

Who knew this place could feel so good...

The GIRLS both nod and look up and the CLOUDLESS SKY. Serenity.

Suddenly, from within the house, a loud CRASH and THUD can be heard. Julie SCREAMS. KAITLIN and SUMMER look at each other. They both stand quickly and run to the house.

OFF FALLING COSMO GLASS -- it shatters and in the b.g. a blurry KAITLIN and SUMMER are entering the house.

INT. COHEN GUEST HOUSE -- NIGHT

RYAN is looking at his things. Realizes he does not know what to bring or to wear. Goes to closet and retrieves a BLACK SUIT COAT which he puts on over his shirt.

SETH knocks on the OPEN DOOR. He sees Ryan's CLOTHES. A mess.

SETH

I'd go black, if I were you. Just a suggestion.

RYAN

And what else? This is my only yarmulke.

He holds up the "Yama-Clause" that Seth was given a couple Chrismukkahs ago.

RYAN (CONT'D)

And for some reason, I don't think it'd be appropriate.

SETH

Come here, come here. Let me tell you a secret: The great thing about Judaism is that there never has been and will never be a shortage of yarmulkes. They'll give you a brand new one at the funeral.

RYAN looks at SETH.

(CONTINUED)

CONTINUED:

 SETH (CONT'D)
 Or...you know...one that's slightly
 used. Only once or twice.
 (beat)
 You'll be fine.

SETH begins to walk out of the GUEST HOUSE.

 RYAN
 Wear black...free yarmulkes...All of
 the sudden you seem to know so much
 about Jewish funerals.

 SETH
 (while walking out)
 Yeah. Googled it. Hurry up. Taxi
 leaves in five.

CUT TO:

EXT. COHEN DRIVEWAY -- LATER

RYAN is hurrying out of the house. He is forcing a shirt
 into a DUFFLE BAG. He opens the DOOR to Sandy's BMW and
 THROWS the bag on the seat. We see only SETH and RYAN.

 RYAN
 Thought I was last.

ON DRIVERS SEAT -- We expect Sandy to be there, but KIRSTEN
 is behind the wheel.

SANDY is hurrying out of the front door. He fumbles with his
 KEYS. LOCKS the door. He has a MASSIVE SUIT CASE with him,
 as well as a GARMENT BAG. He places his things in the trunk
 and jumps around to the PASSENGER'S SEAT.

 SANDY
 No one say a word.

An exchange of looks all around.

 SETH
 Nana would be proud of your
 preparation for anything from her
 funeral to a sled-dog race across
 Central Park.

 SANDY
 Knock it off.

ON EXT. CAR -- Pulling away

(CONTINUED)

CONTINUED:

 SETH (V.O.)
Did you have room for your tweezers?

VARIOUS SHOTS OF JOURNEY TO AIRPLANE -- MUSIC PLAYING

BMW leaves the GATED community. The GATE closes behind them.

CUT TO:

INT. PARKING GARAGE -- LATER

BMW parks in the LONG TERM lot at Long Beach Airport.

JUMP CUT TO:

INT. PARKING GARAGE -- MOMENTS LATER

COHENS retrieving luggage from back of car.

CUT TO:

EXT. LONG BEACH AIRPORT -- MOMENTS LATER

The COHENS, bags in hand, slowly walk out to the tarmac of Long Beach Airport. No one says a word. The night is warm and clear.

They ENTER the PLANE.

JUMP CUT TO:

EXT. LGB RUNWAY -- MOMENTS LATER

The CABIN DOOR to the plane is sealed SHUT.

JUMP CUT TO:

EXT. LGB RUNWAY -- MOMENTS LATER

The PLANE is now backed fully and begins to move forward, TAXIING to the runway.

 SETH (V.O.)
I forgot to call Summer.

 RYAN (V.O.)
So call her.

(CONTINUED)

CONTINUED:

SETH (V.O.)

Use of electronic devices including cell phones, portable TVs, radios, and mp3 players is not permitted at this time, Ryan...I'm surprised you didn't know that.

JUMP CUT TO:

EXT. LGB RUNWAY -- MOMENTS LATER

PLANE RISES into the air.

FADE OUT.

END OF ACT ONE

ACT TWO

EXT. A GATED COMMUNITY RESIDENTIAL STREET -- EARLY MORNING

SUMMER and TAYLOR are talking and walking down the street. The shot is CONTINUOUS and follows them as they walk down the street past GORGEOUS HOMES to the COHEN HOUSE.

TAYLOR

I can't believe he hasn't called you for a day and a half.

SUMMER

Last time his phone was off this long, he was passed out, high, talking to Captain Oats.

TAYLOR

Doesn't he have a land line?

SUMMER

A WHAT line?

TAYLOR

(ignoring)
He loves you though...It must be something.

SUMMER

Well, that's what we're going to find out.

(a pause)

Walking was a great idea. I never really appreciated this weather until I left it.

TAYLOR

I've always said: throughout life, we walk on hell, gazing at flowers.

SUMMER

Is that a "stop and smell the roses" kinda thing?

TAYLOR

I guess. But it's Issa, a Japanese poe-

(CONTINUED)

CONTINUED:

SUMMER

(changing the subject)

Did you see The Valley last week?

TAYLOR

I'm sooo over that show. AND all off the spin-offs. They just got to be too much.

TAYLOR looks at SUMMER for confirmation. Taylor continues explaining herself so Summer will see her point.

TAYLOR (CONT'D)

What I couldn't stand was all the cell phones. Like on "Brentwood: The Real Valley"...it's supposed to be REAL, but they have a shot of a cell phone on the counter before it even rings. How the hell do they know it is going to ring unless they produced it that way? And three angles of that model going up the stairs on "Beach Front?" It's so obvious that they did multiple takes. Who do they think they are kidding? But "Brentwood" totally killed it by going with a new younger class.

SUMMER

You've got to love how cute Jordan is on "Beach Front"...The Latin guy who fights with the bookers all the time...so gorgeous.

SUMMER and TAYLOR enter the COHEN CUL-DE-SAC.

TAYLOR

Did you hear about the guy in New York who stared an email list for The Valley and tries to throw parties every week for people to watch?

SUMMER

No. What is that?

TAYLOR

What he writes in his invites is hilarious.

(MORE)

(CONTINUED)

CONTINUED:

TAYLOR (CONT'D)

The producers of the show should really consider hiring him to help them fix the story...I've been getting the emails forwarded to me from a friend who has a brother that works in publicity at Sony.

SUMMER

Sounds like some crap Cohen would try to pull.

SUMMER and TAYLOR walk up the COHEN DRIVEWAY

TAYLOR

In the last one I saw he was talking about the lack of parents in the wealthy communities depicted on TV. He said he found it amazing that in all the reality shows, you never once see any of the parents. It's like these high school kids live on their own with 5-million dollar homes and 100-thousand dollar Range Rovers.

ANGLE ON THE COHEN'S RANGE ROVER --

SUMMER and TAYLOR knock on the FRONT DOOR. A few beats pass.

TAYLOR (CONT'D)

Anyway, I'd never really thought of that. You miss a lot of the side story, but I guess the reality producers decided it wasn't as interesting.

SUMMER

(disconcerted)

Hmm...

Tired of waiting, SUMMER leaves the front door and walks towards the GARAGE.

TAYLOR

But the thing is that those shows are not that interesting anyway. There is no clever humor; no contest; no suspense. These kids walk around and talk about their petty problems when there are a thousand more interesting kids with more important problems in America.

(CONTINUED)

CONTINUED:

SUMMER punches a code into the GARAGE DOOR OPENER. The door LIFTS OPEN, revealing the garage.

INT. COHEN GARAGE -- CONTINUOUS

SUMMER stops at the DOOR into the house and looks back at TAYLOR. She wants to put an end to this and make her point.

SUMMER

Listen. This is going to sound awful, but no one really wants to see REAL problems. People watch reality TV to escape reality, not be reminded of how much it sucks...That's what Michael Moore is for.

INT. COHEN HOME -- CONTINUOUS

SUMMER and TAYLOR enter the COHEN HOUSE near Sandy's Office and the STAIRS.

SUMMER

(yelling)
Hello?!

ON THE GIRLS -- A Pause. No response.

TAYLOR

(won't give up)
I guess. But this guy with the Valley Parties pointed out that the interesting things, the truly dramatic, can only take place in scripted drama.

(beat)

I mean, can you imagine the kind of press TV shows would get if one of the high school kids really got drunk and drove and killed a family of four on their way home from I-HOP? The producers and network would all be sued for witnessing that kid drinking, witnessing him getting behind the wheel, and allowing it all to happen.

SUMMER and TAYLOR walk up the STAIRS.

TAYLOR (CONT'D)

I think there was too much death on The Valley last season anyway. Too many funerals.

(MORE)

(CONTINUED)

CONTINUED:

TAYLOR (CONT'D)

I know nothing is more dramatic than death, but can't they come up with anything else?

Family PHOTOGRAPHS hanging on wall in b.g. -- CALEB. NANA.

SUMMER stops short in front of SETH'S BEDROOM DOOR.

SUMMER

(looking at Taylor)

The one thing I never got with those shows is how people just show up at people's bedroom doors. Are there no housekeepers? No relatives OR people that could let you in the house? One second Grady Bridges is reading in his room, and the next second, April is knocking on his door. Is there a time warp between their hallways? Is the neighborhood connected by a web of interlocking skyways?

SUMMER knocks on SETH'S BEDROOM DOOR.

TAYLOR

Skyways?

SUMMER

Apparently, they're like hallways cold cities have connecting buildings.

SUMMER KNOCKS again. There is still no response. She places her hand on the door knob. As she speaks she opens the door and enters.

SUMMER (CONT'D)

(loudly)

Cohen? I'm coming in!

REVERSE ANGLE -- INSIDE SETH'S ROOM -- CONTINUOUS

SUMMER (CONT'D)

Taylor didn't take her Xanax today so you'd better not be --

SUMMER stops talking as she and TAYLOR enter the room. DRESS CLOTHES are thrown everywhere. BED unmade. TELEVISION still ON. Somebody left in a hurry.

OFF SUMMER'S LOOK -- Confused. Where the fuck is Seth?

INT. RENTAL CAR COUNTER AT JFK AIRPORT -- MORNING

SANDY and KIRSTEN are in the b.g. at the counter talking with a rental car agent. SETH and RYAN sit, waiting, their backs to the counter and parents. LUGGAGE at their feet and around the seats. Seth is holding his CELL PHONE. PUNCHING buttons.

SETH

I can't believe I forgot to call her for a whole day. This is why it is never a good idea to listen to women.

RYAN

It was her idea to not talk and now she is going to be mad you didn't call?

SETH

(still playing with phone)
I know. It just doesn't seem fair, does it? She uses her Bizzaro Logic against me.

RYAN

I hear the only way to battle Bizzaro Logic is with Psychic Karate Algorithms.

SETH

I'm serious...

SETH pauses. Concentrating on his phone. RYAN looks at him to continue.

RYAN

What are you doing?

SETH

Texting her.

RYAN

How romantic. You can fight Bizzaro Logic with short-hand cell phone talk.

SETH

It's 6am there right now. I'm just telling her that the Nana passed away and my family went to the funeral in New York. And that I love her.

(CONTINUED)

CONTINUED:

RYAN

Even Bizzaro Logic can't fight the written word.

SETH

She says we are going to try to be separate people for a bit so that we don't feel obligated to check in. She said she read in Cosmo that it will make everything better in the long run because we will become our own people, dependent on no one, but bound by love.

RYAN

That's bizarre.

SETH

I've been trying my whole life -- not to understand women, but to simply understand this *one* woman, Summer Roberts.

RYAN

How's that going?

SETH

I've come to the preliminary conclusion that she is exactly like me...but without reason or accountability...it's really just a rough draft...

RYAN

And what if *this* is as good as it gets?

SETH and RYAN both STARE thoughtfully ahead...

REVERSE TO REVEAL -- They are staring at nothing fascinating.

BACK TO SCENE --

From the b.g., SANDY and KIRSTEN have finished signing for the rental car. They walk from the rental desk to the chairs where the boys are sitting, staring. They stand behind the boys -- only their TORSOS are visible.

ON RYAN and SETH -- continue to stare into space.

(CONTINUED)

CONTINUED:

SANDY (O.C.)

Either there was just a naked woman standing outside that window, or they're trying to solve global warming.

ON ALL FOUR PEOPLE -- SANDY and KIRSTEN look down at the boys who are shaken from hypnosis.

RYAN

We're way past global warming.

SANDY

Ah. Women again.

KIRSTEN

What does that mean?

SANDY

Oh, honey, it's just bravado. Sometimes men have to connect and reflect over the fact that women are crazy.

KIRSTEN

That is not true. Men only think women are crazy because they make women crazy by displacing their own insanity on women and then blaming that insanity on the very object they use to deflect it.

SETH

(to Ryan)

You see the kinda logic I'm dealing with here?

KIRSTEN begins to speak. SANDY cuts her off.

SANDY

We have the car, let's go. This way.

The group, save KIRSTEN, begins to pick up the bags and walk away.

SETH (O.S.)

I'm battling forces never before conquered.

RYAN (O.S.)

I can see you have an epic on your hands.

(CONTINUED)

CONTINUED:

OFF KIRSTEN -- shakes her head.

INT. HARBOR HIGH SCHOOL -- LOUNGE -- MORNING

KIDS WALK THROUGH. The morning bustle to get coffee and gossip. KATLIN and TIFFANY MILANO, 16, walk up to get coffee. Ignoring the line.

TIFFANY

So, rumor has it your mom freaked out last night.

KAITLIN

Exactly what rumor is that?

(to barista)

Double non-fat chai latte. And you heard the NON-FAT part of that, right?

TIFFANY

(to barista)

The same.

(to Kaitlin)

The rumor that my dad and his fiancée live on the other side of your pool and I can hear when someone screams at the top of their lungs with the windows open.

KAITLIN

(grabs her drink)

Oh. She's a freak. She went into the kitchen to make some drinks...

(starts walking over to one of the tables)

...and saw on the TV an episode of "The Real Valley Wives." It was that one where Peggy gets her lips done and Danny goes nuts because the dog crapped all over his shoes...

TIFFANY

Yeah. That was a good one.

AT A TABLE --

There is a BOY (GARRETT SADECKI, 16) sitting with his calculus homework spread out. PAPERS over the table.

KAITLIN

Do you mind if we take these seats from you?

(CONTINUED)

CONTINUED:

GARRETT

(Looks at the open table next
to him)

There are three other tables.

KAITLIN

I know but I just love the view from
this one.

(a pause, she looks cute)

Please?

GARRETT sweeps his belongings together. Can't say no to her.
Knows that "Please" was more of a threat than a request.

OFF HIS LOOK -- Not a fan of Kaitlin and Tiffany...

KAITLIN (CONT'D)

(sitting)

Anyway, she saw that episode -- she's
obsessed completely with the show, by
the way...it's like porn for old
people. She saw that episode and
SWORE that my dad was in the
background of one of the shots.

TIFFANY

No WAY! Isn't he supposed to be on a
raft somewhere?

KAITLIN

So, she tried to call everyone that we
knew that had TIVO, but no one had the
episode saved. She said it was a
tragedy.

TIFFANY

Oh, my mom saves all of those. We can
go check it during third period...

EXT. L.I.E./INT. RENTAL CAR (MOVING) -- DAY

SANDY diving. Looking at MAP at same time. Unable to
relinquish any control. This is his town.

Finally he THROWS MAP back to SETH.

SETH

(looking at map)

Ok.

(MORE)

(CONTINUED)

CONTINUED:

SETH (CONT'D)

Spiderman Three is filming in Tribeca so I think the first thing we should do is head down to Hundson Street and then we can grab a bite at Nobu before heading over to CBGB's to see --

KIRSTEN

Seth. This is not a vacation. We are going to the hotel. We are going to get dressed. And then we are going to say good-bye to your Nana.

SANDY

And if you're lucky, I'll show you guys around the old hood afterwards. You'd be surprised where you're old man came from.

GROANS. Sarcastic appreciation.

KIRSTEN

I'm reminded every time someone tries to build a hospital in Newport Beach.

SANDY

Not fair.

SETH

(looking at Ryan)
Don't be fooled by the rocks that he got?

RYAN

He's still, he's still Sandy from the block?

SETH

Well, he did used to have just a little. Now he's got a lot.

J. LO'S "JENNY FROM THE BLOCK" starts to play lightly. Crescendos.

RYAN

But, you know, no matter where he go, he know where he came from...

SANDY

(monotone)
South-side Bronx.

SONG continues to play.

(CONTINUED)

CONTINUED:

SETH

So, what hotel are we staying at anyway?

KIRSTEN

Four Seasons.

ON LOOK BETWEEN RYAN AND SETH --

INSERT: Passing sign. QUEENS-MIDTOWN TUNNEL.

OFF RENTAL CAR ENTERING TUNNEL TOLL -- View of Manhattan

CUT TO:

INT. LOBBY OF THE FOUR SEASONS -- LATER

RYAN and SETH carry EVERYONE'S BAGS inside the hotel lobby and place them on a CART.

SETH

I love how my dad still refuses service from bellboys as if it will build character for me.

(beat)

But, as I'm sure you are aware, we've got other problems.

RYAN

Not global warming now...

SETH

You do remember whose parents own these hotels don't you?

RYAN

I thought Trump owned everything in New York. Or thinks he does -- Isn't that Liza Minnelli over there?

SETH

Oliver.

RYAN

Twist? No. Didn't she win for "Cabaret?"

SETH

Not Liza. Oliver. The real boy.

RYAN

Now, I'm sure that was Pinocchio.

(CONTINUED)

CONTINUED:

SETH

At the penthouse in LA? Obsessed with Marissa? Gun to his own head? Wasn't exactly the happiest of times last time we saw him.

RYAN

(smiles sly, teasing)
Ah, yes, Oliver. You don't think he could be pulling the same act on the east coast, do you?

SETH

I don't think he has a traveling show, if that's what your saying.

(beat)

But that's him. He's here.

RYAN

Where?

SETH

(lips tight)
Over my right shoulder.

RYAN

(looking over Seth's shoulder)
See? It IS Liza. I told you.

Seth LOOKS over. See someone that appears to be LIZA MINNELLI -- but we don't *have* to see her.

SETH

He was just at the desk. Whatever. I'm glad he's gone. Guns scare me. I'm much more of a whip or nunchucks man.

SETH'S cell phone RINGS. Seth looks at the caller-ID.

SETH (CONT'D)

Speaking of the past.

RYAN

I hope that rules out the possibility of that being Summer.

SETH walks away to take the call. KIRSTEN approaches just as he leaves. Hands Ryan a KEY CARD.

(CONTINUED)

CONTINUED:

KIRSTEN

You guys are 1404. We're next door in 1406. Who is Seth talking to?

RYAN

Thanks. Umm...No idea actually. He's in a mysterious mood.

KIRSTEN

Well, as long as it doesn't lead to any role playing.

ON RYAN'S SIDEWAYS LOOK AT HER --

KIRSTEN (CONT'D)

We're meeting down here again in an hour, so make sure he doesn't revel in mystery too long, please.

She exits.

ON SETH -- His back is turned to Ryan in the b.g.

SETH

(to phone)

How did you find out I was even here?... She did?...Well, you seemed like you were doing fine on your own so far...You need it by when?...I can't help you now...

(looks over his shoulder)

Listen, I'm sorry. You got what you love and I got what I love...That's not the point...I have to go...It'll be fine...OK...bye.

SETH walks over to RYAN. Shrugs. Grabs his bag and walks towards the elevator. Obviously something is on his mind.

RYAN

(after Seth)

Oh, come on! That's it?

SETH turns, looks back. Shrugs again.

SETH

We're going to be late. Hurry up.

CUT TO:

INT. SETH'S AND RYAN'S HOTEL ROOM -- LATER

RYAN is sitting on the bed. Tying shoes. Coat not on yet.
Looks up at SETH --

SETH walks out of the shower. Looks at Ryan. Looks down. Is he wet or are those tears? Looks at the bed where he's laid his suit --

ANGLE ON BLACK SUIT ON BED --

BACK TO SCENE --

The reality that The Nana is gone is starting to set in:

SETH
I don't know what to think.

RYAN
(looking at shoes)
I think that's normal.

SETH
She was never there most of my life.
She sent presents...

He trails off. It's for real. Ryan stops. LISTENS.

SETH (CONT'D)
There was always this dragging air
around her. Like we all should be as
miserable as she was. And she was
amazed that anyone could bare to
smile...
(looks at reflection in
mirror)
I don't know if she ever warmed up to
mom...because of the money. It wasn't
even until she was diagnosed with
cancer that...

MATCH DISSOLVE
TO:

INT. SANDY'S AND KIRSTEN'S HOTEL ROOM -- CONTINUOUS

SANDY looks at his reflection. Transition makes it look like he is looking at Seth momentarily. KIRSTEN is sitting on the bed as a reflection of Ryan.

Where Seth had left off --

(CONTINUED)

CONTINUED:

SANDY

...with cancer that she started to seem to care about her family.

(looks at Kirsten in mirror)

I suppose that was her gift to us. I suppose when life is leaving us we start to acknowledge what we should have been living. We start to realize what is going to be left when...

KIRSTEN walks to him. Puts her arms around SANDY and they both look into the MIRROR.

SANDY (CONT'D)

You ever think that wisdom comes with how close we are to death, not how far we've come from birth?

KIRSTEN

You're a good son, Sandy.

SANDY

Did you ever think that maybe --

Kirsten steps back and GRABS his shoulders. SPINS him around to face her. Looks him right in the eyes.

KIRSTEN

You're a good son. You loved her. And she loved you. That's what wisdom is. That's what counts. And you both knew you loved each other.

A pause. They stare into each other.

SANDY

I love you.

Smiles. They kiss.

KIRSTEN

I love you. Get dressed. The boys are probably already downstairs.

INT. MILANO LIVING ROOM -- DAY

TIFFANY is sitting on a plush leather couch, pointing the TIVO REMOTE CONTROL. Pushing buttons. Living room looks like many others in the area. BIG SCREEN. OPEN ARCHITECTURE.

KAITLIN INTO FRAME: Plops down next to Tiffany with a bowl of popcorn. Spills some. LAUGHING.

(CONTINUED)

CONTINUED:

TIFFANY

Jesus, Kaitlin. We're not watching "Devil Wears Prada." This is serious research.

KAITLIN

Whatever it is, it beats biology.

TIFFANY

Now, what part of the show did she see him at?

KAITLIN

Don't know. She screamed around 10:45 or so...

TIFFANY

Ok, that's in a couple minutes. Let's just watch.

SHOW plays in the b.g. Girls watch in SILENCE. A few beats.

KAITLIN begins to look out of the corner of her eye at Tiffany. She wants to say something. Finally, can't hold it.

KAITLIN

Do your parents keep any weed?

TIFFANY

Are you kidding me? They're about the straightest couple this side of the PCH.

KAITLIN

Robitussin?

TIFFANY

Huh?

KAITLIN

You'd be amazed what you learn at boarding school.

(looks back at the TV)

There was one guy, Richie, who'd use his...

(suddenly notices the TV)

Oh my god! Go back! Rewind!

OFF HER LOOK -- jaw on the floor.

END OF ACT TWO

ACT THREE

EXT. ROBERTS' POOLSIDE -- DAY

ANGLE ON CELL PHONE -- RINGING

PULL BACK from phone to reveal --

SUMMER is on a comfy chaise in the MIDDLE OF THE PATIO by her pool. Day is bright. Cloudless. Usual. Her face is covered by a skinny book --

BREAKFAST AT TIFFANY'S. Unusual.

The phone continues to RING next to her. Abruptly, woken, she sits slightly forward. Book falls from her face to reveal --

HOLLY GOLIGHTLY SUNGLASSES. And her hair is in and UP-DO such as Audrey Hepburn wears in the film. Prom Queen TIARA from her senior year holds at the top.

SUMMER reaches out to answer the PHONE.

SUMMER

Fred-Baby, that you?

SPLIT SCREEN SHOT:

EXT. ROBERTS' POOLSIDE/INT. DORM ROOM AT BROWN -- CONTINUOUS

A friend of Summer's from college, MICHELLE HENNER (19), is on the line. Michelle walks around a SMALL but TIDY dormroom.

MICHELLE

Mmmm. Who's this Fred-Baby and why hasn't he visited us at school yet?

SUMMER

Hey Shell. He's nobody. He's lame. A loser. What's going on?

MICHELLE

Nothing. Just getting ready to drive back to the parents' place in Westchester.

(MORE)

(CONTINUED)

CONTINUED:

MICHELLE (CONT'D)

Wanted to make sure that you were still alive -- that you hadn't forgot how to deal with the gorgeous weather and never-ending sun of Newport and that you hadn't instantly and ironically contracted skin cancer as a result of climate shock.

SUMMER

I'm giving it my best shot.

MICHELLE

I'm so proud, baby...I also wanted to check and see if you wanted me to pick anything up for you in the city, while I'm home.

SUMMER

Yeah, my boyfriend.

MICHELLE

What? Seth's in New York?

SUMMER

It's under severe investigation.

MICHELLE

Why would he go to New York?

Summer pauses. Sits up more. Takes her glasses off.

SUMMER

I'm sorry. I'm being insensitive and selfish... His grandmother, his Nana died. She was from The Bronx.

MICHELLE

Oh. That's awful.

SUMMER

Yeah. It is. The part I feel worst about is that I...I feel terrible for Cohen...but I feel even worse because, more than anything...I feel left out. Like everyone is having this big reunion on the other side of the country without me.

MICHELLE

Why? Who else is there?

(CONTINUED)

CONTINUED:

SUMMER

Well...

DISSOLVE TO:

EXT. ROBERTS' POOLSIDE -- TWO HOURS EARLIER

ANGLE ON CELL PHONE -- RINGING

TEXT AT BOTTOM OF SCREEN:

TWO HOURS AGO

PULL BACK from phone to reveal --

SUMMER is on a comfy chaise by her pool. Everything is EXACTLY as we had just seen before: BOOK on her face. Nice weather. Phone RINGING.

She is woken by the RINGING. As she sits up, the BOOK slides from her face to reveal --

Summer's Audrey Hepburn in "Breakfast at Tiffany's" look. She reaches over to answer the phone:

SUMMER

Fred-Baby, that you?

SPLIT SCREEN SHOT:

EXT. ROBERTS' POOLSIDE/EXT. BUSY CITY STREET -- DAY

ZACH STEVENS appears opposite Summer. He is dressed in a light SUIT. Very chic. He is seemingly rushed, hurried, but his expression changes when he hears her greeting.

ZACH

Fred-Baby? Summer is this you?

Summer SITS UP quickly. SWIPES the sunglasses from her eyes.

SUMMER

Zach?

ZACH

(relieved it's her)
Oh. Good. Hey, I know it's been a while and I would love to catch up. But I'm kind of in a bind and I need your help.

(pause as he rethinks)
Well, I need Seth's help.

(MORE)

(CONTINUED)

CONTINUED:

ZACH (CONT'D)

(rethinks again)

Actually, I need you to help Seth help me.

SUMMER

(relaxes)

I should have known the two of you would end up together someday.

ZACH

It's not what you --

(pauses, taken aback as it sinks in)

-- no. I...I need his help with...Atomic County.

Summer sits back up. On edge again.

SUMMER

(angrily)

You're the one that traded me for that *stupid* comic. Don't think you're going to drag *my* boyfriend into your little fantasy world and try to ruin --

ZACH

Summer. Stop. I'm not trying to drag anyone anywhere. That's why I'm asking you first.

(beat)

The publishing company wants me to introduce a new character at a convention *tonight* in New York.

(sarcastic)

Lucas' brilliant idea.

(beat, more frantically)

They *just* told me this. I told them, no problem. I told them I had a ton of ideas. I have nothing. I was just hoping that Seth had something ready that he could send me...

SUMMER

(thoughtfully)

You're in New York, huh?

ZACH

Yeah. Why?

SUMMER

Well...you just might be in luck...

DISSOLVE TO:

INT. SUMMER'S ROOM -- TWO HOURS EARLIER

TEXT AT BOTTOM OF SCREEN:

TWO (MORE) HOURS AGO

SUMMER is sitting at her vanity. MUSIC playing lightly. Clearly she has been bored at home.

Notice her HAIR STYLE. It is ridiculous. It would take one girl hours to do. Yet, her hair is in a classic UP-DO. HAIR SPAY, BOBBY-PINS lying around. Just finished. Ready for the final touch --

A TIARA

ON TIARA -- Summer reaches for it and lifts it to place it firmly on her head. Behind where the tiara was sitting is --

A PHOTO -- SUMMER with senior prom date, BIG KOREA.

BACK TO SCENE --

Summer places the tiara on her head. Then, to complete the look, DARK SUNGLASSES. She looks SLYLY into the mirror. TILTS glasses down. Looks over the tops.

SUMMER
(dramatically, in character)
Thursday! It can't be! It's too
gruesome!

A cell phone BUZZES with a text message. Summer stops looking at the mirror and retrieves the phone. Looks at the screen of the phone which reads --

1 NEW TEXT MESSAGE FROM: COHEN.

SUMMER (CONT'D)
Text message? Ew...

She FLIPS the phone open. Reads the message. Her look of DISGUST turns to SADNESS and DISAPPOINTMENT. The Nana died.

SUMMER (CONT'D)
Oh. No.

EXT. JEWISH CEMETERY -- NEW JERSEY -- DAY

OVERCAST day. SANDY, KIRSTEN, RYAN and SETH walk up a hill to the cemetery. MUSIC plays. They pass tombstones --

(CONTINUED)

CONTINUED:

VARIOUS SHOTS OF THE SYMBOLS OF THE STONES --

A pitcher, Menorah, Star of David, Books, Blessing (Cohen) hands with middle and ring finger split...All HEADSTONES are of about equal size...None are ostentatious...AUSTERE -- no flowers, but PEBBLES on headstones...simple.

BACK TO SCENE --

Arrive where people are meting. FAMILY is greeted SILENTLY by RABBI ROSEN, 45. Condolences. SETH and SANDY given YARMULKES by a woman. Ryan doesn't wear one.

VARIOUS SHOTS OF FAMILY AND FRIENDS AT THE SERVICE -- Sandy and immediate family are speaking with them. Some are very modestly dressed --

Cloth shoes, no make-up, unadorned...

ON SETH and RYAN -- sticking together. Talk to UNCLE DAVID. He's old.

UNCLE DAVID

So sorry about your Bubbe, Seth. She was a sweet woman. She lived a meaningful life.

SETH

(reserved)

Thank you, Uncle David. And for your loss as well.

(turning to Ryan)

This is...my brother Ryan.

Uncle David Shakes Ryan's hand.

UNCLE DAVID

(looking from Seth to Ryan)

Oh, I wasn't aware Sandy had another child.

SETH

He was a...uh...late addition.

(looks at Ryan)

But he was worth the wait.

ON KIRSTEN -- at Sandy's side. Supportive. A COUSIN (ELLIE, 40) approaches.

KIRSTEN

Ellie. Thank you so much for making it. You don't what it means to Sandy.

(CONTINUED)

CONTINUED:

ELLIE

Kirsten.

They embrace.

ELLIE (CONT'D)

She meant so much to all of us. She will be missed.

ON SANDY -- talking to FRIEND OF NANA'S. GERTRUDE ADAMS, 77.

GERTRUDE

My dear boy. You look wonderful. Your mother was always so proud of you. She would always talk about all the great work you were doing out in California.

SANDY

(polite, but not believing)
Would she? That is so nice to hear, Mrs. Adams.

GERTRUDE

Oh yes! Just last month, I got a call from her in Florida asking me to come visit. And she told me that you were trying to revolutionize the health care in your area.

ON SANDY'S LOOK -- Smiles. Nana had truly cared...

GERTRUDE (CONT'D)

I do so regret that I never made it down there. When she left New York, I didn't think I'd miss her as much as I did.

ON ORTHODOX JEWISH FRIEND -- Most are Reformed Jews and informal, but this man -- he lowers his head slightly and utters a prayer in Hebrew before joining the others --

OFF SETH and RYAN -- watching the man.

CUT TO:

EXT. JEWISH CEMETERY -- LATER

MOURNERS are gathered in a circle apart from the main cemetery where Nana will be buried. Next to SANDY and the family is RABBI ROSEN. He speaks first.

(CONTINUED)

CONTINUED:

RABBI ROSEN

It was once written that *He* is the universal mystery that appears and overthrows, but *He* is also the mystery of the self-evident, nearer to me than my soul.

(beat)

And so, we gather today to return The Holy One to Himself by completing the circle of Sophie Cohen and returning her to Heaven.

(beat)

Sophie's son, Sandy, will now lead us in the Kaddish prayer.

INT. ROBERTS' KITCHEN -- DAY

SUMMER has risen from her sleepy haven at the poolside. She is OPENING and CLOSING cabinets loudly. Looking for something. She still has her HAIR UP.

In the midst of this -- KAITLIN rushes in. Head spinning. Trying to find something, but she doesn't quite know what. See's Summer. Stops.

KAITLIN

Nice hair. What are you doing?

SUMMER

(not stopping)

Well...Seth is in New York. Ryan is in New York. I've hung out with Taylor once this week already. And my ex-boyfriend is in New York with my boyfriend selling comics. So, I was looking for where Julie keeps the magical cosmopolitan concoction.

KAITLIN

(confused)

How long have you lived here?

SUMMER

(looking up)

Like ten years. Why?

Kaitlin looks over her shoulder. Back at Summer.

KAITLIN

There's...ummm...there's a full bar in your living room.

(CONTINUED)

CONTINUED:

ANGLE ON BAR IN LIVING ROOM --

BACK TO SCENE -- Summer closes a cupboard lightly.

SUMMER

(matter of factly)

Oh. Right.

(beat, moment of realization)

What are you doing home anyway? Did you come to help me mix it?

KAITLIN

(disconcerted)

The...do you remember the show...Is your dad here? Is Doctor Roberts here?

Summer walks past her to the bar. Upturns two glasses.

SUMMER

He's at the hospital. You want one?

KAITLIN is suspicious now. Too many emotions in her mind. She shakes her head, but says --

KAITLIN

Yeah.

ON HER LOOK -- watches Summer for a moment. Then snaps out of it. Walks into kitchen.

KAITLIN (CONT'D)

Let me help. The ice is tricky too. It didn't keep long in the cupboards. So, we're trying out this new thing called a freezer.

EXT. JEWISH CEMETERY -- NEW JERSEY -- AFTERNOON

PIANO MUSIC plays, leading into a song, yet unnamed --

MOURNERS are now standing around the burial site. There is a HOLE over which rests a coffin. A large pile of DIRT is noticeable on the side.

(CONTINUED)

CONTINUED:

RABBI ROSEN

...that she left for us to cherish...
 Sophie Cohen's grandparents first came
 to New York City from Eastern Europe
 in 1910...They raised a prosperous
 family here and passed on values that
 I can see in the faces of the beloved
 family members before me today...Now,
 as requested by her loving son, we
 will say our final farewell to Sophie
 and lay her to rest looking out over
 the city she loved with music of the
 city she loved.

The coffin begins to descend into the grave.

MUSIC PLAYS from portable stereo -- Billy Joel's "New York
 State of Mind."

ON SANDY -- eyes are down, swollen with tears. Eyes close.

Kirsten's hand reaches for his shoulder -- squeezes.

MOVE TO KIRSTEN -- wearing sunglasses. Looking at Sandy.
 She is standing next to --

SETH and RYAN. They are somewhat expressionless. Seth
 GRIMACES. Fighting off tears.

JUMP CUT TO:

EXT. JEWISH CEMETERY -- NEW JERSEY -- MOMENTS LATER

"NEW YORK STATE OF MIND" continues to PLAY...

The MEN in the group of mourners walk past the PILE of DIRT
 one by one and TOSS a shovel full onto the open grave.

WIDE SHOT -- Cemetery

SMASH CUT TO:

INT. ROBERTS' LIVING ROOM BAR -- AFTERNOON

Summer and Kaitlin have been at it for a while. DANCE MUSIC
 LOUD. DRINKS in their hands. DANCING around, Summer spills
 hers. LAUGHS. Goes to the bar to make another.

ON KAITLIN'S LOOK -- Who knew Summer could be so much fun?

KAITLIN

You should just call him.

(CONTINUED)

CONTINUED:

SUMMER

Call who?

KAITLIN

Hello!?! Cohen. The guy you've been talking about for the past hour.

SUMMER

You know what? You're right. I should. I made the rule after all. So, I don't need to follow it.

KAITLIN

(raising her glass)
Wiser words, I've never heard.

Summer finishes making the drink. Walks back to DANCE FLOOR.

SUMMER

So, you, though...you never answered my question. What are you doing home?

A thoughtful beat.

KAITLIN

Confirming the truth: that my father is a loser.

SUMMER

Wait. "The Real Valley Wives" thing? That was actually him?

KAITLIN

From what I could see...

SUMMER

(all she can say)
Wow. And I thought Luke had it tough.
(beat)
I can't believe what he was doing to that lady...
(beat)
But you were looking for my dad when you came in?

KAITLIN

Just for comfort. I needed a father figure replacement.
(changing subject)
I'm gonna go put my suit on. Call Seth and I'll be right back and we can lie by the pool.

(CONTINUED)

CONTINUED:

KAITLIN (O.S.) (CONT'D)
 (yelling from the stairs)
 Maybe we can have a party here
 tonight!?

Kaitlin exits. SUMMER, cell in one hand, drink in the other, starts to walk towards the patio. We follow SUMMER to --

EXT. ROBERTS' POOLSIDE -- CONTINUOUS

SUMMER is walking and looking intently at the buttons on her phone. PUNCHING. She finds Seth's number. Presses talk. Holds phone to her ear.

Immediately as she looks up, she FALLS over her chaise. Two choices to catch herself: spill the drink or drop the phone. Summer chooses the DRINK. THROWS phone into the air --

ANGLE ON FLYING CELL PHONE --

BACK TO SCENE -- ON SUMMER'S REACTION -- Jaw clenched. Teeth. Impending disaster.

Phone SLICES anti-climatically into the POOL. A 10.

ON SUMMER'S LOOK -- a pensive pout. She SIPS her drink.

SUMMER
 Hmmmm...Well I hope he was on the
 subway.

EXT. JEWISH CEMETERY -- LATE AFTERNOON

The COHEN FAMILY is walking down the path, away from the cemetery. Seth's phone RINGS. He answers.

SETH
 Summer? Hello?

Seth looks at his phone. Puzzled. Closes it. Thinks for a moment. He has fallen behind the others and rushes to catch up. Once at their sides --

SETH (CONT'D)
 Dad, could you drop Ryan and me off at
 the hotel? I'm not feeling up to
 seeing all of this family and talking
 about Nana. I don't want to be rude,
 but...

(CONTINUED)

CONTINUED:

SANDY

Sure. I understand. You both were very supportive today. Nana would have appreciated it.

SANDY and KIRSTEN pick up the pace to the car --

SANDY (CONT'D)

(aside to Kirsten)

You think he's going to take a Spiderman 2 tour of the city?

KIRSTEN

(smiles)

Probably.

BACK TO SETH AND RYAN --

SETH

Hey. This...as cheesy as it sounds... this got me thinking today. If you can help someone, you probably should.

(beat)

Well I need you to help me help Summer help Zach help George Lucas. You in?

RYAN

Um. Does this count as four good deeds or just one?

SETH

Don't worry. I talked to God back there. He said, "Ryan's good as in."

Seth walks confidently onward to the car. RYAN after him --

RYAN

God? That was your Uncle Abraham. And he said, "The Rabbi looks *thin*."

INT. ROBERTS' FOYER -- AFTERNOON

DR. NEIL ROBERTS enters his home. He goes through routine: places keys on table, places briefcase in office, hangs coat in closet, goes to living room to make a drink. As he rounds the corner to the living room, coming down the stairs is --

KAITLIN. TOPLESS. She is carrying two bikini tops.

KAITLIN

Hey, Sum, which do you think --

(CONTINUED)

CONTINUED:

She sees DR. ROBERTS. Stops in her tracks. Unflinching.
Doesn't cover up or run.

KAITLIN (CONT'D)

Oh. Hi Dr. Roberts.

(long beat)

Which do you like better? The white
or the halter pink? Oh, and Summer
wants to have a little get together
here tonight. Is that alright?

OFF DR. ROBERTS' LOOK -- non-committal. But about the bikini
tops or the party or Kaitlin topless?

END OF ACT THREE

ACT FOUR

INT. LARGE CONVENTION CENTER BUILDING -- EARLY EVENING

RYAN and SETH walk into a large building such as the JAVITS CENTER. They are still wearing SUITS. Seth is carrying a NOTEBOOK. They stop after entering. Signage around reads --

2006 WEST SIDE COMIC CON

PEOPLE dressed as COMIC BOOK CHARACTERS everywhere.

RYAN

So, you just need me to hand this to him?

SETH

If Zach sees me, he's going to want me to explain the entire character and I can't get into it. Summer'd kill me.

RYAN

Why are you doing this for him anyway?

SETH

Karma. Love. Masochism. I stopped trying to explain my actions to myself a while ago.

Ryan FLIPS open the notebook to reveal --

PADRE COHEN

A comic character obviously based on Sandy. He wears an expensive suit and carries a briefcase of weapons --

SETH (CONT'D)

His superpower is really in his eyebrows and the slicked back hair, but the briefcase full of mind control and logic inducing devices also makes him a formidable ally to the kids of Atomic County.

(beat)

Really he only shows up to save the day when death appears to be imminent for one of the heroes.

(CONTINUED)

CONTINUED:

RYAN

You ever show this to Sandy?

SETH

He...no. I don't know if he'd like it.

(beat)

Are you going? The convention is that way.

RYAN nods once. Closes the notebook. WALKS towards the convention.

CUT TO:

INT. HALLWAY NEXT TO CONFERENCE ROOM -- LATER

RYAN stops a woman who is walking FRANTICALLY --

RYAN

Excuse me. Zach Stevens?

FRANTIC WOMAN

Zach Stevens?

RYAN

Yeah.

FRANTIC WOMAN

Do you have the sketches?

RYAN

Yeah. They're right here.

He OPENS the NOTEBOOK. Shows her. She RIPS the notebook out of his hands.

FRANTIC WOMAN

I'll scan these right now and put them in the presentation slides. You go with Terry.

(calling to TERRY)

Terry! Zach? Can you take him?

TERRY, 40, dressed in a KID CHINO ATOMIC COUNTY COSTUME takes Ryan by the arm and leads him out of the hallway to --

INT. OFF STAGE IN CONFERENCE ROOM -- CONTINUOUS

TERRY stops with RYAN just to the right of a room of people, a PODIUM and a huge VIDEO SCREEN.

(CONTINUED)

CONTINUED:

TERRY

Wait here.

RYAN looks around. At first like he's looking for Zach. Then more curiously. Then suspiciously --

POV RYAN -- He shoots from the AUDIENCE to the PODIUM to the FRANTIC WOMAN in the back who is has switched on a PROJECTOR and is speaking into a microphone --

BACK TO SCENE --

FRANTIC WOMAN (O.C.)

Ladies and Gentlemen of Industry Comics. I'm proud to introduce the young creator of Atomic County...the very well dressed, Zach Stevens.

PUSH IN ON RYAN -- realization. He can't move. Eyes shift over the crowd, starring at him. APPLAUDING.

Terry gives Ryan a light NUDGE towards the podium. Once moving, he is compelled. He continues. Reaches the podium. Eyes SHIFTING. He's completely out of his element. STARES back at the AUDIENCE. SILENCE. A moment passes --

A light BURSTS in Ryan's face. He looks over his shoulder and there, larger than life, is Seth's drawing of PADRE COHEN. Ryan looks back to the audience. Expectant.

He leans into the microphone --

RYAN

(monotone)

Padre... Padre Cohen's...ummm...

(picking up speed)

Padre Cohen's superpower really comes from his eyebrows and slicked back hair.

(beat)

But his briefcase of logic and mind control devices is what makes him a formidable ally for the kids of Atomic County.

INT. LARGE CONVENTION CENTER LOBBY -- MOMENTS LATER

SETH is pacing on his cell phone. Presumably calling Summer. Until we hear --

(CONTINUED)

CONTINUED:

SETH

Is this Joe's Pizza?...The one on Spiderman 2?...Where are you guys located?...No, I'm not with the comic convention...

ON PASSERBY -- Looking at SETH as he is AT the convention.

BACK TO SETH --

SETH (CONT'D)

Yeah fine... I'll get a large pepperoni for pick-up. Can I ask you something first? Do you really think it's realistic to expect Peter Parker to be able to go 42 blocks in seven and a half minutes with eight pizzas... Hello?

Hangs up.

SETH (CONT'D)

(to himself)

Wonder if they're going to make my pizza...

Seth looks up. From a distance he sees --

ZACH STEVENS furtively rushing down some stairs and OUT.

OFF SETH'S LOOK -- So...where the fuck is Ryan then?

INT. CONFERENCE ROOM -- LATER

RYAN is standing at the podium still. Addressing the audience. Much more confidence than before.

RYAN

Next slide please...And so you see, Padre Cohen has the ability to get any of the Atomic County heroes out of a tight situation. His most notable power is Bizzaro Logic which he uses as a mind-control system. A kind of circumlocution. Whenever a character is in trouble, it is possible for Padre Cohen to rush to the scene and convince the villains that, not only should they let the heroes go, but that they WANT to let the heroes go.

(MORE)

(CONTINUED)

CONTINUED:

RYAN (CONT'D)

That letting the heroes go will
somehow benefit them down the road.
Next slide...

Looks over his shoulder --

RYAN (CONT'D)

Now, notice the Armani suit he always
wears. He must be ready for any
situation because the Padre also has
troubles of his own. Since he
possesses such a keen intellect and
silver tongue, super-villains are
constantly trying to convince him to
help with AND use him as a political
pawn in their plans for world
domination.

Ryan looks over to the door from which he entered. Poking
his head in is --

SETH

LOOKS at Ryan -- What the hell are you doing?

RYAN (CONT'D)

And there you have the latest addition
to Atomic County. I wish I had time
for questions...but...Thank you all
for your support and I hope you
continue to enjoy the books.

He leaves. EXITS through the door to meet Seth in HALLWAY --

INT. HALLWAY NEXT TO CONFERENCE ROOM -- CONTINUOUS

RYAN and SETH walk quickly OUT.

SETH

What were you just doing?

RYAN

Zach isn't here. Some really handsome
comic character forced me.

SETH

Whatever. Zach's problem. I just saw
him run out.

RYAN, looking back sees FRANTIC WOMAN, now frantically
running after the boys. They take off at a sprint.

(CONTINUED)

CONTINUED:

RYAN

Oh man.

SETH

I know. He must be in pretty deep if he had to skip his own presentation.

RYAN

(needs out)

No. Um. I don't know. Um.

(beat)

Run.

CUT TO:

INT. LOBBY OF THE FOUR SEASONS -- EVENING

RYAN and SETH enter lobby. Guests walk around. All very nicely dressed. This is a hotel for celebrities and the rich. And the space is reflecting that as everyone gets ready to hit the town for the night.

The boys head blindly for the elevator and their room.

SETH

The comic crowd in New York is strangely more aggressive than in Newport Beach.

A young man they just passed overhears --

YOUNG MAN

You guys are from Newport Beach?

Both Seth and Ryan come to a dead STOP. Afraid to turn.

YOUNG MAN (CONT'D)

Do you by chance know Marissa Cooper?

SETH

Oliver...

They turn to see --

The young man looks very much like OLIVER TRASK. But --

RYAN

Not exactly...

(CONTINUED)

CONTINUED:

YOUNG MAN

No. Oliver's in LA.
 (beat, holds out a hand)
 Benny. Oliver's brother.

RYAN

Oliver said he was an only child.

BENNY

Oliver says a lot of things.
 (beat)
 Especially about Marissa Cooper. I
 don't mean to be nosey, but DO you two
 know her?

Uncertain NODS from Seth and Ryan.

BENNY (CONT'D)

Listen. If you guys don't already
 have plans, maybe you'd like to come
 out with me and some friends. Talk
 about Marissa and what happened to my
 brother out there. I have car out
 front.

A dubious look between SETH and RYAN.

BENNY (CONT'D)

Should be a pretty chill night. We're
 just going to see a band, then maybe a
 drink afterwards. Cool?

Seth and Ryan break the look. Both turn to Benny.

SMASH CUT TO:

EXT. CRASH MANSION -- NIGHT

Exterior shot of CRASH MANSION night club.

MUSIC LOUD: The beginning of a song.

CUT TO:

INT. CRASH MANSION -- NIGHT

MUSIC PICKS UP. A BAND is on stage. A lot of energy. The
 crowd is loving it. Around the club: DRINKS being poured,
 DANCING, DARK. Noticeably edgier, dirtier than LA.

Seth, Ryan, Benny and a couple of BENNY'S FRIENDS sit at a
 table off to the side, but still in view of the STAGE.

(CONTINUED)

CONTINUED:

DRINKS cover the table. They've been here a while. And have just finished filling Benny in on the last two years --

BENNY

That's an insane story. Jesus.

SETH

Speaking of insane... or not...I mean -
(fumbling)
It just reminded me -

BENNY

Of Oliver. He's better. Getting better. Back west now in Arizona or some crap. All very "Catcher in the Rye" if you ask me.

A beat as he accepts a drink from a waitress and hands her his CREDIT CARD. Paying for everyone.

BENNY (CONT'D)

I mean, here he is. Rich kid. Parents aren't that screwed up. Not any more so than any other family. And he puts a gun to his head.
(beat, sips drink)
If you ask me, he WANTS the therapy. He wants to be messed up, to create pain intentionally. Like he needs it to breathe.

RYAN

Maybe we all do.

BENNY

(listlessly)
Maybe...
(beat, and then)
Let's get out of here. You guys ever been to Bungalow 8?

CUT TO:

INT. BUNGALOW 8 -- LATE IN THE NIGHT

Inside the club there are palm trees and bordering private tables. Every one is beautiful. Celebrities pass. Everyone is wearing clothing worth an average monthly salary.

The group sits at one of the private tables. BOTTLE of GREY GOOSE. BOTTLE of JOHNNY BLUE. Mixers.

(CONTINUED)

CONTINUED:

SETH
(slurring, drunk)
So. This is how rich kids live.

RYAN
How many square feet is your house
again?

SETH
Your bedroom was bigger than mine.

Ryan LAUGHS. He is having a great time. Finishes his DRINK.
A pair of girls that are dressed like LINDSAY LOHAN CLONES
sit next to RYAN. One of the girls is Summer's friend from
Brown, MICHELLE.

MICHELLE
You know who he looks like?

SETH
(cutting in)
Most people say I'm an older Johnny
Depp.

MICHELLE
No. Not you. You.

GIRL #1
Russell Crowe?

MICHELLE
No. The lead guy in Movin' Out.
(grabs RYAN)
Can you show me some dance moves,
sexy?

She PULLS him out to dance. GIRL #1 sits down. Smiles at
Seth. Seth smiles back. And then. Falls asleep in her lap.

OFF RYAN TRYING TO DANCE -- He starts to spin...

SHOT BEGINS SPINNING -- FASTER AND FASTER

CUT TO:

INT. LOBBY OF THE FOUR SEASONS -- NEXT MORNING

RYAN and SETH rush into lobby. Run to elevators. Waiting
for elevator.

(CONTINUED)

CONTINUED:

RYAN

They're going to kill us. We're an hour late.

SETH

It's not them I'm worried about. Summer never called back. What could have happened to her in Newport?

Elevator arrives.

EXT. ROBERTS' POOLSIDE -- VERY EARLY IN THE MORNING

The SUN is just rising in Newport. The air is still. Very quiet. But you can tell it's going to be another great day. CELL PHONE still sits blurry at bottom of pool.

SHOT FLOATS SLOWLY TO -- Remnants of a PARTY --

Cocktail glasses, shoes, a couple KIDS passed out. It is NOT MESSY, but obvious that people had fun here last night.

ON SUMMER -- She is just stirring. Wrapped in a LARGE TOWEL asleep on the chaise. As we watch her, she wakes. SMILES. Looks around at the beautiful day. She SNUGGLES with the PERSON next to her on the chaise.

SUMMER

I knew you'd come find me, Cohen.

Then looks to her left --

A PASSED OUT HIGH SCHOOL GIRL

Summer frowns. PUSHES the girl off the chaise onto the pool deck. THUD. The girl doesn't wake. Summer SMILES. Wraps herself up again.

SUMMER (CONT'D)

Mmm, I miss high school...

ON HER LOOK -- genuinely content.

HIGH ANGLE SHOT -- pool and patio

REVERSE TO REVEAL --

DR. ROBERTS in his bedroom window. Watching. His eyes smile lovingly at Summer.

EXT. SOMEWHERE IN QUEENS/INT. RENTAL CAR -- MORNING

Sandy, Kirsten, Seth and Ryan are LOST. Seth is FUMBLING with the map.

KIRSTEN

Sandy, just get back on the Long Island Expressway. I don't know why you got off in the first place.

SANDY

When there's traffic, it's better to take the side streets if you know them.

KIRSTEN

Like I said --

SANDY

And if I could have taken Queens Boulevard all the way -- if it wasn't for that construction -- we could've taken it through Forest Hills to the Van Wyck and shoot right to JFK.

SETH

Did you say we're in Forest Hills?

KIRSTEN

We're going to miss the flight. There's no way --

SETH

I got it. Take a left here.

Sandy obeys.

KIRSTEN

I have to be back to prepare for tomorrow. You boys better hope there's another flight out of here.

SETH

Ok. Now a left up here on 75th.

Car turns left.

SANDY

Kirsten, don't worry. We'll make it. The flight doesn't take off for another --

(CONTINUED)

CONTINUED:

SETH
 (quickly, excited)
 Left here! Turn! Turn!

INSERT: STREET SIGN -- "INGRAM ST."

Sandy turns again, but protests --

SANDY
 Seth, we're going in circles. We need
 to be going south.

KIRSTEN
 Maybe if we would have stayed on the --

SETH
 (very excited)
 There it is!

All turn to look. He is pointing at --

A SMALL TWO-LEVEL HOME

KIRSTEN
 There WHAT is?

SETH
 (still overjoyed)
 20 Ingram Street! Where Spiderman
 lived growing up with Aunt May!

Sandy looks directly and sternly at SETH in the rearview
 mirror --

SANDY
 Seth. Give the map to Ryan.

Seth begins to protest. But authority overrules --

SANDY (CONT'D)
 Now.

BLACK.

THE END