

FADE IN:

EXT. HART HOUSE YARD -- DAY

The back garden of a 'Californian Spanish' style single-story home on a quiet residential street in Los Angeles, surrounded by mature elms, pines and fruit trees. It is early summer, 1955 and Kelly is half way up a saucer peach tree, its branches hung with glass jar fly-traps. She is a sweet-looking bright 10 year old in T-shirt and shorts. Her long dark brown hair, worn in a pony-tail, is bleached with a white blonde sun-streak. Above her in the branches is a mynah bird, watching her as she climbs stealthily towards it. She comes to a fork, and stops, stuck for a way to climb higher.

KELLY

Buddy! BUDDY! Come here!

The bird regards her suspiciously and shifts further out on its branch.

BUDDY

How're ya doin'?

KELLY

Darn it Buddy. Come on down!

BUDDY

Come on down! How're ya doin'?

Kelly manages to climb a bit higher but the bird flies to an even higher branch.

KELLY

Dumb bird!

She can now see over the house to where her father's car, a bright red '54 Corvette, is parked in the drive. She does not notice a boy sneaking towards her through some oleander bushes. He is the neighbor's boy, Ray Grant, a couple of years older than Kelly. He suddenly emerges below the tree and points a BB gun at her.

RAY

Gotcha covered!

Kelly is startled and almost loses her balance.

KELLY

Get out Ray! This isn't your yard!

RAY

Make me Kellogg!

She grabs a hard unripe peach and throws it down at him. He dodges it easily.

RAY (CONT'D)

EEEEASY!

KELLY

Leave me alone. I'll tell my dad!

RAY

I'm REAL scared!

He takes aim at her, then slowly swings the gun to point it at the mynah bird.

KELLY

NO!

She grabs one of the fly-traps and hurls it at Ray. He tries to dodge again, but it hits him a glancing blow on the shoulder, and he loses his balance and falls. He scrambles up furiously and fires the BB gun at the mynah bird. The pellet rips through leaves near the bird which takes fright and flies over the house towards the street. Ray runs off. Kelly watches the bird until it disappears over the vacant lot opposite the house. She begins to scramble down the tree.

INT. HART HOME KITCHEN -- DAY

Kelly runs into the well appointed functional kitchen. There is a breakfast bar with stools and a serving hatch through to the dining room. She stops when she sees her father is not there.

KELLY

Daddy?

She goes to the fridge, takes out the ice-box and pops an ice-cube in her mouth.

KELLY (CONT'D)

DADDY!

INT. HART HOUSE PARENT'S BEDROOM -- DAY

Jackson Hart, Kelly's father, is packing a suitcase which is open on the bed. He is a successful Hollywood Art Director, around 40 years old, a rising star in the business. He picks up a framed photo of Kelly from the bedside table, and gazes at it.

KELLY (O.S.)

Daddy!

He registers her call, but doesn't answer. He looks back at the photo. Kelly bursts into the room.

KELLY (CONT'D)

Daddy! Didn't you hear me?

JACKSON

Huh?

KELLY

Buddy got out! I nearly had him and that jerk Death Ray shoots at him and scares him off!

He stares at her for a few seconds. She crunches up the ice cube angrily.

JACKSON

Is that what's left of him that you're chewing?

She bursts out laughing in spite of herself.

KELLY

Daddy, I'm serious! He actually fired at Buddy!

Jackson puts the photo in the suit-case and snaps it shut. Kelly notices this.

KELLY (CONT'D)

You going on a trip?

Jackson looks uncomfortable, and hesitates before answering.

JACKSON

Yeah...sort of...

Kelly frowns again, indignantly.

KELLY

But what are you gonna do?

He looks cornered

JACKSON

'Bout what?

KELLY

About Buddy!

JACKSON

Oh...I don't know. Put up notices?

Jackson looks around the room distractedly, and sees the alarm clock. He re-opens the case, goes to get it and puts it in the case. Kelly follows him around.

KELLY

But what if I never get him back?

JACKSON

Listen Spook...

KELLY
He's special daddy!

He snaps the case shut again, looks around the room once more and checks his watch. Kelly goes to the window and peers out

JACKSON
I gotta go.

KELLY
Where?

Once again he looks uncomfortable

JACKSON
I know - how about an ice-cream cone?
We can keep a look-out for Bud on
the way.

Kelly shrugs.

KELLY
OK.

EXT. HART HOUSE FRONT DRIVE -- DAY

Kelly and Jackson approach the open top Corvette, which is already loaded with his possessions. He puts the suit-case in the back seat. Kelly climbs over the door and sits on the front passenger seat, then winces at the hot leather and crouches up.

KELLY
Ouch!

She notices there are fishing poles in the car.

KELLY (CONT'D)
Are you going to the beach?

JACKSON
No.

KELLY
Why have you got these then?

He reverses down the drive, not answering. She picks up the reel and spins it.

JACKSON
Quit that.

Kelly puts the reel down looking hurt.

EXT. FROSTIE-FREEZE -- DAY

Kelly and Jackson are seated at a small table under a sun-shade, eating their ices in silence. Kelly is part way through her sundae, but Jackson takes big bites and finishes his. He tilts his chair back and drops his sun-glasses over his eyes.

JACKSON

Mocha hot fudge sundaes! Your favorite, eh? .

Kelly is scribbling on a napkin: " LOST MYNAH BIRD! CALL PO 21485".

JACKSON (CONT'D)

Hey, sorry I was kind of crabby back there. I got a lot on my mind.

KELLY

We could put up a notice here!

JACKSON

Yeah...You know, you'll soon be in Junior High, Spook. No more kick-ball...You're practically a young lady already.

KELLY

I like kick-ball! My muscles are as big as Linda Andolyn's. Look!

She displays a puny calf muscle. Jackson smiles

JACKSON

Pretty soon you'll be more interested in boys than kick-ball.

KELLY

No - I - won't!

JACKSON

Well, it's hard for you to understand, but you'll change. You'll grow up, have a boyfriend, leave home...

KELLY

No dad. I won't leave home. Never!

JACKSON

Everyone does, Spook. But it'll be fine...What I'm trying to say is...people can live in different places and...and still feel the same about each other.

KELLY

So what? I'm not GOING to leave!

JACKSON

It's like having 2 homes instead of one. You visit and stay over...it's kinda fun.

KELLY

Nuh-uh. Not me.

Jackson brings his chair down with a crunch.

JACKSON

Boy, this is tough! And you're not making it any easier Spook.

KELLY

Making what any easier?

Jackson takes a deep breath, forces himself to say it.

JACKSON

Look, Vicky and I have been together a long time... 12 years... exactly 12 years as a matter of fact...

Kelly sits forward excitedly.

KELLY

Oh, you mean it's your wedding... birthday, or whatever it's called?

He nods, unsmiling. She frowns, suddenly apprehensive.

JACKSON

Yeah, well, a lot can happen in 12 years. People change. Did you know that every single cell in your body is replaced after 7 years?

She doesn't answer, just stares at him confusedly.

JACKSON (CONT'D)

Which means that you're a completely different person...

KELLY

I don't believe that!

JACKSON

It's true.

KELLY

There must be something that stays the same.

JACKSON

And that's... that's part of the reason we haven't been getting along... You know how we've been arguing...

KELLY

About Mom working?

JACKSON

Yeah...that and other things...

Kelly stares at him with mounting apprehension.

JACKSON (CONT'D)

Don't look like that Spook. You'll break my heart! Listen, you know I'm on this great movie. I'll take you on the set...and we're on location too...

KELLY

Oh! OK... like Mexico?

JACKSON

Well, sort of... no, not exactly...

He catches sight of a passing car behind her. It's a white Chevrolet with Vicky at the wheel. She doesn't see them.

JACKSON (CONT'D)

I gotta run...can you walk home?

KELLY

Sure...Aren't you coming?

JACKSON

No, that's what I've been trying...Listen, baby. Don't worry, OK? Everything's gonna be fine. Just trust me OK? When this picture's done, we'll go on a spree. I've got Harry's boat, any time I want it. We'll go after the Yellow-tail. Just you and me. Come here, beautiful.

He hugs her off her feet.

JACKSON (CONT'D)

Always remember, I love you!

He sets her down. She watches him walk quickly away.

INT. HART HOME KITCHEN -- AFTERNOON

Vicky, a confident attractive woman in her mid-thirties, is opening cupboards looking for something. She is stylishly dressed in a pink and white sun-dress. Kelly enters the room.

VICKY

Oh Kelly, have you seen the blender?

KELLY

No.

VICKY

How can a thing like a blender disappear?

KELLY

Oh...maybe dad took it.

VICKY

Really? Did it break or something?

Kelly shrugs and looks away

VICKY (CONT'D)

Where is he anyway?

KELLY

Don't know...He went off someplace.

VICKY

Good! I'm doing a surprise supper. It's our anniversary you know, and I bet he's forgotten!

She takes a couple of big steaks out of a bag, slaps them on the counter and begins to tenderize them with a hammer. Kelly watches her uneasily.

VICKY (CONT'D)

How long will he be?

KELLY

I don't know.

VICKY

Well, he'll be back for his dinner, you can bet on that! I've got to get changed.

She leaves the kitchen. Kelly follows.

INT. HART HOUSE PARENT'S BEDROOM -- EVENING

Vicky enters followed by Kelly. Vicky wriggles out of the sun-dress and throws it on the bed.

VICKY

Oh, it's as hot as Billy Blue Blazes!

She stands in front of the mirror, then twirls so her petticoat flares.

VICKY (CONT'D)

I sometimes think underwear is more becoming than a dress!

She kicks off her high heels and takes off her petticoat

VICKY (CONT'D)

If I get the Lanz Collection I might do some designs like petticoats...

Kelly watches her unhook her stockings, slip her fingers inside so as not to snag them, and carefully slide them down. She takes off her tight girdle and stands in bra and panties before the mirror, then turns and looks over her shoulder at the back view.

KELLY

Why do you always smell so nice Mom?

VICKY

Evening in Paris.

She goes over to the closet.

VICKY (CONT'D)

Come on Kelly, help me choose.

Kelly follows and looks at the long rack of dresses.

KELLY

You've got so many!

She separates some and stops at a black velvet one

KELLY (CONT'D)

How about this?

VICKY

Velvet's not really for summer...but what the heck!

Kelly picks up a pair of high-heeled red suede shoes.

VICKY (CONT'D)

Yes! And red stockings! Perfect. OK, you go set the table and peel some potatoes while I take a shower. And tidy up the kitchen, honey. I don't think the breakfast dishes got done.

INT. HART HOME KITCHEN -- EVENING

Kelly is doing dishes at the sink. Vicky enters looking glamorous and puts on a flowered apron.

VICKY

6:30. Thank goodness he's late!

She puts the steaks in a pan and sets them on the grill, then goes through to the dining room

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

You only set 2 places honey.

Kelly looks alarmed. Vicky re-enters the kitchen.

VICKY (CONT'D)

Sweet! Romantic! But I want you to eat with us.

She kisses Kelly, who looks uncomfortable.

VICKY (CONT'D)

Go set another place...and candles would be nice.

Kelly takes some cutlery out of a drawer. Vicky searches in a cupboard and finds 2 red candles. There is the sound of a car crunching up the gravel drive.

VICKY (CONT'D)

Good timing!

Kelly looks immensely relieved. A car door slams, followed by door chimes. Vicky goes out looking puzzled. Kelly goes to the door and listens.

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

Oh, it's you Brad! I thought it was Jack.

A deeper male voice says something she cannot distinguish

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

Why sure...

Their voices fade as they go into the living room and Kelly leaves the kitchen to listen.

INT. HALLWAY -- EVENING

Kelly enters from the kitchen and stands outside the living room door listening. The voices inside are only partially distinguishable.

BRAD (O.S.)

...say anything to you?

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For the complete script please contact Jennifer Brooks at
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