

Inventing Kenny

By

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Based on the novel
"Family Rules" by Vincent Tuckwood

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IN BLACK

KEN (V.O.)
We are all stories; me, you, the
you I see, and the you everyone
else sees. Friends, family,
especially family. My family - the
biggest story of them all.

FADE IN:

INT. LONDON FLAT LIVING ROOM - EVENING

1

BABY KENNY, an infant, lies in his crib, asleep.

YOUNG KENNY (V.O.)
That's me. Before I could talk.

JO MASTERS, early-20's, "girl next door" British nanny,
looks over the side of the crib to check on the sleeping
baby. FREEZE FRAME.

PLACARD: JO!

YOUNG KENNY (V.O.)
That's Jo, my nanny.

Jo sits and flips through a high-fashion magazine.

SFX: KEYS JINGLE IN THE DOOR.

FATHER, early-30's, successful British businessman, dressed
to impress, enters. FREEZE FRAME.

PLACARD: TRENDY!

YOUNG KENNY (V.O.)
There's my Father. He has a habit
of never looking a woman in the
eyes when he talks to one.

FATHER
(to Jo)
Hi.

Behind him, his wife, MOTHER, early-30's, British, well to
do, old money, obviously drunk, stumbles in her heels.
FREEZE FRAME.

PLACARD: STUCK-UP!

YOUNG KENNY (V.O.)
And there's my Mother.

Jo tosses magazine aside.

JO
Not a peep out of him.

Mother picks up magazine, frowns at it, places it in a magazine rack, turns, and walks towards the stairs.

YOUNG KENNY (V.O.)
She doesn't say much that isn't coated in disdain.

FATHER
(to Jo's chest)
Do you want a coffee?

INT. LONDON FLAT KITCHEN - SAME TIME

2

In kitchen, Father puts on coffee.

Jo tentatively enters the kitchen.

JO
Um, Mr. Walsh? I've got an idea.
Something I wanted to ask you.

FATHER
(to Jo's chest)
You want something in your coffee?

JO
Sure.

He goes to other room and retrieves a bottle of scotch.

Jo nervously talks herself out of conveying her idea.

INT. LONDON FLAT STAIRCASE - SAME TIME

3

Mother silently and drunkenly climbs the stairs.

INT. LONDON FLAT KITCHEN - SAME TIME

4

Father prepares two cups of coffee.

FATHER
So?

JO
Pardon?

FATHER
Your idea. You said you'd had an idea?

JO
Um, oh that. It's nothing. Not important, really.

FATHER
Sit.

Jo sits.

He hands her coffee while he stares at her chest.

FATHER
So? Oh, come on, you've not gone all coy on me, surely?

JO
Well, have I ever told you who my sister is?

Father thinks about it and shakes his head.

JO
Thought not.

FATHER
Anyone I know?

JO
Jamie Masters.

FREEZE FRAME:

JAMIE MASTERS, 20'S, A GORGEOUS TOPLESS MODEL.

PLACARD: JAMIE!

YOUNG KENNY (V.O.)
Jamie Masters was the most famous "Page Three" girl in the Sun.

BACK TO SCENE

Father catches himself just short of a spit-take and nearly spills his coffee.

FATHER
(mimes having huge breasts)
The Jamie Masters?!

JO
Yes, that Jamie Masters. She's come into her own television show.

FATHER
So, what does that have to do with me?

JO
Well, they need a baby to play her son. Jamie thought they could use Kenny. She just loves him. Would that be all right?

Father stands, gets an empty tumbler glass from the shelf.

He pours himself a double neat of scotch and drinks it in one gulp.

YOUNG KENNY (V.O.)
And that's how I end up on-

BLACKOUT.

THE LOGO FOR THE TELEVISION SHOW *FAMILY RULES!* DROPS ONTO SCREEN.

CREDITS BEGIN.

INT. SET OF FAMILY RULES! - MOVING - DAY

5

The set of Family Rules! is like a beehive, bustling with crew, caterers, and actors; organized chaos, and everyone smokes cigarettes, everyone.

Seated in a make-up chair is MARTIN SANDERSON, early 50's, an aged leading man, stuck in his glorious past, who spins yarns about himself to anyone who will listen, all while trying not to spill his tumbler full of brown liquor.

SANDERSON
The last time I played Lear-
(to MAKE-UP ARTIST)
dear, leading men don't require so much coverage. Take it easy on the pancake, won't you?

FREEZE FRAME.

PLACARD: SANDERSON!

YOUNG KENNY (V.O.)
Martin Sanderson had starred in the
hugely popular-

FREEZE FRAME

PLACARD: CHARGE SQUAD

LOGO WITH PHOTO OF SANDERSON IN POLICE UNIFORM WIELDING A
PISTOL.

YOUNG KENNY (V.O.)
That show has been off the air for
ten years, and Sanderson's been
swimming in a bottle of scotch ever
since.

BACK TO SCENE

Standing in set kitchen is CHRIS OWENS, early-20's, dim,
beefcake of the moment, doing bicep curls shirt-less, a
cigarette dangles from his mouth. FREEZE FRAME.

PLACARD: CHRIS!

YOUNG KENNY (V.O.)
Chris Owens is the beefy
heart-throb of the moment. He
doesn't get many full sentences to
say. He plays my dad.

Behind Camera One, JOEL, early-30's, the director of Family
Rules!, resident Napoleon, eager to prove himself, gives
orders in every direction.

JOEL
(to CAMERAMAN)
Come in low and then pan left.

Joel turns to a WARDROBE SUPERVISOR who holds up two
different costume options.

JOEL
(points to one)
That's bang on.

Joel turns to HEAD WRITER who holds out an open script.

JOEL
 (crosses off lines with pen)
 Cut this line, this line, and this
 line.
 (looks up at lights)
 HEATHER!

FREEZE FRAME.

PLACARD: JOEL!

JOEL
 These fucking lights need to be
 focused, you fat cow!

Jo carries Baby Kenny and hands him to Jamie, who sits on
 set couch.

Jamie baby talks with her television son in between drags
 from her cigarette.

YOUNG KENNY (V.O.)
 The set-up for Family Rules! is
 quite simple, Jamie and Chris have
 a baby out of wedlock played by
 yours truly, Baby Kenny. Catchy,
 huh? Sanderson plays Chris's
 father who is forced to live with
 the two of them after his house
 burns down. Hilarity ensues.

SERIES OF SHOTS:

A) Jamie holds Baby Kenny up to her breast pretending to
 feed him. Sanderson leers comically in the background

YOUNG KENNY (V.O.)
 Here's Jamie lovingly feeding "Baby
 Kenny." Look at what a good mommy
 she is. And don't you wish you
 could get a crack at those.

B) Chris attempts to change Baby Kenny's diaper.

YOUNG KENNY (V.O.)
 (sarcastic)
 Daddy's are so dumb. What a mess!

C) Sanderson wears a confused look as he leans over Baby
 Kenny's set crib.

YOUNG KENNY (V.O.)
 (playful)
 Uh-oh, here comes Grandpa. What's
 he going to do this time?!

INT. LONDON HOME - EVENING

6

A family of four sits in front of their television set and enjoys the weekly event of watching Family Rules!

YOUNG KENNY (V.O.)
 Nonetheless, Family Rules is the
 number one family comedy on the BBC
 and the toast of the U.K.

INT. AWARDS AUDITORIUM - EVENING

7

The BAFTA's, Television Craft Awards ceremony.

Jamie accepts her award for "Breakthrough Talent."

JAMIE
 What a surprise! Thank you so very
 much!

Joel accepts his award for "Director Multi-camera."

JOEL
 Family Rules is a contemporary
 commentary on the modern "family".
 And I feel very blessed to be
 working with such gifted actors who
 bring my vision to life week after
 week.

Sanderson looks on feigning support, grumbles to himself.

SANDERSON
 Wanker!

INT. SET OF FAMILY RULES! - DAY

8

Joel stands behind the camera as he tapes Jamie, Chris and Sanderson in an outdoor scene. The crew watches along.

Chris stands with a soccer ball at his feet.

Jamie and Sanderson stand together off to the side.

Propped up as the "goalkeeper" is a DUMMY BABY KENNY.

JAMIE
(to dummy)
Kenny, don't be scared. Are you
crying?

SANDERSON
(aside)
Oh my lord, not only is she blind,
she's deaf now too!

SFX: CANNED LAUGHTER.

SANDERSON
(winks to camera)
I could just about say anything.

SFX: CANNED LAUGHTER.

SANDERSON
(to Jamie)
Go on love, do an old man a favor,
eh?
(mimes having breasts)
Get 'em out!

Jamie smacks Sanderson on the arm.

JAMIE
(to Sanderson)
You dirty old bugger, who d'ya
think you're talking to, eh?

Chris kicks the ball, which hits the dummy square in the
head.

JOEL
CUT!

Everyone stops and looks at Joel.

JOEL
Can't we do something about this
fucking dummy?

Everyone looks and sees the dummy lying on its side, looking
completely and ridiculously unrealistic.

JOEL
Can't we use the real one?

Joel points.

Everyone turns.

PAN TO

YOUNG KENNY, 4, wise beyond his years, stands off to the side, watching.

SANDERSON

No.

JAMIE

We can't kick a football at a real kid.

JOEL

Why not?

JAMIE

Because he's *a real kid*.

JOEL

And that's why he won't end up looking like this pathetic little piece of fucking plastic.

Joel kicks the dummy out of the goal.

Jamie walks Young Kenny to his mark. She gives him a little kiss on his head.

JAMIE

Oh fuck.

JOEL

Okay, back to one.
(screams)
Quiet on the set!

Chris steps back and kicks the ball right at Young Kenny.

YOUNG KENNY (V.O.)

I'm a dummy. Nothing happens to me for real. Nothing. It's all television.

The ball hits Young Kenny square in the face.

He falls face first on the "grass".

INT. SET OF FAMILY RULES! - DAY

9

CLOSE ON

Spoon crushes pill into powder.

YOUNG KENNY (V.O.)

In the gaps between scenes, they
gave me things to keep me calm, to
keep me quiet. To stop me hurting.

WRANGLER, 50's, matronly female, scoops up the powder with
the spoon. She adds a dollop of honey on top.

She turns with spoon to Young Kenny.

WRANGLER

Open wide.

Young Kenny opens his mouth and enjoys the treat.

YOUNG KENNY (V.O.)

I soon got to liking the gaps more
than the scenes.

INT. SET OF FAMILY RULES! - LATER

10

The cast sits on-set in between takes.

SANDERSON

Oh, one day you won't be saying
that, Kenny.

YOUNG KENNY

I will.

SANDERSON

What do you think, Jamie?

Jamie looks up from her tabloid magazine.

JAMIE

About what?

SANDERSON

Kenny here says he won't ever have
a girlfriend.

YOUNG KENNY

Ever.

Wrangler approaches Young Kenny with his usual spoon of
honey and Valium, which he takes.

Jamie smiles at him lovingly, puts her magazine down.

JAMIE
Sorry, it ain't gonna happen like
that, love.

Young Kenny frowns.

Jamie stands, crosses set.

JAMIE
Seriously, one day you're gonna
love these things.

She points to her famous breasts.

YOUNG KENNY
Eurgh!

Young Kenny quickly looks away.

SANDERSON
She's right, lad, you will love
them.

Jamie turns and sees Sanderson leering at her.

Jamie walks seductively towards Sanderson as she gently
caresses her breast.

JAMIE
(to Sanderson)
Men love to touch them, you
wouldn't believe how much.

She turns to face Young Kenny.

JAMIE
(to Young Kenny)
Unless they're bent as a two-bob
bit, like that old poof.

YOUNG KENNY
What's a poof?

JOEL (O.S.)
(calls)
Let's go! Back to work!

Jamie takes Young Kenny by the hand.

JAMIE
Come on then Kenny, my beautiful
boy. My beautiful baby Kenny.

They walk away.

JAMIE
(over her shoulder)
Martin? Are you coming?

Martin sits with his legs crossed concealing an erection.

SANDERSON
Not just yet.

EXT. BACKYARD SET - DAY

11

Joel and his crew set up a shot. Kenny stands off to the
side looking at the script.

YOUNG KENNY (V.O.)
In a landmark episode, Season Four,
Episode Six, the writers decide to
give me my first line.

INSERT SHOT

Young Kenny's script page.

YOUNG KENNY
(points to each letter)
I. S. T. H. A. T.

Jamie approaches him, watches like a proud mother.

YOUNG KENNY
P. O. L. E. S. T.

JAMIE
Kenny, are you reading?

He looks up at her, reveals his frustration.

She squats by him.

JAMIE
Kenny? There, there.

She takes the page from him.

JAMIE
It says 'is that pole straight?'
That's all you have to say.

YOUNG KENNY
Is that pole straight?

JAMIE
(nods)
Is that pole straight?

JOEL
Okay! Let's shoot this!

JAMIE
(to Young Kenny)
You don't need to be worried.

Young Kenny walks onto the set.

JOEL
(to Young Kenny)
Don't you dare smile, all right?

Young Kenny walks over to Wrangler, stops and opens his mouth. She delivers his usual treat of honey and Valium on a spoon.

Chris stands in the tree house that his character has built for "Baby Kenny."

Young Kenny takes his place.

JOEL
Action!

Young Kenny stares into the camera, slightly blinded by the studio lamps which causes one eyebrow to raise quizzically.

YOUNG KENNY
Is that pole straight?

JOEL
CUT! Fuck me pink!
(to CAMERAMAN)
Did we get it? Did we get it?

CAMERAMAN
Yup. We got it.

JOEL
Jesus Fucking H. Christ!

General hubbub of excitement from the crew.

YOUNG KENNY
Did I get it right?

Everyone applauds Young Kenny as he stands bewildered by the sudden onslaught of attention.

Jamie looks away as she recognizes the new star of Family Rules!

INT. YOUNG KENNY'S TRAILER - DAY 12

Young Kenny sits alone in his trailer smoking a cigarette.

YOUNG KENNY (V.O.)
I was a bona fide star.

INT. TALK SHOW STUDIO - DAY 13

Young Kenny sits in a comfy chair as he is interviewed by a TALK SHOW HOST, who laughs with delight at the young star's charm.

YOUNG KENNY (V.O.)
People suddenly wanted to know
everything about me. My favorite
color, my favorite song, my
political beliefs.

Right on cue, Young Kenny looks into the camera and gives his trademark one eyebrow raised quizzical look.

The audience goes wild.

INT. YOUNG KENNY'S TRAILER 14

Young Kenny sits at his table playing cards with an inebriated Sanderson.

SANDERSON
(deals)
Down and dirty.

Young Kenny looks at his cards.

Sanderson drunkenly recites Shakespeare.

SANDERSON
You see me here, you gods, a poor
old man, As full of grief as age;
wretched in both.

Young Kenny looks over and sees Sanderson's eyes start to close.

Sanderson nods off and snores.

Young Kenny tries to leave the table but finds that Sanderson is blocking his path.

Young Kenny's only route is to step over Sanderson's legs which he attempts.

Sanderson suddenly grabs him.

Young Kenny tries to break away from the much stronger man's grasp as he's straddling his legs.

SANDERSON

Where the fuck do you think you're going?

Sanderson yanks Young Kenny backwards pinning him to his chest and sitting Young Kenny on his lap.

Young Kenny whimpers as he struggles to break free.

SANDERSON

Shut up.

Young Kenny stops struggling, but still whimpers.

SANDERSON

Shut up.

Sanderson grabs Young Kenny's ear and twists.

SANDERSON

Quite the prima donna, aren't you little Kenny. Got everyone of them wrapped around your cutesy, cutesy little finger. Especially that bitch Jamie. Bitch.

Sanderson stands Young Kenny up and pins his thighs to hold him in place. Young Kenny turns around to look at him.

SANDERSON

No, keep facing that way.

Young Kenny scans the trailer, searching for an exit, terrified.

SANDERSON begins to PANT and HISS behind him.

A lapse in restraint allows Young Kenny to sprint towards the trailer door.

As he reaches the door, Jamie pushes it open from outside.

Young Kenny leaps into her arms and sobs.

JAMIE
Martin?

SANDERSON
Fuck off.

JAMIE
What did you do, Kenny?

Young Kenny says nothing.

JAMIE
Kenny? What did you do?

The SOUND of SANDERSON'S ZIPPER is crystal clear.

YOUNG KENNY
(begs)
Don't leave me, Jamie.

JAMIE
Yeah right, like *that's* gonna happen!

Jamie glares at Sanderson as she carries Young Kenny safely away.

EXT. YOUNG KENNY'S TRAILER - EVENING 15

Joel drags Sanderson out of Young Kenny's trailer by his hair.

YOUNG KENNY (V.O.)
The writers made it real easy.
Grandpa died of a heart attack in
the next episode.

INT. SET OF FAMILY RULES! - EVENING 16

Jamie and Chris stand in the living room set stumbling through a tense scene. Young Kenny sits in a numb daze on the couch, vacantly watching them fight like a bad tennis match.

JAMIE
Michael! You're not listening to me!

CHRIS
I'm listened. Listen. Listening.
I'm, um-

JOEL
CUT!

Joel comes out from behind the camera.

JOEL
Your lines, Chris. Do you know your fucking lines?!

Chris answers with a vacuous stare.

YOUNG KENNY (V.O.)
The popularity of the show had been waning. The cast was tired and the producers were struggling with story lines. Let's face it, all the jokes in the world couldn't make up for the fact that Jamie kept her top on all the time.

JOEL
(to Chris)
Sure, I get it, I know what you're up to, you jacked up little cunt. Well, you can come off that high horse right now. We're still paying the fucking rent on your poof pad in Primrose Hill and that movie deal hasn't come through yet, has it? So you don't want to start burning your bridges too soon, you never-

Jamie begins to walk away.

JOEL
JAMIE!

Jamie stops and calmly turns to Joel.

JAMIE
Joel. Listen to me and listen carefully. You're going to stop this. You're going to stop all the shouting and swearing and bullshit that you keep throwing at us.

Joel chokes on his response.

JAMIE

No Joel. You can stop that. It's not going to work. Your tantrums are over.

She looks over at Young Kenny.

JAMIE

Kenny has more dignity than you've ever had. You could learn something from him.

Young Kenny emerges from his drug induced numbness for a moment when he hears his name mentioned.

JAMIE

This show is going to hell in a hand basket and we all know it. It's time you started acting like we all feel. No amount of huffing, puffing, and trying to blow the house down is going to make the slightest bit of difference to any of us. We're all out of a job at the end of the season, yourself included. So get your head straight and get off our backs. We're on the good ship Titanic, my friend. So wake up.

JOEL

But-

JAMIE

But what? The truth is the thing's been going downhill since we got our first award. Since you stopped caring about us. Now you can just go fuck yourself.

(to all)

Everyone. Take five. Then let's get back to work.

Jamie walks off the set.

Joel is speechless.

Chris SIGHS through his LIPS which sounds like a LITTLE WHISTLE.

There is silence on the set until Jamie has left the room.

JOEL

Bitch. I made her! She was nothing but a good set of tits they wanted to get on the box! I made her everything she is! Everything! Who the fuck does she think she is?

YOUNG KENNY

Joel?

JOEL

You jumped up little cow! You can go back to flashing your tits in the newspaper! It's not as if you've got any talent to go on and do anything else!

YOUNG KENNY

Joel?

Joel picks up a chair and hurls it towards Young Kenny, who barely flinches.

The chair hits him in his face. FREEZE FRAME.

YOUNG KENNY (V.O.)

The show was over, so the question on everyone's mind now is-

BLACKOUT.

PLACARD:

WHATEVER HAPPENED TO BABY KENNY?

INT. MASTER BATHROOM - NEW YORK CITY - EVENING

17

KEN WALSH, 19, child star all grown up, hip and rebellious, a trust fund slacker, is face down on the bathroom tile floor snorting a line of cocaine.

After he finishes his line, he picks his head up and looks directly into the camera with his trademark eyebrow raised look. FREEZE FRAME.

PLACARD: KEN!

On the floor next to Ken is LIZA, late-30's, attractive, successful New York City businesswoman.

LIZA
You're cute.

She bends down and snorts a line of cocaine.

LIZA
(giggles)
Cute. Cute. Cutey pie.

Ken smiles, flattered.

LIZA
Your mother's a bitch.

Caught off guard, he tries to change the subject.

KEN
What do you do at my dad's office?

LIZA
You almost drowned. On Fire Island.

KEN
Huh?

LIZA
You. Years ago. He pulled you out
of the sea and you were blue.

She plays with his bottom lip.

LIZA
Blue.

KEN
Really?

LIZA
(nods)
Yeah. And she didn't even hold you
when they brought you up to the
house. I thought she's such a
bitch, 'cause all she said was. All
she said when we got back to the
house was...

Ken leans in, nods for her to continue.

LIZA
She wanted to know whether the
insurance would have covered it.
Poor baby blue.

She looks at him with sympathy.

Ken pouts, puts on his best sad face and plays the role of the victim.

LIZA
(with sympathy)
Oh.

Ken seizes the opportunity, pouts some more, shakes to add to the effect.

She puts her arm around him.

LIZA
Shhh...

Ken reaches out and grabs her breast.

LIZA
(laughs)
You dirty fuck!

Ken blushes, caught.

LIZA
You dirty little fuck!

Liza's nose starts to bleed profusely.

She grabs toilet paper and shoves it up her nose.

LIZA
Fuck! Fuck! Fuck!

She looks at Ken as blood runs down her top.

LIZA
Wanna grab my tit now you little bastard?

Ken looks to the door and begins to stand up.

LIZA
Where do you think you're going?

KEN
To get some help.

LIZA
Cute. Can't wait to get out of here, can you?

KEN

Huh?

LIZA

So you can tell them all what happened, just like your fucking bitch of a mother. No wonder he wants to leave her-

The toilet paper flies out of her nose and blood pours down all over her top and the floor.

LIZA

Shit.

Liza reaches for more toilet paper.

KEN

Do you want me to get one of my mother's tops for you?

Liza is disarmed.

LIZA

You'd do that?

Ken nods in the direction of her breasts.

They stare at each other for a moment.

LIZA

Okay, but be quick.

She takes off her bloody top and unhooks her bra.

Ken reaches out and grabs her bare breast and kneads it like a stress toy. She lets him.

This gives no enjoyment to either of them.

Ken takes his hand away.

KEN

Something in white?

LIZA

That'll be fine.

Ken exits.

INT. WALSH KITCHEN - SAME TIME 18

Caterers buzz about the kitchen while SOUNDS of the PARTY waft through door.

Ken enters, mixes himself a vodka and coke and exits without a word to anyone.

In the background, Liza slips past and exits the party wearing a white top.

INT. WALSH LIVING ROOM - MOVING - SAME TIME 19

Ken rejoins the posh upper echelon party for the social elite. Two dozen or so well dressed guests sip their martinis and wine and prattle about the 'must haves' of the season.

Ken eavesdrops on two different conversations suspiciously as he makes his way to the couch.

MAN GUEST

The new millennium will simply be controlled by advertising.

WOMAN GUEST

You know what I always say, piss on the poor.

He sits on the couch, sips his drink and ignores the superficiality.

Behind him he hears-

GUEST 1

That must be their son. What is it he does again?

GUEST 2

Heard he dropped out of NYU.

Ken chooses to ignore this as well.

VIS. EFFECT - TIME ELAPSE

A) Ken remains seated in the middle of the couch and sips his cocktail. His action is in slow motion, while the party around him buzzes and moves in hyper-speed.

B) The party ends, the apartment is empty around him as he lights a joint.

C) The sun comes up, a cleaning crew comes in and Ken still sits smoking.

D) His parents move around the apartment as they go about their day. They eat, drink, get their mail, talk on the phone, etc., with not one single interaction with their son.

E) The sun sets, the lights of apartment come on. Ken still sits alone.

F) Night falls and his mother turns off the light in the living room. Ken is in complete darkness. We see the glow of his joint as he continues to smoke all alone.

YOUNG KENNY (V.O.)
My parents, a model of caring and
nurture...all for themselves.

TIME ELAPSE EFFECT ENDS.

FADE TO BLACK.

FADE IN:

INT. WALSH KITCHEN - DAY

20

Ken sits at the kitchen table eating cereal while he stares at his Father who sits and reads *The Wall Street Journal*.

The only SOUND in the room is the CRUNCHING of Ken's crispy, sugar laden, artificially flavored fruity CEREAL and the TURNING OF NEWSPAPER PAGES.

YOUNG KENNY (V.O.)
We moved to the States when I was six. I'm pretty sure that the move was triggered purely by the potential for embarrassment once my star had faded. And their marriage had been built on a collapsing foundation before Family Rules. Seems like I've always known there was an atmosphere, an undercurrent, like the smell of the city on a hot summer's day. Stinking, with no chance of escape, not anywhere, indoors or out. When it came to my parents, all New York did was focus the stench. Until it was too great to ignore. It didn't stop them from blaming me though. After all, my shrink had been the catalyst.

CUT TO:

INT. PSYCHOLOGIST'S OFFICE U.K. - DAY (FLASHBACK) 21

This is a disarming and relaxing environment typical for a psychologist, a place where the truth will come out of hiding.

MY SHRINK, 50's, tight lipped, British, intellectual yet sympathetic, sits at his large desk while Father, three scotches in, sits across from him.

MY SHRINK
Your son was raised by television people!

FREEZE FRAME

PLACARD: MY SHRINK!

Father shows indifference.

MY SHRINK
Do you have nothing to say for yourself? Do you know that your son is addicted to Valium?

Father says nothing.

MY SHRINK
Oh yes! They gave it to him between scenes to help him "relax"! Ken can hardly be described as having had a normal infant-hood. The mother and father have not been present during the early years of his psychological development. Your son prefers to sleep to avoid people. Not to mention his occasional thoughts of suicide.

FATHER
I hardly think I should listen to-

MY SHRINK
He's six!

A beat.

MY SHRINK
And your wife. Where is she?

FATHER

She was...unable to make it.

MY SHRINK

A long standing appointment for the results of your son's psychological assessment, the end of four months of testing, of significant analysis and consultation and she was unable to make it?

Father looks up.

MY SHRINK

Unable. To. Make. It.

A beat.

MY SHRINK

What I suggest you do is to spend time with your son. *Time*. And if you can trouble your wife to join you, perhaps we can reschedule a further discussion about Kenneth's assessment. Good day, sir.

FATHER

But, I-

MY SHRINK

Good day, sir.

INT. WALSH KITCHEN - SAME TIME (BACK TO PRESENT)

22

Ken eats his cereal.

Father folds up his paper and leaves the kitchen without a word.

INT. KEN'S BEDROOM - DAY

23

The room is untidy, to say the least. Posters of Kurt Cobain, Jim Morrison, and Lou Reed decorate the walls while a small bookshelf holds *Catcher in the Rye*, *To Kill a Mockingbird*, *Lord of the Flies*, *The Outsiders*, *It*, *The Adventures of Huckleberry Finn*, *Generation X*, *Portrait of the Artist as a Young Man*, *The Virgin Suicides*, *Great Expectations*, *Angela's Ashes*, *City Boy*, *A Separate Peace*, and *The Hotel New Hampshire* which appear discarded and scattered. This room pays homage to the many artists who seem to have a timeless impact on the American teenage boy.

Ken lies on his bed reading *Ham on Rye* by Charles Bukowski.

SFX: SOFT KNOCK ON DOOR.

Ken knowingly invites the maid into his room.

KEN
Come in, Oliveria.

OLIVERIA, late-50's, sweet Latina woman enters.

OLIVERIA
Hola Mr. Ken.

Oliveria hands Ken a small, beautifully wrapped present.

KEN
For me?

OLIVERIA
Para tu. Es tu cumpleaños.

Ken unwraps the paper to reveal the unmistakable Tiffany blue box.

Ken looks up, shocked.

Oliveria nods to encourage him to open the box.

Ken opens the box.

INSERT SHOT

Inside is an I.D. bracelet with his name inscribed: Ken.

KEN
(visibly moved)
I don't understand.

She points at the bracelet.

OLIVERIA
Su nombre.

KEN
But, why?

OLIVERIA
Why what?

Ken tries to speak, but chokes on his dry throat.

OLIVERIA
Put it on.

Ken puts on the bracelet.

OLIVERIA
(softly)
Su nombre no lo olvide.

Ken throws his arms around her, tears in his eyes.

KEN
Why?

OLIVERIA
De nada. De nada.

Ken sobs on her shoulder.

INT. KEN'S BEDROOM - LATER

24

Ken admires the bracelet on his wrist.

He pulls up his sleeve.

CLOSE ON

Series of heroin track marks on the under-side of his forearm.

YOUNG KENNY (V.O.)
The first time I did heroin was two days before my eighteenth birthday.

CUT TO:

CLOSE ON

Bent spoon with powder bubbling.

CLOSE ON

Syringe dips into hot liquid heroin.

CLOSE ON

Needle pierces skin between toes.

YOUNG KENNY (V.O.)
It was a natural progression, really.

CUT TO:

INT. FAMILY RULES! SET - DAY (FLASHBACK) 25

Young Kenny walks up to Wrangler and opens his mouth.

YOUNG KENNY (V.O.)
Valium at three.

CUT TO:

INT. YOUNG KENNY'S TRAILER - DAY (FLASHBACK) 26

Young Kenny sits alone in his trailer smoking a joint.

YOUNG KENNY (V.O.)
Pot by six.

CUT TO:

INT. WALSH HALLWAY - MORNING (FLASHBACK) 27

Father walks out of bathroom with a cocaine mustache and passes TWELVE YEAR-OLD KENNY.

FATHER
Good morning, Kenneth.

Twelve Year-old Kenny watches him walk away, then turns towards bathroom.

CUT TO:

Twelve Year-Old Kenny walks out of bathroom with a cocaine mustache.

YOUNG KENNY (V.O.)
Cocaine by twelve.

BACK TO SCENE

Ken sits on his bed and stares at the bracelet in the euphoria of a heroin high.

INT. WALSH'S HALLWAY - DAY 28

Mother, dressed in her typical chiffon with perfect hair, holds an empty martini glass.

Ken walks towards to his room. She blocks his path.

MOTHER
Kenneth.

YOUNG KENNY (V.O.)
Disgust and harmony.

KEN
Yeah?

MOTHER
Kenneth.

YOUNG KENNY (V.O.)
Superiority and damnation.

KEN
Yeah?

MOTHER
Will you stop for just one second.
I have something to tell you.
(sly smile)
Something rather important.

Ken looks towards the door for an exit.

MOTHER
Kenneth. Kenneth...Kenny.

KEN
What?

MOTHER
(almost a chuckle)
Jamie is dead.

Long pause.

KEN
Jamie?

MOTHER
Yes.

KEN
You're kidding. Right? Uh...how?
How did she die?

MOTHER
How did she die? Well, it seems to
have ended up where it was always
destined.

KEN
(stammers)
What are you saying?

MOTHER
Well, of course you were a child at the time, but she was a junkie. Seems like she overdosed a number of days ago. She died a junkie's death.

KEN
No. No. She wasn't-

MOTHER
Oh no, not when she was on the show. Afterwards. After it had all gone south. The best that girl could have hoped for was a nice little job in a shoe shop somewhere. But, darling, give people like that money and they will always, *always* squander their opportunity.

Ken seems to not hear any of this.

KEN
What happened?

MOTHER
It appears that Jamie didn't really do much after Family Rules! You know, the odd chat show, some celebrity quizzes, you know, triflings. Well, when the money dried up- it's really quite textbook, darling.

Ken glares at her.

MOTHER
It started out as a nude scene in a some tacky drama, but quickly progressed to sucking cocks on VHS machines the country over.

Ken is numb.

MOTHER
Of course, by this stage she was a regular junkie. A real mess. Textbook. Overdosed in an apartment
(MORE)

MOTHER (cont'd)
in Amsterdam. I do hope she didn't
suffer too much, the poor dear.

She smiles at Ken.

Ken looks with disgust at her and pushes her out of his way.

INT. KEN'S BEDROOM - SAME TIME

29

Ken frantically packs his knapsack.

He takes his heroin kit out of the nightstand.

YOUNG KENNY (V.O.)
I was done with heroin. I believe
Jamie was trying to tell me
something. I owed her at least
that. It would be difficult to
quit. The others, I could do away
with at anytime. But H, she was
dangerous.

He throws it into the trashcan.

Ken exits with knapsack.

INT. WALSH'S HALLWAY - SAME TIME

30

Ken pushes past his mother again.

MOTHER
(calls)
Looks like we did the right thing
getting you out of there!

SFX: DOOR SLAMS

INT. ELEVATOR - SAME TIME

31

Ken rides the elevator alone.

The news slowly overtakes him and he breaks down sobbing.

SFX: ELEVATOR DINGS

EXT. WALSH BUILDING - SAME TIME

32

Ken exits the building and walks away from his "home".

YOUNG KENNY (V.O.)
Every inch the Dickensian villain,
my mother denied my pleasure,
decreed my subjugation, and forced
my rebellion.

EXT. WASHINGTON SQUARE PARK - DAY

33

The park, dotted with homeless who consider it their home, is bustling on a sunny day with tourists, street performers, and the usual drug dealers.

Ken wanders aimlessly around the empty foot-pool, getting acquainted with his new life on the street. He is tentatively scouring the scene for an ally in his new world.

He is recklessly approached by IVVY, early-30's, straw hair, worn, weathered, and beaten, but has the sense of a "could-have-been."

IVVY
You look like you've lived.

FREEZE FRAME.

PLACARD: IVVY!

Ken freezes unsure of how to respond.

IVVY
Come on, don't give me that strong
silent-type bullshit.

Ken scans the park while Ivvy looks directly at him.

IVVY
You live around here?

Ken shakes his head.

IVVY
Tourist?

Ken shakes his head again.

Ivvy looks him square in the eye.

IVVY
 (cynical)
 You don't live here, but you're not
 a tourist?

Ken nods.

IVVY
 Wow, you're a fucking bag of
 information.

Ken turns and not-quite-briskly walks away.

IVVY
 (calls after him)
 I'll see ya around!

Ken tries to disappear within the crowd.

EXT. CHINATOWN ALLEY - NIGHT

34

Ken waits behind a Chinese Restaurant for the leftovers to
 be thrown out.

YOUNG KENNY (V.O.)
 Only took a few days to find the
 freshest and best leftovers.

CHINESE BUS BOY carries a garbage bag to the dumpster and
 tosses it in.

Ken waits for the bus boy to leave, then uses a stick to
 frighten off the equally hungry New York City rats. He opens
 the dumpster and pulls out the garbage bag.

EXT. AVENUE D - NIGHT

35

Ken shivers from withdrawal on a stoop.

YOUNG KENNY (V.O.)
 I had no money of my own. I was a
 prisoner to their allowances which
 were no longer readily available.
 And I needed a fix.

He looks up.

RITZY GIRL, 20's, over-dressed for this neighborhood, a
 princess, a rich bitch, completely out of place, walks by
 the stoop.

Ken watches her, mesmerized by a new reality.

KEN'S POV

Ritzy Girl walks by DELIVERY GUY, 30's, African-American, who wheels his goods on a dolly.

DELIVERY GUY
Daaaaamn, woman! But ain't you fine?

Ritzy Girl ignores him.

DELIVERY GUY
Oh I'm sorry. I'm not good enough to talk with you. Is it my uniform or am I too African for your fine bones?

She keeps walking.

Ken stands up and follows her.

EXT. EAST RIVER, E. 6TH STREET - SAME TIME

36

Ritzy Girl looks out onto East River and Williamsburg Bridge.

Ken stealthily sneaks up behind her.

YOUNG KENNY (V.O.)
She was out of place. And out of luck.

He slams her head into a railing, knocking her to the ground disoriented.

She screams.

Ken snatches the pearls from her neck, grabs her purse and runs.

EXT. E. 6TH STREET - MOVING - SAME TIME

37

Ken rifles through the purse, opens her wallet, pulls out cash.

YOUNG KENNY (V.O.)
I just needed enough for a fix. Pot, Coke, something. Anything to take the goddamn edge off. Fifty bucks. It was enough.

Ken tosses the pearls and the purse into the alley.

As he turns onto Avenue C, he slows to a walk.

EXT. TOMPKINS SQUARE PARK - LATER

38

The heart of Alphabet City, another haven for the homeless, but far more dangerous than Washington Square.

Ken curls up under a park bench to keep dry from the falling rain.

YOUNG KENNY (V.O.)
When I did sleep, I dreamt of
Jamie. She would be the only woman
I would ever love. My mum, Jamie.

Ken closes his eyes and falls asleep as drops of rain hit his face.

INT. CORPORATE BATHROOM - DAY

39

Ken washes his face and brushes his teeth with his finger using soap from a dispenser for toothpaste. He takes off his shirt to wash his arms and body. An uninvited guest, Ken looks completely out of place in this pristine, sterile lavatory.

SECURITY GUARD enters.

SECURITY GUARD
Hey. You gotta be fuckin' kiddin'
me, here. What are we runnin' a
homeless shelter? Go take a bath in
the East River. You smell like
shit.

Ken hurries out.

INT. WALSH KITCHEN - MORNING

40

Father sits reading his paper, while Mother sips a mimosa. Just another day, whether Ken's there or not.

Oliveria enters the kitchen, looking upset, but holds her tongue.

EXT. WASHINGTON SQUARE PARK - EVENING

41

Nighttime in the park is another beast entirely. Danger lurks everywhere you look. Each bench is occupied by its "owner".

Ken has scored a recent vacancy and lies down shivering from withdrawal as he looks up at the light pollution from the city.

Across the park, framed by the famous arch, TWO UNDERCOVER COPS arrest a KID who tries to buy drugs from a NARC.

COP 1

All right, put your hands where I
can see 'em.

KID

I don't got nothing. I don't got
nothing. You can't touch me.

COP 2

(to Narc)

Nice work, Jimmy.

KID

(to Narc)

Fuck man, you're a narc. I
should've known, man. You even
smell like pig. Fuck!

COP 1

Let's go.

Cops take Kid away while Jimmy the Narc heads in the
opposite direction.

Ken silently watches this from his bench.

After the show is over, Ken curls up on the bench,
shuddering, near tears. He closes his eyes.

YOUNG KENNY (V.O.)

Jamie came to me every night in my
dreams. She smiled.

Suddenly, from a window high above the park, the MINOR CHORD
of an ELECTRIC GUITAR ECHOES loudly. The SOUND of B.B King's
"THE THRILL IS GONE" fills the air.

For a brief moment, serenity envelopes the park and it is
still.

ANGRY BUM 1
Shut the fuck up! We're tryin' to
sleep down here!

ANGRY BUM 2
You shut the fuck up, dick!

A smattering of applause erupts from the homeless.
Some of the homeless begin to sing along.

SINGING HOMELESS
THE THRILL IS GONE
THE THRILL IS GONE AWAY
THE THRILL IS GONE BABY
THE THRILL IS GONE AWAY FROM ME

Ken falls asleep.

FADE TO BLACK.

FADE IN:

EXT. WASHINGTON SQUARE PARK - PREDAWN

42

It's early morning, right before the sun comes up.

Ken stirs and opens his eyes.

KEN'S POV

Three benches away, Angry Bum 1 lies dead with his throat
slit wide, a pool of blood beneath him.

BACK TO SCENE

Ken is rendered immobile. He scans the other benches to see
if anyone else is awake.

Ken begins to have a panic attack, he takes short breaths
and HEARS his HEART BEAT loudly in his ears.

He jerks up to a sitting position.

KEN'S POV

Bloody footprints from the pool of blood over to his bench.

BACK TO SCENE

Ken breathing becomes even quicker.

KEN'S POV

Blood splatter on his jeans and sneakers.

BACK TO SCENE

Terrified that he may have murdered someone in his sleep, or at least be blamed for it, Ken dry heaves.

He panics and runs.

EXT. FIFTH AVENUE - MOVING - SAME TIME

43

Ken sprints uptown away from the park.

KEN
No. No. No. No.

INSERT SHOT

EXT. WASHINGTON SQUARE PARK - NIGHT (FLASHBACK)

44

From Ken's sideways perspective, KILLER slices the bum's throat.

BACK TO SCENE

Ken continues to sprint up Fifth Avenue past Macy's and the masses of shoppers, commuters, and tourists.

INSERT SHOT

EXT. WASHINGTON SQUARE PARK - NIGHT (FLASHBACK)

45

From Ken's sideways perspective, Killer scans the park for witnesses.

BACK TO SCENE

Ken continues to sprint past The New York City 42nd Street Library.

INSERT SHOT

EXT. WASHINGTON SQUARE PARK - NIGHT (FLASHBACK) 46

Killer leans his face inches from Ken's face to confirm he's asleep.

BACK TO SCENE

Ken sprints past FAO Schwarz towards Central Park.

EXT. CENTRAL PARK - SAME TIME 47

Ken stops running. He is now in the dense thicket of "The Rambles".

Ken grabs an unattended bag of clothes that belongs to a fellow vagabond lying under a tree.

He sifts through it until he finds a jacket that will disguise him enough.

EXT. NATURAL HISTORY MUSEUM - MINUTES LATER 48

Ken sits on the front steps of the museum wearing his new jacket.

YOUNG KENNY (V.O.)
I had to collect my thoughts. But
something was drawing me back to
the scene of the crime.

EXT. WASHINGTON SQUARE PARK - DAY 49

Ken watches from behind the arch as police rope off the area with yellow caution tape where the dead body was found.

YOUNG KENNY (V.O.)
Pure adrenalin rushed through my
entirety. I was excited.

Police shrug and laugh to one another.

COP 1
Just another dead bum.

YOUNG KENNY (V.O.)
My new addiction, playing cat and
mouse with the NYPD.

Ivvy sneaks up next to him.

IVVY
Oof, cops. Just like Law and Order.

Ken jumps.

He turns to face her.

IVVY
Hi. I'm Ivvy.

Ken looks away from her.

She extends her hand.

KEN
Reggie.

When he offers his hand, she grabs his arm and twists it in a swift maneuver. She pulls up his sleeve and reveals his old track marks.

IVVY
I knew you'd lived.

Ken nervously scans the park again.

KEN
I don't do that anymore.

IVVY
That's what they all say, "Reggie".

KEN
What precinct are you with?

IVVY
That obvious?

Ken nods his head.

Ivvy rolls up her sleeve to reveal bruises and similar track marks.

IVVY
Junkies of the world unite.

Ken rolls his eyes, unimpressed, uninterested.

She takes out a small bag of cocaine, opens it and rubs her teeth with the powder.

IVVY
Want some?

KEN
Put that away. I don't do coke.

IVVY
Like fuck you don't! Those track
marks might be old, but that just
means you amp up everything else.
What'd you switch your fix to?

KEN
I'm out.

Ken quickly walks away.

IVVY
(calls after him)
We all do it!

EXT. HOUSTON STREET - SAME TIME

50

Ken hurries down the busy crosstown street, occasionally
looks over his shoulder to see if he is being followed.

Indeed, he is; Ivvy is in hot pursuit.

IVVY
Hey, wait up.

Ken doesn't notice the entrance to the subway station
directly in front of him and plummets down the concrete
stairs.

Ivvy rushes to his aid.

She stops people from walking over Ken's body.

IVVY
Excuse me. Watch where you're
steppin', asshole!

Ken sits up.

IVVY
Are you okay?

KEN
I'm fine. Ow, fuck. Just help me
up.

Ivvy gets Ken to his feet.

KEN
Why the fuck are you following me?

IVVY
It's not easy for me to score.

She discreetly flashes her hidden police badge.

IVVY
Catch my drift?

Ken takes Ivvy in for the first time. She may be his first ally on the street. He smiles at her.

KEN
Just one thing. Your name's Ivvy, right?

She nods.

KEN
What the fuck is that all about, then?

The two walk up the subway stairs together.

YOUNG KENNY (V.O.)
Ivvy was undercover for vice. She spent nights on the streets catching johns, pimps or preferably both. For the first time in my life I'd met someone nearly as invented as me. Junkies of the world unite, indeed.

NOTE: AN ACCELERATED TWISTED ROMANCE BLOSSOMS, COMPLETE WITH ADDICTION, ACCOMPANIED BY FRENCH VARIETE MUSIC.

EXT. TOMPKINS SQUARE PARK - DAY 51

Ivvy sits on a car bumper, sweating and shaking.

Ken trades money for a small bag from a DEALER.

EXT. GREENWICH VILLAGE - LATER 52

Ivvy and Ken skip while holding hands.

EXT. SCHOOL PLAYGROUND - LATER

53

Ivvy and Ken ride a see-saw.

KEN'S POV

Ivvy rises on the see-saw.

IVVY
Ivana.

IVVY'S POV

Ken rises on the see-saw.

KEN
Ivana?

KEN'S POV

Ivvy rises on the see-saw.

IVVY
Ivana.

IVVY'S POV

Ken rises on the see-saw.

KEN
Ken.

KEN'S POV

Ivvy smiles as she rises on the see-saw.

INT. CANAL STREET JEWELRY STORE - LATER

54

Ken browses a display case of diamond engagement rings.

Ivvy puts on her best "high society" face while she looks at a different display case.

JEWELER, 50's, nebbish, comes over and protectively watches Ken.

JEWELER
Is there anything I can help you
with...sir?

KEN
Yes, there is actually. I am
marrying this lovely young lady,
(gestures to Ivvy)
and we are shopping for a ring
befitting a princess!

Ivvy comes up behind Ken.

IVVY
I told my darling fiance that it's
okay if we go small, like three
carats, but he insists on nothing
smaller than five.

Beat.

JEWELER
Out.

ARMED SECURITY GUARD takes one step forward.

EXT. CANAL STREET JEWELRY STORE - SAME TIME 55

Ken and Ivvy roll on the sidewalk laughing hysterically at
their terrible prank.

INT. IVVY'S BUILDING HALLWAY - EVENING 56

Ivvy fumbles with her keys as she opens the door to her
apartment. Ken follows her in.

INT. IVVY'S APARTMENT - LATER 57

Ivvy models her police uniform like she's on the runway, as
a joint hangs from her lips.

Ken snorts a line of cocaine off her coffee table.

KEN
That's hot. White hot.

Ivvy giggles and offers the joint to Ken.

Ken accepts the joint as Ivvy gets down on her knees and
snorts a line of cocaine off of the coffee table as the
FRENCH VARIETE MUSIC ENDS.

FADE TO BLACK.

FADE IN:

EXT. WEST BROADWAY, SOHO - DAY

58

Ken and Ivvy stroll, each eats a hot dog from a street vendor cart.

IVVY
Pretty good, huh?

KEN
Too much mustard. So, let me see you do it.

IVVY
Here? This isn't exactly the right neighborhood for an undercover hooker.

KEN
I wanna watch. Show me how you do it.

She looks around.

IVVY
You really want me to?

KEN
Yeah.

IVVY
Fuck you.

She turns and walks away.

KEN
Ivvy!

She flips him the middle finger over her shoulder without turning around.

Dejected, Ken sits alone on a bus stop bench.

He notices a TOURIST stop in his tracks when he looks across the street.

TOURIST
Nice.

Ken turns to follow his gaze and sees-

Ivvy strikes the signature hooker pose, hip out, hand on waist, hiked up skirt, her top now torn, flaunting her body.

Ken stands and watches with intrigue.

KEN'S POV

Ivvy looks directly at Ken and blows him a kiss.

BACK TO SCENE

Ken weakly smiles back.

KEN'S POV

Ivvy stops a well dressed BUSINESSMAN and chats with him.

BACK TO SCENE

Ken nervously bites his nails.

KEN'S POV

Businessman nods his head and walks around the corner into an alley; Ivvy looks back at Ken and gives him "thumbs up" before she follows her "John".

BACK TO SCENE

Ken runs across the street, pushing through the lunch crowd.

As he turns into the alley, he is immediately met by the sight of Ivvy and Businessman leaning against a wall, smirking at him.

IVVY
(to Businessman)
See, I told you. Thanks for helping
me out.

BUSINESSMAN
Glad to help.
(to Ken)
You're pathetic.

Businessman walks back onto West Broadway.

Ken turns to Ivvy.

KEN
What did you tell him?

IVVY
That you're an asshole.

KEN
What did you say to him?

IVVY
That you're my boyfriend and you
can't get it up unless I act like a
hooker.

She slaps Ken's face. He keeps his gaze off to one side,
averting Ivvy's eyes.

IVVY
Don't you ever pull that shit on me
again.

KEN
I won't.

IVVY
Now, buy me a margarita.

Ken finally turns and looks at her.

They head back onto the crowded sidewalk.

EXT. DOORWAY - NIGHT

59

Ken is curled up asleep on the floor in the doorway of an
abandoned Lower East Side apartment building.

YOUNG KENNY (V.O.)
I tried to remember what it felt
like to be safe and loved.

INT. LONDON FLAT LIVING ROOM - EVENING (FLASHBACK)

60

Young Kenny lies on the floor, pretends to be asleep.

YOUNG KENNY (V.O.)
There was a time. We had a ritual
every Friday when he came home from
work.

Father opens the door and sneaks up to Young Kenny.

Father tickles Young Kenny, who giggles uncontrollably.

BACK TO SCENE

Ken twitches as he sleeps.

INT. LONDON FLAT LIVING ROOM - EVENING (FLASHBACK) 61

Father stops tickling for a moment.

Young Kenny closes his eyes again and anxiously awaits for more physical contact.

YOUNG KENNY (V.O.)
He did love me. He did make me
feel-

CLOSE ON

Father's hands slowly reach towards Young Kenny.

CUT TO:

BACK TO SCENE

CLOSE ON

Hands forcefully grab Ken.

Ken's slumber is violently disrupted as ASSAILANT 1 pulls him by his arms up to his feet.

Assailant 1 holds Ken's arms behind his back and snickers while ASSAILANT 2 runs a switchblade across Ken's Adam's apple.

Ken tries to protest but is unable to form words.

From the end of the block, a MAN shouts for them to stop.

MAN
Hey! What are you doing there?

The Two Assailants flee.

Ken gasps for air and crumbles to the ground.

YOUNG KENNY (V.O.)
That attack was enough to bring me
home.

EXT. WALSH BUILDING - LATER 62

DOORMAN opens the front entrance for Ken as he enters the grand Upper East Side apartment building.

INT. WALSH KITCHEN - LATER

63

Ken quietly enters.

YOUNG KENNY (V.O.)
I'd been gone for a month. Surely
they'd have missed me.

The apartment is empty and quiet.

KEN
(calls out)
Hello?

Ken takes out a quart of ice cream from the freezer and sits down to eat.

INT. KEN'S BEDROOM - LATER

64

Ken leaves his bedroom door wide open as he climbs into bed.

FADE TO BLACK.

FADE IN:

INT. WALSH KITCHEN - NEXT MORNING

65

Ken sleepily enters. He looks at the kitchen table.

CLOSE ON

The Wall Street Journal and a dirty mimosa flute on the table.

Ken stares at the table in bewilderment.

KEN
(calls out)
Hello?!

He scoffs at the silence.

Ken grabs the ice cream from the freezer again.

YOUNG KENNY (V.O.)
Not a word. No note. No reunion. I
wasn't too surprised, why should
they have changed the habits of a
lifetime in a month?

INT. KEN'S BEDROOM - SAME TIME 66

With ice cream in one hand, Ken lights a joint and closes his door.

EXT. EAST 42ND STREET - DAY 67

Ken strolls along, walking East towards the United Nations building.

YOUNG KENNY (V.O.)
I was bored so quickly once again
with my old life. Tired of it. Just
keen to do something else.

He notices a beat up Chevy with the engine running and no one behind the wheel.

Without even looking around, he climbs into the driver's seat.

INT. CHEVY - SAME TIME 68

Ken tears down E. 42nd St.

He looks in the rear-view mirror.

CLOSE ON

OWNER runs after the car in the mirror.

OWNER
Hey, that's my fuckin' car!

Ken smiles at the mirror and gives a little wave.

EXT. FDR HIGHWAY - SAME TIME 69

Ken turns the Chevy onto the FDR highway heading south.

YOUNG KENNY (V.O.)
A new addiction is born!

SERIES OF SHOTS:

A) Ken's hand turns a key to start a car.

B) Ken's hand turns a key to start another car.

C) Ken's hand turns another key.

- D) Ken etches a third notch on his bedpost.
- E) Ken's hand shifts a gear to DRIVE.
- F) Ken's hand shifts another gear to DRIVE.
- G) Ken's hand shifts a manual stick shift to first gear.
- H) Ken etches a sixth notch on his bedpost.

INT. KEN'S BEDROOM - DAY

70

Ken excitedly writes in a journal.

YOUNG KENNY (V.O.)

I kept track of every neighborhood
I had stolen from and where I had
dumped the cars. I made sure not to
establish a pattern. Paranoia is a
great thing when it comes to
protecting yourself.

INT. IVVY'S APARTMENT - NIGHT

71

Ivvy and Ken pass a joint back and forth as they watch
Bowling For Columbine on TV.

INSERT SHOT

Cartoon *Bowling For Columbine* clip

CARTOON NARRATOR

And they were all like RUN AWAY!
RUN AWAY! And that's what they did.
They all went fleeing into the
suburbs where it was all white and
safe and clean.

BACK TO SCENE

Ivvy gets up from the couch.

IVVY

You see? See white people see black
people and think "danger". How many
times have you seen some bitch on
the subway see a black guy get near
her and she squeezes that purse of
hers, like every black guy just
wants to steal her shit? Black guy
equals criminal.

YOUNG KENNY (V.O.)
Which gave me a great idea.

CUT TO:

EXT. SECAUCUS GAS STATION - NIGHT

72

Ken is absurdly dressed in baggy hip-hop gear with his hat pulled down low adopting the stereotypical hip-hop strut around the parking lot.

INSERT SHOT

GRAINY SURVEILLANCE FOOTAGE OF KEN'S BACK

YOUNG KENNY (V.O.)
A stereotype for the surveillance
cameras. If the police were looking
for anyone, it was a black guy.

BACK TO SCENE

CUSTOMER replaces the gas nozzle once his tank is full. He walks into the mini-mart.

Ken watches Customer from nearby.

KEN'S POV

Customer gets a drink from the refrigerator.

BACK TO SCENE

Ken jumps behind the wheel of Customer's car and drives off.

Customer comes out of the mini-mart and watches as his car speeds off.

He turns and runs into the mini-mart.

CUSTOMER
(to CASHIER)
Did you see that nigger just stole
my car?

INT. WALSH DINING ROOM - EVENING

73

Father sits at the head of the table. Mother sits two seats away. They enjoy an elegant dinner in their usual silence.

Ken passes through on his way to the kitchen.

FATHER
Ken.

Ken stops.

KEN
Yeah?

FATHER
Ken.

KEN
What?

FATHER
Your grandfather has...he died,
Kenneth. Your grandfather is dead.

KEN
Really?

Father says nothing.

Ken recalls his few acting lessons and attempts to feign emotion.

MOTHER
Don't give me that. Don't you dare.
You've never even met him.

KEN
Well, that's not my fault.

FATHER
(to Ken)
We have to go to Switzerland for
the funeral.
(to Mother)
We have to go.

She accepts this duty and nods.

KEN
Do you want me to go?

FATHER & MOTHER
No.

Father and Mother continue their dinner without another word.

Ken waits for a moment, then exits.

INT. WALSH KITCHEN - DAY

74

Ken walks in wearing pajamas.

He pours a bowl of cereal and sees a note on the counter.

INSERT SHOT:

NOTE READS: FURTHER TO OUR DISCUSSION, WE'VE GONE TO YOUR GRANDFATHER'S FUNERAL. WE'LL BE GONE FOR A MONTH OR SO.

BACK TO SCENE

Ken chuckles and exits with his cereal.

INT. IVVY'S APARTMENT - DAY

75

Ivvy and Ken share a joint while they sit on her couch. In a marijuana haze, they are in deep examination of the book *The Earth From the Air*.

INSERT SHOT

Pages flip of pictures of the Earth taken from space of enormous, breathtaking scale.

IVVY
Can you believe this?

KEN
Wow.

IVVY
Understatement.

KEN
Yeah.

BACK TO SCENE

They smile at each other.

She points at another picture.

KEN
Mondrian, right?

IVVY
No, dye pits in Iran. You don't
know how it works yet

He flips her the middle finger.

They both burst into drug induced giggling.

KEN
It wouldn't work if it was the world.

IVVY
It is the world.

KEN
No. If it was really the world. It would be like those pictures where they show whole cities as smudges on the globe.

She flips to different pages.

IVVY
That's what this is. Eiffel Tower. The Sphinx. The Great Wall of China. Look!

KEN
You know? The pictures, with the lights at night, the roads in between just dotted lines. You know what I mean, right?

Ivvy just stares at him. Ken's eyes well up, he is on the verge of an emotional break.

KEN
Right?

She slams the book shut and tosses it aside.

Ken chugs an entire beer, slams down the empty can and stares at her front door.

She finishes the joint and pops the roach into her mouth.

Ken continues to stare at the front door.

KEN
If they were more distant it would be easy to just take a glance and move on, you know? But there's something about those pictures that makes me...me...

Ken gets up and starts to leave.

IVVY
Ken? What the fuck is up with you?

Ken exits, closes the door behind him.

INT. IVVY'S STAIRWELL - SAME TIME

76

Ken descends the stairs.

SFX: GLASS SHATTERS AGAINST DOOR FROM INSIDE IVVY'S APARTMENT.

IVVY (O.S.)
Fuck you asshole! Don't come around here anymore! I won't be home!

YOUNG KENNY (V.O.)
How could I tell her that those pictures made me feel smaller than a mosquito, and just as easily smacked into oblivion?

INT. PORT AUTHORITY - DUSK

77

It's rush hour and the bus station is busy.

Ken changes into his hip-hop gear in the middle of the mayhem in plain sight of everyone.

He boards a bus to New Jersey awake, revitalized, and ready for a take-down.

YOUNG KENNY (V.O.)
Jersey was my new haunt. I had exhausted all my options on the island. Jersey was primed for the taking.

INT. BUS - SAME TIME

78

Ken assumes a threatening, 'gangsta' persona while riding the bus.

EXT. DOWNTOWN JERSEY CITY - LATER

79

The downtown business district is nearly abandoned, with the last of the stock runners leaving work and heading home.

Ken positions himself in a doorway of a closed business tower. He anxiously looks across the street at a gas station.

KEN'S POV

SUV pulls up to a gas pump.

BACK TO SCENE

Ken's eyes light up at the sight of a possible target.

KEN'S POV

SUV OWNER pumps gas.

BACK TO SCENE

Ken patiently watches her fill the tank.

KEN'S POV

SUV Owner gets back into the SUV.

BACK TO SCENE

Ken's face drops in disappointment.

KEN'S POV

SUV Owner opens the door and gets out.

SFX: DING FROM KEY IN IGNITION

BACK TO SCENE

Ken rushes across the street.

KEN'S POV

SUV Owner knocks over a display of energy drink cans.

BACK TO SCENE

Ken shifts the SUV into DRIVE and peels out of the station.

INT. SUV - SAME TIME

80

Ken cranks the RADIO as he races up the Jersey Turnpike.

He punches the ceiling of the SUV.

KEN
Yes! Yes! Yes!

From behind him, a small voice mimics him.

TODDLER (O.S.)
Yes.

Ken momentarily loses control of the SUV and swerves. His eyes dart to the rear-view mirror. He leans forward to see who's in the backseat.

KEN'S POV

The rear-view mirror reveals a TODDLER strapped into a car-seat.

BACK TO SCENE

Ken stares in disbelief and breaks out in an immediate sweat.

SFX: Truck Horn

The toddler looks to its left and points.

TODDLER
Big truck.

CLOSE ON

Ken's foot presses the accelerator.

EXT. GEORGE WASHINGTON BRIDGE - SAME TIME 81

Ken drives the SUV towards New York City in the evening traffic.

EXT. RIVERSIDE DRIVE - LATER 82

Drenched in sweat, Ken parks the SUV at 96th Street overlooking the nearby basketball courts in the park.

KEN
(to himself)
No. No. No.

TODDLER
No.

Ken makes sure all the doors are unlocked and casually gets out of the SUV.

EXT. RIVERSIDE DRIVE - MOVING - SAME TIME

83

Ken walks briskly away from the SUV.

KEN
(convinces himself)
Someone'll find it. It's gonna be
found. It'll be found. Someone'll
find it.

Sweat pours down Ken's face.

KEN
(to himself)
Okay, ten more blocks and call the
police.

SFX: BABY CRIES

Ken stops cold and looks around.

KEN
(convincing himself)
It's not the kid.

He continues to walk.

KEN
(mutters to himself)
It's fine. Stop it, Kenny! You just
stole a car with a kid in it and
you're thinking of going back?
Really? No one's gonna...someone
will find it....no, no, no. This is
bad. Fuck!

Ken stops walking.

KEN
Fuck! Fuck! Fuck!

He turns around, stares in the direction of the SUV and runs
towards it.

EXT. RIVERSIDE DRIVE - SAME TIME

84

As Ken nears the SUV, he hears SCREAMS from TODDLER.

He hurriedly opens the back door and releases the buckle on
the car-seat.

Toddler leaps into Ken's arms and fiercely grabs hold of
him.

ALL SOUND IS MUTED EXCEPT FOR:

SFX: "LOVE" BY JOHN LENNON

Toddler sobs into Ken's neck.

EXT. 96TH STREET - MOVING - SAME TIME

85

SONG CONTINUES.

Ken runs east towards Central Park with the sobbing Toddler in his arms.

EXT. STRAWBERRY FIELDS - SAME TIME

86

Ken reaches the park at 72nd Street and stops.

He looks down.

AERIAL SHOT - KEN STANDS IN THE CIRCLE OF THE "IMAGINE" MOSAIC.

BACK TO SCENE

He carries Toddler and sits on a park bench.

SONG FADES AS:

SFX: STREET NOISE SWELLS AND MINGLES WITH-

Nearby, a HIPPY plays GUITAR and sings "Nobody Told Me" by John Lennon.

HIPPY
(sings)
NOBODY TOLD ME THERE'D BE DAYS LIKE
THESE. NOBODY TOLD ME THERE'D BE
DAYS LIKE THESE. STRANGE DAYS
INDEED. STRANGE DAYS INDEED.

Mesmerized by the song, Ken holds Toddler who has stopped crying.

As song ends, Ken stands and continues to walk east through the park.

INT. KEN'S BEDROOM - LATER

87

Ken wearily stumbles in as he carries Toddler.

He drops the now sleeping child onto his bed.

He reaches for the notches on his bedpost out of habit.

CLOSE ON

Ken runs his fingers over the notches on the bedpost.

YOUNG KENNY (V.O.)
I guess this kid will be my final
notch.

SFX: TODDLER WHIMPERS

Ken turns.

Toddler tumbles off the bed.

INT. FAMILY RULES! SET - DAY (FLASHBACK)

88

Jamie drops Young Ken into a stroller.

BACK TO SCENE

Ken looks down at Toddler.

Toddler looks up at Ken

TODDLER
(sleepily)
Truck.

Toddler falls asleep on the floor.

Ken watches Toddler sleep for a moment.

Ken picks up Toddler and places it on the bed.

Ken climbs onto the bed, curls up next to the child and
falls asleep.

FADE TO BLACK.

FADE IN:

INT. WALSH LIVING ROOM - MORNING

89

Ken enters the living room, turns on the television to CNN and waits for breaking news.

SERIES OF SHOTS, ALL FROM ONE PERSPECTIVE:

A) Ken sits on the couch and watches CNN.

B) Ken sits on a chair and watches CNN.

C) Ken lies on the floor and watches CNN.

SFX: KEY JIGGLES IN DOOR

Ken sits up.

INT. KEN'S BEDROOM - SAME TIME

90

Ken runs in.

Toddler is startled and begins to wail.

Ken covers Toddler's mouth.

KEN
(through clenched teeth)
Just be quiet.

Toddler stops screaming and stares back with huge understanding eyes.

Ken tentatively lifts his hand away from Toddler's mouth.

KEN
Quiet.

INT. WALSH LIVING ROOM - SAME TIME

91

Oliveria turns on the VACUUM and moves around the room.

Ken enters behind her and, ever the actor, tries to find the right face for feeling "sick".

Once he's got it, he taps her on the shoulder.

She turns off the vacuum and turns to face Ken.

OLIVERIA
Hola. Como esta?

KEN
 Hola Oliveria. Estoy muy mal. Can
 you come back another day?

OLIVERIA
 Oh, you no feel good?

KEN
 No, not too good.

OLIVERIA
 Okay, I clean everything but your
 room.

KEN
 But the noise.

OLIVERIA
 I be quiet.

KEN
 No, bad. I have a bad migraine.

OLIVERIA
 Since when you have migraine?

SFX: TODDLER WHIMPERS.

Ken and Oliveria look towards his bedroom.

Long pause.

Oliveria winks at Ken.

OLIVERIA
 If you want to be alone with her,
 why you no say so?

Ken gives her an apologetic hug

OLIVERIA
 You spend too much time alone. You
 need someone with you.

KEN
 Thank you.

Ken walks her out.

INT. KEN'S BEDROOM - SAME TIME

92

Ken enters and sits next to Toddler.

Ken points at himself.

KEN

Ken. Ken.

He points at Toddler.

Silence.

He points at himself again.

KEN

Ken.

He points at Toddler.

Toddler makes an almost inaudible sound that definitely begins with "D".

KEN

Dan? Are you Dan? Dave?

Toddler shakes it's head.

KEN

Are you sure your name isn't Dan?

TODDLER

Damp.

KEN

Damp? What kind of a name is- Ah fuck.

(to Toddler)

Sorry.

Toddler looks at Ken.

KEN

Of course, you're damp.

(to himself)

Shit. Fuck.

(to Toddler)

Sorry.

(to himself)

What do parents do? Diapers.

(to Toddler)

I'm going to the store.

Ken begins to walk out of the room, but stops suddenly.

KEN
What am I doing? This is New York.

CUT TO:

Ken picks up the phone and dials.

KEN
(into phone)
Hello. I need some diapers, um baby
wipes, some baby powder, and uh
baby milk. Huh? You know, baby
milk. Formula, yeah that's it. 773
Park Avenue. Penthouse. Walsh.
(pause)
Twenty minutes? Thanks so much.

Ken hangs up the phone and nervously paces.

Toddler giggles at him.

Ken stops and stares into Toddler's eyes.

CLOSE ON

Toddler's eyes.

YOUNG KENNY (V.O.)
Your tears in the car. The way you
leapt from the seat into my arms.
Your warmth and heaviness when we
sat and listened to the hippy in
Strawberry Fields. When I held you
like Jamie held me. I could be your
father.

KEN (V.O.)
(echo)
Your tears in the car. The way you
leapt from the seat into my arms.
Your warmth and heaviness when we
sat and listened to the hippy in
Strawberry Fields. When I held you
like Jamie held me. I could be your
father.

Ken looks tenderly at Toddler.

YOUNG KENNY (V.O.)
I could be your father.

KEN
(echoes)
I could be your father.

Toddler smiles at Ken.

KEN
Your diapers will be here in twenty minutes.

INT. WALSH LIVING ROOM - SAME TIME

93

Ken dials the phone with one eye on CNN, still on the television.

INT. IVVY'S APARTMENT - SAME TIME

94

Ivvy's PHONE RINGS. She picks it up.

IVVY
What?!

INTERCUT telephone conversation.

KEN
Ivvy, I-

IVVY
What the fuck do you want, asshole?

KEN
I need to-

IVVY
What the fuck was that last night?
One minute we're looking at that
fucking book and the next you're
storming out. And I don't know what
the fuck you're doing or what I've
done-

KEN
Ivvy-

IVVY
What the fuck were you thinking
about, huh? Assho-

KEN
Shut up.

IVVY
What?

KEN
Shut up. I need you to listen.

Beat.

IVVY
Okay.

KEN
I need your help. Can you get over here?

IVVY
Now?

KEN
Yeah, now.

IVVY
This better be good.

Ivvy hangs up.

INT. KEN'S BEDROOM - LATER

95

Ken takes Toddler's diaper off.

KEN
Oh. You're a girl!

Ken applies powder and fastens a fresh diaper onto Toddler.

KEN
Congratulations, dad. You've got a beautiful daughter!

Ken stands up straight, takes in this moment as if he's in the delivery room having witnessed the birth of his first child.

Overwhelmed, he sits.

SFX: DOORBELL

He puts his finger over his own mouth signaling her to be quiet.

INT. WALSH FOYER - SAME TIME

96

Ken looks through the peephole.

KEN'S POV

Ivvy stands in the hallway smoking.

BACK TO SCENE

Ken freezes like a mannequin, holds his breath but takes a quick gasp for air.

IVVY (O.S.)
Open the door, asshole, I hear you
breathing.

Ken unlocks the door and opens it.

IVVY
You ask me over here and then you
won't let me in?

KEN
I'm sorry. I know I'm confused.
Something...something's come up and
I don't know how to deal with it.
I'm sorry about last night, and for
dragging you up here.

IVVY
Yeah, yeah, yeah. You're sorry.
It's so hard being you. I get it.
Apology accepted. So, what's goin'
on?

She pushes past him and walks towards the kitchen.

IVVY (O.S.)
Fuck, I always forget how huge this
place is. You're the only junkie I
know who cooks his shit with a
silver spoon.

Ken urgently darts back towards his bedroom.

INT. KEN'S BEDROOM - SAME TIME

97

Ken frantically enters.

He crouches down in front of Toddler on the floor and points at himself.

KEN
I'm Ken. You are-?

He points at Toddler.

She doesn't respond.

He pounds his own chest.

KEN
Ken.

He pleads with his hands for her to say her name.

She still says nothing.

Ken tries to stay calm and repeatedly points at himself.

KEN
Ken.

He points at Toddler.

TODDLER
Bella.

FREEZE FRAME.

PLACARD: BELLA!

Ken heaves a huge sigh.

Ken shakes her hand.

KEN
Nice to meet you, Bella. Be right back.

He rushes back to Ivvy.

INT. WALSH KITCHEN - SAME TIME

98

Ivvy pours two cups of coffee.

Ken enters.

She hands him a cup.

KEN
Ivvy, I'm a dad.

IVVY
Yeah, and I'm Farrah fucking
Fawcett, asshole.

KEN
Ivvy, I'm serious. I just found out
this morning. My
ex-girlfriend...Jamie. She shows up
here this morning and buzzes from
downstairs and asked me to come
down to the lobby. When I got down
there, she was nowhere to be seen,
but the doorman was watching this
baby. He said Jamie would be right
back. So, I waited a few minutes
then brought the kid upstairs. Then
my phone rings and it's Jamie
telling me that she got pregnant
while we were together and she
never told me about it. Then she
says "Congratulations Dad" and
hangs up the phone. Just like that.

They stare at each other. There is an uncomfortable silence.

On cue, BELLA CRIES from Ken's bedroom.

INT. KEN'S BEDROOM - SAME TIME

99

Ken leads Ivvy into his room.

KEN
Ivvy. This is my daughter, Bella.
Bella smiles at Ivvy.

BELLA
Bella.
Ivvy is instantly taken with the precocious toddler.

IVVY
Hi.
Ivvy turns to Ken who shrugs "what'd I tell ya?"

IVVY
Ken, she looks like you.
Ken agrees and nods.

SERIES OF SHOTS

A) Ken helps Bella eat her lunch while Ivvy snorts a line of cocaine off the kitchen counter. Once Ivvy's finished her line, Ken hands her Bella, so that he can snort a line.

B) Ivvy washes Bella in a bubble bath while Ken smokes a joint making sure to blow smoke out the window.

C) Ken lays Bella down on the bed for a nap. Ivvy looks on from the doorway.

FADE TO BLACK.

FADE IN:

INT. WALSH HALLWAY - MORNING

100

The next morning, Ken carries Bella as he walks Ivvy to the front door.

KEN

Have a great day at the office,
dear. Say "Bye Ivvy".

BELLA

Bye Ivvy.

IVVY

Bye sweetie-pie. See you later.

(to Ken)

Daddy, you're not gonna make her
wear the same thing two days in a
row, are you?

Ken scoffs.

KEN

No.

CUT TO:

EXT. GAP - LATER

101

Ken carries Bella into the store.

YOUNG KENNY (V.O.)

I was Kramer versus Kramer.

TIME DISSOLVE:

Ken carries Bella out of the store with a shopping bag.

YOUNG KENNY (V.O.)
I was Three Men and a Baby.

CUT TO:

EXT. UPPER WEST SIDE DIVE BAR - SAME TIME 102

Ken carries Bella and the GAP bag inside.

YOUNG KENNY (V.O.)
I was in deep shit.

TIME DISSOLVE:

Ken and Bella walk out hand in hand; Bella wears her brand new pretty pink dress.

YOUNG KENNY (V.O.)
But I was moving forward.

EXT. SHEEP'S MEADOW - LATER 103

Ken and Bella sit and watch all the people around them, i.e. frisbee players, boys playing football, two guitarists strumming together.

Ken stops smiling at something he sees.

KEN'S POV

A policeman walks around the perimeter of the field.

BACK TO SCENE

Ken stands up.

KEN
Okay, Bella, let's go.

EXT. CENTRAL PARK ROADWAY - MINUTES LATER 104

Ken holds Bella's hand as they slowly stroll in the bike path/roller-blade lane.

A ROLLER-BLADER comes up quickly behind them.

ROLLER-BLADER
Beep-beep.

Ken pulls Bella onto the sidewalk.

BELLA
Beep-beep.

BIKE COP pulls up next to them, slows down.

BIKE COP
Hey, stay outta the bike lane.
What're ya tryin' to do, kill the
kid? Jesus.

KEN
Sorry.

Bike Cop speeds ahead.

EXT. THE DUCK POND IN CENTRAL PARK - LATER

105

Bella watches the ducks and giggles as Ken scans for
policemen.

Ken's CELL PHONE RINGS. He walks a few feet away from Bella
to answer it.

KEN
Hey Ivvy.

IVVY (O.S.)
Hey where are you?

KEN
The Park. Boating lake.

IVVY (O.S.)
Staying much longer?

KEN
Might be, why?

IVVY (O.S.)
I thought I'd come and join you.

KEN
Why? You wanna play happy family
again?

IVVY (O.S.)
You're such an asshole. Don't
leave. I'll be right there.

When he hangs up, he turns and sees that Bella is not where
he left her.

He frantically looks around.

KEN
(calls)
Bella!

He runs around the perimeter of the pond.

KEN
(calls)
Bella!

He sees a small crowd gathered by the edge of the pond.

KEN
(softly)
Bella?

Ken walks over to the crowd.

As he arrives, two skinny-dippers, a MIDDLE-AGED MAN and HIS MUCH YOUNGER GIRLFRIEND, are being arrested by a POLICE OFFICER. The crowd 'boos' the policeman.

Ken wanders away from the crowd to continue his search.

SFX: BELLA CRIES

Ken runs towards the sound of Bella's voice.

He runs over the ornate stone bridge.

KEN'S POV

Bella is face to face with a SCRAGGLY WINO.

BACK TO SCENE

With a father's courage, Ken barrels into the Scraggly Wino.

A brief scuffle ensues as they careen to the ground, until Ken head-butts the Wino, which knocks him out.

Ken returns to Bella who is being protected by a MIDDLE-AGED WOMAN.

KEN
(to Middle-Aged Woman)
Thank you.

MIDDLE-AGED WOMAN
Do you want me to stay with her
while you get a policeman?

KEN

No. I think it's my mistake. I shouldn't have hit him. I think I really overreacted.

MIDDLE-AGED WOMAN

No. You're a good father.

Ken is speechless as she walks away.

YOUNG KENNY (V.O.)

Just a father and a daughter out for a day in the park. Bella my daughter. Which made me her father.

INT. WALSH MASTER BEDROOM - LATER

106

Ken places a sleepy Bella onto the bed.

He creates a fortress of pillows around her so she won't roll off again.

Ken sifts through his mother's drawers.

He pulls out a Lycra Nike workout t-shirt.

Ken looks down at Bella.

KEN'S POV

Bella wears the Nike t-shirt which covers her entire body.

BACK TO SCENE

KEN

That suits you, but you need some pee-jays of your own.

Ken kneels down next to her.

KEN

I'll get you some pee-jays like I had, little feetie pee-jays. Then, when you walk on the floor, you make the chh chh chh chh...

Ken rubs her tummy mimicking feet walking.

BELLA

(mimics)

Chh chh chh.

Bella giggles.

Ken takes a moment.

KEN
I could get used to this. Could
you? How about it?

Bella closes her eyes.

KEN
Good night, Bella.

SFX: PHONE RINGS.

BACK TO SCENE

Ken answers the phone.

KEN
(whispers)
Bella's asleep.

INT. SWISS HOTEL - DAWN

107

Father sits at a hotel desk on the phone.

FATHER
Kenneth?

INTERCUT telephone conversation.

KEN
Ungh. Dad?

Ken restlessly looks around the room and quickly exits.

FATHER
Are you all right?

INT. WALSH KITCHEN - SAME TIME

108

Ken runs into the kitchen.

KEN
Yeah. I'm fine. I just didn't
expect to hear from you. How are
things?

FATHER
Good...given the circumstances.
Your mother...it's been good for
her to reconnect with family.

KEN
Really?!

Pause.

KEN
Dad, why are you calling?

FATHER
Oh, yes, oh, we're on our way home,
Kenny.

Ken suddenly sits.

KEN
When?

FATHER
Tuesday, I think. We're going to
stop off in London for a day or
two. Do you need our flight
information?

KEN
Not really.

FATHER
Okay, cheerio, then.

KEN
Dad? Just so you know, I'll be
staying with a friend when you get
back.

FATHER
Oh, okay. Leave us a number when
you go.

Ken waits for something else but instead hears a DIAL TONE.

Ken considers his next move and dials.

INT. IVVY'S APARTMENT - SAME TIME

109

PHONE RINGS in her empty apartment.

CLOSE ON

Answering machine.

IVVY (O.S.)
 (outgoing message)
 Yeah, it's me. Which I guess makes
 you you. When it beeps, tell me why
 you called and what you want me to
 do about it.

ANSWERING MACHINE BEEPS.

KEN (O.S.)
 Ivvy. We're gonna have to stay with
 you for a few days. My parents are
 coming home. They'll be here
 Tuesday. I'll give you a call
 tomorrow. We'll work out the times
 and shit. I need to go shopping for
 stuff for Bella if you want to come
 along? Anyway, I'm going to bed
 soon, so don't call me tonight.
 Speak to you later.

INT. WALSH MASTER BEDROOM - SAME TIME 110

Ken kisses Bella goodnight and curls up on the floor next to
 the bed.

FADE TO BLACK.

FADE IN:

INT. WALSH KITCHEN - NEXT MORNING 111

Ken zombie-walks through the kitchen on his way to the
 bathroom.

KEN'S POV

The answering machine blinks.

Ken presses PLAY.

IVVY
 (from answering machine)
 Asshole!

INT. BATHROOM - SAME TIME

112

Ken sleepily stands in front of the commode as he relieves himself.

BELLA (O.S.)

Flush.

He jumps and turns.

Bella stands there in his mother's Nike shirt.

Ken turns his back to her to block her view.

KEN

Just a minute.

BELLA

Flush!

KEN

Okay.

He does.

She points at the sink.

BELLA

Wash.

He smiles and follows her orders.

BELLA

Bubbles.

Confused, Ken doesn't know what to do.

KEN

What? You wanna wash your hands?

BELLA

Bubbles.

Ken moves a little wooden step stool over to the basin.

BELLA

Thank you.

KEN

You're welcome.

She steps up onto the small wooden stool, presses hand soap into her palms, rubs her hands together, holds them in front of her face and softly blows until bubbles form and float in front of her.

Bella squeals with delight.

BELLA
Bubbles!

Ken smiles sadly at this.

KEN
Did your mommy teach you to do that?

Bella turns to look out the door.

BELLA
Mommy?

Turning, she loses her footing and falls onto the hard tile floor headfirst.

Ken rushes to hold her.

BELLA
(cries)
Muh...muh....Mommy! Mommy!

KEN
Shhh. Take it easy, Bella. Breathe.

Bella screams at the top of her lungs.

Ken rocks her to try and soothe her.

KEN
Shhh. Mommy's not here. I'm Kenny.
I'm all you've got.

INT. WALSH KITCHEN - LATER

113

Bella spoons cereal into her mouth.

Ken watches the kitchen TV.

INSERT SHOT

CNN coverage of daily footage; bombings, stock market chaos, and other human interest stories.

BACK TO SCENE

Ken keeps one eye on the screen and one eye on Bella.

INSERT SHOT

Ticker on the bottom of the TV screen reads: CHILD MISSING
IN NEW JERSEY, MOTHER DEAD

CLOSE ON

Ken blinks.

SFX: PHONE RINGS.

BACK TO SCENE

BELLA

Phone.

Ken answers the phone.

KEN

Hello?

INT. IVVY'S APARTMENT - SAME TIME

114

Ivvy paces around her living room.

IVVY

Great. That's all you've got?
Hello?!

INTERCUT TELEPHONE CONVERSATION

Ken's too distracted by the TV to catch her mood.

KEN

Ivvy, I...thought you'd be
sleeping.

IVVY

Yeah, well, I wasn't. So, I get
back from the longest worst night
of work last night and I get a
message saying that you're staying
with me. Really?! And after you
stand me up in the park? Can I ask
you a question? What the fuck are
you thinking asshole?

Ken stares at the TV.

KEN
(distracted)
Oh, I'm sorry about... I
just...look, we just really need to
come stay with you.

IVVY
When?

KEN
We'll be down today.

IVVY
What time?

KEN
I don't know. Later today.

INSERT SHOT

The ticker scrolls by on the TV screen: POLICE HUNT FOR
FATHER.

CLOSE ON

Ken's eyes widen.

BACK TO SCENE

KEN
Listen, I gotta go.

IVVY (O.S.)
(from receiver)
Now you're hanging up-

He hangs up before she says anything else.

He crosses to the TV and turns up the VOLUME.

INSERT SHOT

TV Anchor at a news desk.

TV ANCHOR
Coming up after the break, a tragic
story from New Jersey. A young
mother takes her own life after her
child is abducted. Police are
hunting for the father. More on
this, and other developing stories,
when we come back.

Ken snaps off the TV.

INT. SUBWAY CAR - LATER 115

Ken and Bella sit on subway seat. They stare straight ahead trying to look unassuming.

Ken keeps two garbage bags in place between his feet. Bella mimics him with her Gap Bag between her legs.

INT. IVVY'S STAIRWELL - LATER 116

Ken carries several garbage bags filled with clothes up the stairs.

Bella carries her GAP bag behind him.

Too tired to continue, Bella stops an entire landing away.

BELLA

I tired.

Ken looks down from the next landing.

KEN

It's only a couple of flights. Come on.

BELLA

(wails)

Noooo. I tired.

Bella sits on the steps.

Exasperated, Ken nervously looks around.

Ken yells up to Ivvy for help.

KEN

(calls up)

Ivvy! Ivvy!

Ivvy leans over the railing, her hair soaking wet.

IVVY

What?

KEN

Can you give me a hand? Bella doesn't wanna walk anymore. I've got all these bags.

IVVY
I can't.

KEN
Please.

IVVY
I can't. I just got out of the shower.

Ivvy leans further and reveals she's only wearing a towel.

KEN
Oh.

IVVY
(sarcastic)
How about this for an idea? Leave the bags down there. Bring Bella up. And make a second trip for the fucking bags.

Ivvy goes back into her apartment.

Ken drops the bags, goes down the stairs and picks up Bella.

KEN
Come on, Bella. Let's go see Ivvy.

BELLA
Ivvy. Okay.

INT. IVVY'S APARTMENT - SAME TIME

117

Ken carries the bags in.

Ivvy sets a tin of beads in front of Bella on the floor.

Bella plays with the beads which creates a CLICK-CLACK SOUND.

Along bottom of screen, CNN ticker: CHILD MISSING IN NEW JERSEY, MOTHER DEAD, POLICE HUNT FOR FATHER

IVVY
(to Ken)
How long do you plan on staying here?

KEN
Forever.

SFX: BEADS CLICKING LIKE A TIME BOMB.

Ivvy places a cigarette between her lips and starts to light it, but stops. She looks down at Bella.

IVVY
(to Bella)
Bad idea, huh?

Ivvy puts the cigarette and the lighter down.

IVVY
(to Ken)
Forever, huh? Well, that means
you'll be paying some of the rent,
getting your name on the resident's
list and all the other shit that
comes with living on your own.

BELLA
Look!

Bella holds up a large jade bead.

IVVY
That's pretty. You like that one?

Bella nods.

Ivvy turns back to Ken.

IVVY
When do your parents come back?

SFX: BEADS CLICKING LIKE A TIME BOMB.

KEN
Tomorrow.

IVVY
Shit. What are they gonna say about
Bella?

KEN
They can't know about Bella.

IVVY
She's a little hard to hide, Kenny.
Besides, this girl, her mother, is
gonna come looking for her.

KEN
I don't think so. And my parents
can't know.

IVVY
So, let's say the mother doesn't
show up and you're stuck with her.
Are you planning to stay here with
her until she grows up and can take
care of herself?

KEN
Maybe.

SFX: BEADS CLICKING LIKE A TIME BOMB.

IVVY
Maybe?

KEN
I-I-I guess-
(to Bella)
Stop that!

Bella looks up at Ken and stops playing with beads.

IVVY
What are you yelling at her for?!

KEN
What are you yelling at me for?!
What happenend to you last night?

IVVY
Huh?

KEN
You're all over my case. Is this
about last night? You said on the
phone, last night was the worst
night ever. What happened?

Ivvy pauses.

IVVY
I've been suspended.

SFX: BEADS BEGINS TO CLICK AGAIN LIKE A TIME BOMB.

KEN
For what?

IVVY
I did a deal with some undercover
narc. I thought I knew everyone on
the street. Zero tolerance. Busted.

KEN
Busted for dope?

IVVY
They don't bust you for that.

KEN
Smack? I thought you were done with that shit? Why? Why would you go down that road again?

IVVY
Listen, Mr. High-and-mighty, don't get all judgemental on me. You wanna judge me, you can fuckin' leave. Okay? It may be all right for you rich-kid junkies to get caught, but for a cop it's the end of the fuckin'-

KEN
Bella's not my daughter. I stole her.

SFX: BEADS CLICKING LIKE A TIME BOMB.

Ivvy stares at Ken.

TIME DISSOLVE:

KEN
And this morning I saw the ticker on CNN. I think it was about Bella.

Ivvy rushes to the TV to turn on CNN.

KEN
I didn't wait to watch the story. I just panicked and got out of there.

IVVY
Shh.

Ivvy sits quietly for a moment.

SFX: BEADS CLICKING LIKE A TIME BOMB.

She turns off the TV and turns to Ken.

CNN TICKER ON-SCREEN DISAPPEARS.

IVVY
Did you love Bella's mother?

KEN
Huh?

IVVY
Bella's mother? Did you love her?

KEN
Ivvy. I just told you. I made her up.

IVVY
Don't fuck with me, Kenny. Truth. Did you love her?

KEN
What is this?

Ken fidgets and looks around for the door.

IVVY
I was thinking about it last night. The night shifts, the marks, the girls. It never changes. And I'm tired.

KEN
Don't they have counseling for stuff like that?

IVVY
I'm just fucking tired of it. So, just for a minute, Kenny. Humor me. Let me have something approaching a normal conversation about normal things. About love and dating and sex and relationships. Talk to me like we're together. Not just wasting time with each other on this dead end street. That's the conversation I want, Kenny. Normal. Not some act that I have to play every fucking night.

Ken nods.

IVVY
So, tell me. Did you love Bella's mother?

Ivvy lights a joint.

SFX: BEADS CLICKING LIKE A TIME BOMB.

Ken takes a moment, looks away, the actor prepares.

He finally looks up and begins-

KEN
There was a moment when I thought I
loved her.

IVVY
Where were you?

KEN
Guess.

IVVY
Central Park?

KEN
Nope. Guess again.

IVVY
Grand Central?

KEN
Not even close. We were crossing
the Henry Hudson to go to Chelsea
Piers.

EXT. CHELSEA PIERS - DAY (DREAM SEQUENCE)

118

It's raining. The traffic is thick, but moving quickly.

Ken takes Jamie's hand. He looks at her and smiles.

KEN (V.O.)
It was raining and my pants were
soaked.

Ken and Jamie run across four lanes of highway traffic to
the median island.

KEN (V.O.)
There was a gap in the traffic. I
grabbed her arm and we ran across
the four lanes, splashing,
laughing, soaked.

CLOSE ON

Two feet purposely splash a puddle.

Now, it's Young Kenny splashing the puddle, and Jamie joins him, laughing.

Jamie takes Young Kenny's hand and they cross the remaining four lanes of traffic.

KEN (V.O.)
We were both out of breath when we
got to the other side. But it was
exhilarating. Just so alive.

Jamie bends down, hugs Young Kenny, and sweetly kisses the top of his head.

KEN (V.O.)
And I looked in her eyes, and just
for that moment, it felt like I
really loved her.

Jamie pulls back and takes in Ken, the adult, as she continues to hold the embrace.

BACK TO SCENE

Ivvy's eyes well with tears.

IVVY
That's beautiful Kenny.

Ivvy looks down at Bella.

SFX: BEADS CLICKING LIKE A TIME BOMB.

IVVY
Can we keep her? I think we'd make
great parents.

She hands Ken the joint.

YOUNG KENNY (V.O.)
I could play this role.

Ken takes a drag from the joint.

Ken and Ivvy stare at each other for a moment.

YOUNG KENNY (V.O.)
I could play this role.

Ivvy leads Ken to the couch. They share more of the joint.

Ken lays his head back.

KEN
Why not?

KEN'S POV

Ivvy looks down at him.

YOUNG KENNY (V.O.)
I could play this role.

His eyes close.

SFX: BEADS CLICKING LIKE A TIME BOMB.

FADE TO BLACK.

FADE IN:

KEN'S POV

Ivvy sits next to him, the phone in her hand.

SFX: TV NEWS.

Ken sits up.

IVVY
I'm ordering Chinese, what do you
want?

Ken looks around.

KEN
Okay. Uh...

Still in a fog from his nap, Ken scans the apartment.

He grabs the remote for the TV and turns it off.

SFX: CLOCK TICKS SOFTLY.

IVVY
Alright, sleepy. I'll do the
ordering.

Ivvy walks into her bedroom with the phone.

Ken listens to her order.

IVVY (O.S.)
Hi. Order for delivery. One small
Happy Family. One small cold sesame
noodles, extra sauce-

Ken looks down at the floor.

KEN

Fuck!

Ivvy runs back in.

IVVY

What?

KEN

Bella?! Where's Bella?

IVVY

(into phone)

Um, I'll call back. Okay?

They both run around the apartment, looking under furniture and in closets.

KEN

What happened while I was asleep?

IVVY

I don't know. I fell asleep too.

Ken gets to the front door, which is wide open.

KEN

Oh no. Shit.

Ivvy joins him at the door.

KEN

Did you leave the door unlocked?

IVVY

I don't know. I can't remember. Did you?

KEN

Fuck. It was me. I left the door open when I brought the bags up. Fuck!

IVVY

Kenny. Ken.

KEN

Don't. Ivvy.

He bolts out the door.

INT. IVVY'S BUILDING HALLWAY - SAME TIME

119

Ken runs into the hallway.

KEN
Bella! Bella!

IVVY (O.S.)
Ken! Wait!

He notices the next-door neighbor's door cracked open.

He rushes to the door.

It's opened by EILEEN, late-60's.

KEN
(frantic)
Have you seen a little girl? Two
years old? My little girl. She got
out of the apartment. She's gone
missing.

Ivvy runs up.

IVVY
Ken. Stop.
(to neighbor)
Hi Eileen.
(to Ken)
Ken, go downstairs. Check the
foyer. Check the deli. I'll ask the
neighbors. Okay?

KEN
Okay.

Ken runs downstairs.

EXT. IVVY'S APARTMENT BUILDING, BOWERY - SAME TIME

120

Ken hurries out the front door in full panic mode.

SFX: TAXI HORNS, GARBAGE TRUCKS CRUSHING, CONSTRUCTION
NOISE.

YOUNG KENNY (V.O.)
I kept telling myself "You're her
father. You're her father." That I
was desperate to find my daughter.
That a two year-old girl was lost.
That my Bella was gone.

Pedestrians crowd the sidewalk as steam pours out of manholes.

Overwhelmed, Ken looks for a place to start.

EXT. RIVINGTON STREET - MOVING - SAME TIME

121

Ken pushes his way into the corner deli.

KEN

Have you seen a little girl? Two
years old? Anyone? Has anyone seen
a little girl?

He exits the deli and navigates around the pedestrians to the Laundromat.

KEN

Have you seen a little girl? A lost
little girl?

Ken frantically asks every person he passes on the block.

KEN

I'm looking for my little girl.
Have you seen a little girl? Around
two years old?

EXT. SARA ROOSEVELT PARK - MOVING - SAME TIME

122

Ken rushes up to the playground.

He grabs the first KID he comes to on the playground and looks at her maniacally.

YOUNG KENNY (V.O.)

Wait a minute. I didn't ask for
this child. She was an accident.

A YOUNG MOTHER hits Ken's arms.

YOUNG MOTHER

Get away from my kid!

Ken releases the Kid and continues through the park, scanning everywhere.

EXT. ORCHARD STREET - MOVING - SAME TIME 123

Ken's run has become a walk.

Ken goes in and out of the various leather goods stores that line the block.

YOUNG KENNY (V.O.)
It was an accident. It didn't
matter.

EXT. DELANCY STREET - SAME TIME 124

Ken turns onto the major thoroughfare. He casually looks around.

YOUNG KENNY (V.O.)
It didn't matter.

Ken stops suddenly.

KEN'S POV

A GIRL TODDLER wanders around the crowded sidewalk.

Ken's eyes widen and he sprints towards the Girl Toddler.

KEN
Bella?

KEN'S POV

The Girl Toddler reaches out for the hand of an adult. It's not Bella.

Ken stops.

YOUNG KENNY (V.O.)
I am no one and nobody again.

EXT. LOWER EAST SIDE MARKET - MINUTES LATER 125

Ken bumps into Ivvy in front of the bustling marketplace.

She is wild eyed, sweating and breathing heavily.

Ken is not.

IVVY
I've covered the whole...of...

KEN

Uh-huh.

Ken is resigned.

IVVY

Where did you look?

KEN

Places.

IVVY

Places?

KEN

Yeah. Places.

Ivvy looks around at the crowd.

A STREET PERFORMER dances to the MUSIC coming from a makeshift drumkit of BUCKETS and TRASH CANS that HIS BUDDIES are pounding with drum sticks.

Ken catches the rhythm of the beat as his gaze follows the Street Performer who dances up the block.

Ken begins to follow the Street Performer, but Ivvy grabs him.

IVVY

Kenny? Don't do this.

He breaks away from her.

IVVY

She's just a kid! Don't do this!
Don't you fucking do this! What
about Bella?!

Ken still watches Street Performer and shrugs with ambivalence.

KEN

You want her, you can keep her.

He walks away from her, follows the MUSIC, moving to it's rhythm.

IVVY

Kenny! You fuck!

He is organically enveloped by the big city.

YOUNG KENNY (V.O.)
I hadn't asked for this child to
come into my life. Today was no
different than four days earlier.
No different. The kid had been a
mistake. An accident. I was no one
and nobody again. Retreating. Roll
the credits.

CUT TO:

EXT. HOUSTON STREET - LATER

126

Ken is slammed into a wall by POLICE OFFICER 1.

POLICE OFFICER 1
Put your hands up against the wall
and spread 'em.

Ken obliges.

Police Officer 1 frisks Ken.

POLICE OFFICER 2 stands nearby with his police book open.

POLICE OFFICER 2
You have the right to remain
silent. Anything you say or do, can
and will be held against you in the
court of law. You have the right to
speak to an attorney. If you cannot
afford an attorney, one will be
appointed for you. Do you
understand these rights as they
have been read to you?

As Police Officer 2 continues the Miranda Rights, Police
Officer 1 puts handcuffs on Ken's wrists.

Ken looks to the end of the block.

KEN'S POV

Ivvy carries Bella in her arms as she watches from behind a
coffee cart.

DETECTIVE, 40's, plain clothes division type, pats Ivvy on
the back.

DETECTIVE
Nice work, officer.

BACK TO SCENE

Ken smirks.

YOUNG KENNY (V.O.)
I've just watched a performance by
the most talented actress I've ever
known. She got her badge back
within the week. Mission
accomplished.

FADE TO BLACK.

IN BLACK

127

YOUNG KENNY (V.O.)
I have stared into the dark, black
eye of oblivion and found comfort.
You know what that's like.

CUT TO:

INT. POLICE PRECINCT - LATER

128

Ken looks directly into the camera.

YOUNG KENNY (V.O.)
Hugh Grant.

CAMERA FLASH

INSERT SHOT

Hugh Grant's famous mug shot.

BACK TO SCENE

CAMERA FLASH

Ken adopts the embarrassed pose from Hugh Grant's mug shot.

YOUNG KENNY (V.O.)
Nick Nolte.

CAMERA FLASH

INSERT SHOT

Nick Nolte's famous mug shot.

BACK TO SCENE

CAMERA FLASH

Ken adopts the confused face of Nick Nolte's mug shot.

YOUNG KENNY (V.O.)
Glen Campbell.

CAMERA FLASH

INSERT SHOT

Glen Campbell's famous mug shot.

BACK TO SCENE

CAMERA FLASH

Ken adopts the angry face of Glen Campbell's mug shot.

YOUNG KENNY (V.O.)
Me. Staring into the camera.

Ken strikes his own mug shot pose.

CAMERA FLASH

INSERT SHOT

Ken's mug shot.

INT. INTERROGATION ROOM - DAY (VIDEO CAMERA) 129

Ken looks into the camera, wearing a prison jumper.

KEN
I've often wondered what it would
be like to tell it all. To come
clean. And I've thought about it a
lot while I've been in here. Since
I've been clean. It's funny. It's
easier to get a fix in here than
out there. But I never...

Ken doesn't finish his thought.

INT. INTERROGATION ROOM - SAME TIME 130

Ken is seated at a desk with a small camera aimed at him.

Across from him are two BBC-TV Producers, WILLIAM METHVEN,
early 30's, and LAURA BELL, 40's, who appear stunned at what
they have just heard.

WILLIAM

Fascinating, Ken. Just fascinating. Now here's what we want to talk to you about. As you know, television has changed dramatically since your days on Family Rules! It's much more reality based. The public is endlessly fascinated with fuck-ups, Ken- no insult intended, of course. And they love nothing more than a great comeback.

KEN

What? You mean me?

WILLIAM

Yes. We think our viewers would love to know-

(showcases marquee)

Whatever happened to Baby Kenny? Your story of hardships, triumph, desperation, and the ultimate struggle for redemption. I'm quite moved now just speaking of it.

Ken looks down, disinterested.

LAURA

William.

WILLIAM

Think about it. This would be huge for the BBC. You've got name recognition in key demographics, especially the boomers. And the kids are just fascinated with anything "eighties." You're a casualty of the life they aspire to. A fallen celebrity-

LAURA

William.

WILLIAM

Who tries to right his wrongs and rebuild both his life and career-

LAURA

William, please!

Ken turns towards her.

She addresses Ken.

LAURA

Forgive him. Here it is. Your story is worth telling. It could touch lives, could guide people. Including yourself. But, I also understand that it may be too soon or too much to re-live again.

Ken is mesmerized with her.

WILLIAM

And what a hole you've dug yourself into!

Ken is startled by his tirade.

WILLIAM

You've already created quite the buzz back home. Everyone's waiting for your parole hearing. And you should see the chat rooms! Absolutely buzzing! So much discussion of gang-rapes in the shower-

LAURA

William! Please take this the right way. But will you perhaps shut the fuck up?

Ken looks at her with adoration.

KEN

When would this start?

LAURA

Ideally, as soon as you're paroled. But you decide, whenever you're comfortable.

WILLIAM

Yes. Whenever you're comfortable.

Ken and Laura both look at William.

KEN

(to Laura)

And we'd be taping here, or in the U.K.?

LAURA

The U.K. If that works for you. It's where your story really is.

KEN

Maybe my accent will come back.

William laughs, a little too eager.

KEN

What about my parents? Would they come along?

LAURA

Do you want them there?

KEN

No.

LAURA

Then, no, they wouldn't. I'll find you a place to live. You need not worry about that. We'll have counselors there at your disposal to help with your sobriety. That will be, I think, a major part of the show, watching you assimilate back into society now sober.

KEN

Wow. You seem to have covered all the bases. You're so professional.

LAURA

Well, we've done reality before. But there's something, just something about your story. To be honest, it's uncharted territory. So I'll be learning on the fly along with you. We need to tell it all. Including Bella.

(carefully)

Do you mind me asking? Do you even know what happened with that little girl?

KEN

I've been told she's been reunited with her mother and father. Thank God. I guess that story I saw on CNN wasn't about her. I might have imagined it.

The room is silent for what seems like an eternity.

Ken stares into Laura's eyes while he fiddles with his ID bracelet.

KEN
So you'll be there, Laura? Every
step of the way?

LAURA
Pardon?

KEN
I just don't want to agree to
anything if you're just going to
leave me to fend for myself.

LAURA
Yeah right, like *that's* gonna
happen!

Ken smiles at her.

Long pause as Ken looks away, lost in thought, with far-away
eyes.

YOUNG KENNY (V.O.)
And so, here I am inventing myself
again. The role this time is me,
Ken Walsh. It's my greatest
challenge yet.

Ken looks directly at Laura.

KEN
Okay. It's a deal.

Ken extends his hand to Laura.

She shakes his hand.

YOUNG KENNY (V.O.)
You know what it's like to stare
into emptiness, to see yourself
reflected there, to place yourself
on the other side, to invent
yourself in a world that doesn't
really exist. We are all stories!

Ken looks directly into the camera and gives his trademark
one eyebrow raised quizzical look.

THE END