

Danni-XY Kalifornia

WGA-Reg.#1983500

FADE IN:

PINE BUSH NEW YORK 1985

EXT. BACKYARD-DAY

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

In her best Barbie voice.

KIMBERLY

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

DANNY

Okay.

(continued)

How come I never get to be Barbie?

KIMBERLY

Because you're a boy silly.

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

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

EXT. PINE BUSH DINER-DAY

JOHN PETERSON (36) a clean cut Town of Crawford police officer, sits at the luncheon counter with New York State Corrections Officer GREG MAZLIK(38)a thick body bull with a crew cut.

MAZLIK

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

John takes a sip of coffee and shakes his head.

JOHN

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

MAZLIK

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

Greg holds up his coffee cup in a salute.

MAZLIK (CONT'D)

More power to you.

The radio squawks.

DISPATCHER (FILTERED)

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

He keys the mic.

JOHN

10-4 Dispatch, Unit 23 responding.

He gets up and tosses money on the counter.

JOHN (CONT'D)

Duty calls.

MAZLIK

Take care, John.

JOHN

You too, Greg.

EXT. NICHOL'S RESIDENCE-DAY

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

EXT. BACKYARD GATE-DAY

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

POOL PATIO

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

He glances at Larry by the cabana.

JOHN
Hey Larry.

LARRY
Hey John.

Sara sits up and ties her top. A half smoked joint sits in an ashtray by Sara's lounge. John points to it.

JOHN
Seriously?

She picks it up.

SARA
It's a birthday party John, relax.

She relights it.

JOHN
Yeah well the neighbor just called to complain about the noise.

John sees Danny playing with the dolls. He points.

JOHN (CONT'D)
We talked about this Sara.

SARA
He's just being a good host.

The three boys raucousness gets louder.

JOHN
It has to stop.

BILLY (O.S.)
Kill the carrier!

The sound of a ball slaps on water.

BOBBY (O.S.)
ATTACK!

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

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

JOHN
Hey! Get off of him!

Danny struggles under the boys.

LARRY

Tommy! Bobby! Out of the pool!

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

JOHN

Get off!

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

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

LARRY

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

LARRY (CONT'D)

Now!

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

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

Water finally erupts Danny coughs and gasps.

SARA

Oh thank God.

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

INT. PETERSON HOUSE KITCHEN-NIGHT

Meager furnishings decorate the room. John sits at the dinner table in a white T-shirt. He forks a chunk of meatloaf into his mouth and chews.

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

John snatches his beer and washes down the meatloaf.

SARA

Did you have fun at your birthday party honey?

DANNY

Yeah. Except for when everybody
jumped on me.

He looks at his mother.

DANNY (CONT'D)

Why'd they do that Mom?

JOHN

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

SARA

Stop it John.

JOHN

No, it's time he heard the truth!
(to Danny)
You're a boy, God damn it, act like
one!

DANNY

What if I don't feel like a boy?

John slaps Danny across the face.

SARA

John!

He looks at his father. He holds back tears.

JOHN

Say it again!

DANNY

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

John slaps Danny again.

JOHN

Go to your room!

He darts away.

SARA

What the hell is wrong with you?

JOHN

He needs to know this is serious.

INT. DANNY'S ROOM-NIGHT

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

SARA (O.S.)
That's not how to show him!

JOHN (O.S.)
Well it's got to stop.

SARA (O.S.)
Why, because you're embarrassed?

JOHN (O.S.)
Because what I just gave him is
nothing compared to what he's going
to get if he doesn't.

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

INT. PETERSON BEDROOM-LATER

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

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

John turns. They hug.

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

DISSOLVE TO:

INT. CAR-DAY

Sara drives. Danny (14) sits in the passenger seat. They stop in front of

PINE BUSH MIDDLE SCHOOL

All is quiet as school is in session. Danny gets out. He is taller, still skinny, androgynous features, hair is pixie style.

He wears a David Bowie T shirt and jeans. He turns to the passenger window.

DANNY
Thanks Mom.

SARA
See you later.

INT. CLASSROOM-DAY

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

MS. ROGLIERI
May I have your attention please.
(CONT'D)
ATTENTION PLEASE!

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

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

Ms. Roglieri erases her name and writes.

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

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

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

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

MS. ROGLIERI (CONT'D)
Oh?

With an awkward grin.

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

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

He gathers his books. Ms. Roglieri turns.

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

He looks sheepishly at Kimberly as he takes his seat.

INT. HALLWAY-AFTER CLASS

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

BILLY
Excuse me Miss.

KIMBERLY
Asshole!

Billy flips her the finger.

KIMBERLY (CONT'D)
Such a loser. He'll be no where in
ten years from now.

DANNY
Where do you think we'll be?

KIMBERLY
I don't know. Hopefully not here.

Danny breaks off from Kim.

DANNY
Save me a seat.

KIMBERLY
Always.

Danny goes into the

MEN'S ROOM

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

BILLY
Girls don't piss standing up.

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

BILLY (CONT'D)
 You should be copping a squat.

Billy grabs Danny by the collar. He drags him into a toilet stall. The two Boys watch and laugh. Billy shoves Danny's head into the toilet and flushes.

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

CUT TO:

INT. HAY BARN-ANOTHER DAY

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

KIMBERLY
 It's good.

She hands it to Danny.

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

DANNY
 That is just awful.

Kimberly's smile glows. Danny studies Kimberly's face in silence.

KIMBERLY
 What?

DANNY
 How come life never gets you down?

KIMBERLY
 That's not true.

DANNY
 I never see you that way.

KIMBERLY
 It does sometimes. I just choose
 not to show it.

Off Danny's curious look.

KIMBERLY (CONT'D)

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

DANNY

I'm happy right now.

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

BILLY

Look at this it's the two queens.

KIMBERLY

Get out of here Billy!

BILLY

Who's gonna make me?

Danny and Kimberly stand up.

DANNY

Just leave us alone we aren't bothering you.

BILLY

Everything about you bothers me.

Billy shoves Danny. He falls back.

KIMBERLY

Leave him alone!

BILLY

Get her out of here!

Tommy takes Kim by the arm.

TOMMY

Come on Kim.

Kim pulls away. She charges Billy. He shoves her away. She staggers into Tommy's grip. Billy seems possessed.

BILLY

Get her out of here Tommy!

Tommy drags Kim out of the barn and slams the door shut.

DISSOLVE TO:

OVER SCREEN 1992

EXT. PINE BUSH HIGH SCHOOL-DAY.

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

HOME COMING DANCE TICKETS HERE

Beneath the banner. The Cheer squad sell tickets.

Tommy and Billy wear Bushman football jerseys and stand in line. Billy is six foot two and two hundred pounds. He flirts with MADISON PARKER (18) a sexy head turner and cheerleader.

BILLY

Last chance to go with an all
county running back.

Madison gazes at Billy with casual indifference.

MADISON

I prefer men.

BILLY

You mean your puking college boy?

Billy elbows Tommy. Tommy bends and mock vomits

TOMMY

Raaaalllph!

BILLY

Three Cuervo shots and he paints
his shoes in vomit.

MADISON

That was a stomach virus.

BILLY

Sure it was.

SIDEWALK-SAME

Danny and Kimberly walk together. Danny(18) does his best to harden his look in a leather jacket over a Guns and Roses T-shirt.

Kimberly(17) a head turner even without makeup, hides her curves in a loose fit Madonna sweater.

DANNY
You know it's not my thing.

KIMBERLY
I'm not going alone.

DANNY
Go with Tommy.

KIMBERLY
Tommy only wants one thing.

DANNY
Yeah and you love it.

KIMBERLY
Trust me it gets old fast.

As they pass the ticket line Tommy turns.

TOMMY
Hey Kim! I'm buying tickets. We
going or not?

KIMBERLY
Not.

Kimberly looks at Billy.

KIMBERLY (CONT'D)
Take your boyfriend.

Billy scowls as they pass by. Madison offers Billy a mean
girls smile.

MADISON
You two do make an adorable couple.

INT. HIGH SCHOOL HALLWAY-DAY

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

BILLY
Hey freak!

Billy stands over Danny.

BILLY (CONT'D)
I'm talking to you Queer!

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

TOMMY

What have you been telling Kim?

DANNY

I didn't tell her anything.

TOMMY

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

DANNY

Why don't you ask her?

BILLY

What the hell are you anyway Peterson?

DANNY

What do you care?

BILLY

I don't like faggots.

DANNY

That's not what your mother said.

He shoves Danny against the lockers. Students gather. Madison is among them. Kimberly comes over.

KIMBERLY

What's your problem Biermann?

BILLY

Why do you even hang out with this loser?

She locks eyes with Billy.

KIMBERLY

Look who's talking. You're nothing without Daddy's money. You barely qualify to pump gas at the Sunoco.

The crowd goes silent. He hesitates.

KIMBERLY (CONT'D)

(mocking)

Look at him, He's even too stupid for a comeback.

Madison laughs. Billy's face reddens. Billy punches Danny. His head snaps back and hits the locker.

BILLY

There's your comeback?

Billy's cronies laugh and walk away. Tommy looks at Kim with a sorry expression then follows. Madison glances at Kimberly and Danny for a beat then turns away.

KIMBERLY

Are you all right?

He turns away and holds his eye.

DANNY

Yeah. Just leave me alone.

KIMBERLY

Danny I'm sorry I didn't.

DANNY

It's okay just go.

EXT. PETERSON HOUSE-DAY

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

INT. PETERSON KITCHEN-DAY

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

BEDROOM

Danny shuts the door. He sits on the bed and stares at his black eye in the mirror.

A knock on the door.

SARA (O.S.)

Danny?

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

SARA (CONT'D)

What happened Honey?

DANNY

Nothing.

SARA
Who did this to you?

Danny looks at his mother through wet eyes.

DANNY
What difference does it make.
Everyone hates me.

SARA
Oh Honey.

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

Sara hugs her son.

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

INT. PETERSON KITCHEN-NIGHT

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

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

SARA
He wouldn't tell me who did it.

JOHN
It was that god damn Billy. I know
it.

He turns for the door.

SARA
John don't.

He stops for an instant.

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

He heads out the door.

EXT. BIERMANN'S HARDWARE STORE-NIGHT

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

INT. HARDWARE STORE-NIGHT

NED BIERMANN (45) barrel chested ex-linebacker, holds a clipboard and takes inventory over his bifocals. The front door bell jingles. Ned turns. John rumbles in.

NED

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

JOHN

Where's Billy?

NED

Billy! Officer Peterson would like a word with you.

Billy comes out from the back room behind the counter.

JOHN

Leave my son alone. You lay a hand on him again you'll go to jail.

NED

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

He levels angry eyes on Ned.

JOHN

Your boy is a bully. If he touches my son again I'll see to it he gets what he has coming.

Ned puffs out his chest.

NED

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

JOHN

Mark my words Ned.

John turns and walks to the door.

NED

You're boy's a sissy and everybody
in this town knows it but you.

He stops for an instant.

NED (CONT'D)

The apple don't fall far.

He continues out the door.

INT. PETERSON HOUSE BEDROOM-NIGHT

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

SARA

I don't want my son getting into a
fight with anyone, let alone Billy
Biermann.

The sound of the shower stops.

JOHN (O.S.)

You're missing the point.

John comes out. A towel around his waist.

JOHN (CONT'D)

It's not about the fight it's about
the message it sends.

INT. DANNY'S ROOM-NIGHT

Danny lays on his bed and listens.

SARA (O.S.)

This isn't about him it's about
you! You want him to prove to you
he's a man!

JOHN (O.S.)

That's just crazy talk!

SARA (O.S.)

You've always had a problem with
him! What difference does it make
what he is, he's our son!

JOHN (O.S.)

My son is not gay!

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

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

EXT. HAY FIELD- DAY

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

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

DANNY
It doesn't matter now anyway.

KIMBERLY
What happened?

DANNY
Dad went to Biermann's last night.
He talked to Billy.

Danny's voice tightens.

DANNY
He scares me Kim.

Kimberly puts her arm in Danny's arm.

DANNY (CONT'D)
Dad wants me to fight it out. I
don't know what to do.

They walk in silence for a while.

DANNY (CONT'D)
My Mom thinks I'm gay.

KIMBERLY
It doesn't matter what they think.

DANNY
But I ask myself that question all
the time. What do you think?

KIMBERLY
I think you're my best friend and I
don't care what you are.

He looks off at the old barn.

DANNY

I just want to get away from this
po-dunk town.

KIMBERLY

Where would you go?

DANNY

I don't know. California maybe.

KIMBERLY

Promise you'll take me with you.

DANNY

Of course I will. You're my best
friend.

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

INT. HAY BARN-DAY

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

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

KIMBERLY

You have no reason to be ashamed.

She takes Danny's hand.

KIMBERLY (CONT'D)

I love you Danny, you know that.

She leads him to the wooden stairs.

HAY LOFT

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

KIMBERLY

I don't think you're gay.

He looks at Kim.

KIMBERLY (CONT'D)
We've been friends since
kindergarten, I think I would know
by now.

DANNY
Then why do I feel like such a
freak?

He looks up at the roof.

KIMBERLY
You're attracted to girls, right?

DANNY
Yes.

KIMBERLY
Are you attracted to me?

He turns to Kimberly their eyes meet.

DANNY
For as long as I can remember.

KIMBERLY
So then how can you be gay?

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

KIMBERLY (CONT'D)
Let's find out.

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

LOVE/SEX SCENE

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

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

KIMBERLY
(gasping)
Easy.

He stops. He looks at Kimberly.

DANNY

I'm sorry.

KIMBERLY

It's okay.

She lets out a breath.

KIMBERLY (CONT'D)

You're big.

HAY LOFT AFTER SEX

Danny and Kimberly hold each other in the after glow.

KIMBERLY

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

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

DANNY

I love you Kim.

She bares a seasoned smile.

KIMBERLY

Because I was your first?

DANNY

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

INT. PETERSON HOUSE KITCHEN-DAY

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

DANNY

Mom? Dad?

He heads down the

HALLWAY

He knocks on his parents' door.

DANNY

Mom? Dad?

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

PARENTS BEDROOM

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

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

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

A noise gets his attention. Danny turns to find his father standing in the doorway. John and Danny make eye contact. The disappointment on his father's face is burned into Danny's mind forever.

JOHN

Take that off!

DANNY

Dad, it's not what you think.

JOHN

No. Not another word.

DANNY

I'm not gay.

JOHN

I don't care! Just take it off!

John walks out.

EXT. DAIRY SHACK-DAY

Madison waits in line. She shades her eyes from the sun. She watches Danny serve customers, his eye is a light purple now.

Danny slides two shakes and a sundae through the window.

DANNY

Three sixty-five please.

INT. SHAKE SHACK-CONTINUOUS

Two GIRLS from school work along side Danny at the service windows. The growl of an engine catches Danny's attention.

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

Danny goes to the back of the shack and stacks to-go boxes. The CUTER of the two girls flirts with Billy as she serves customers.

CUTE GIRL

Hey Billy. How was practice?

BILLY

Same as always, I crushed it.

INT. BACK OF SHAKE SHACK-DAY

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

MR. DELORENZO

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

He returns to the window. Madison waits to be served.

BILLY (O.S.)

Hey Dip Shit, how about some service?

He looks up at her through tormented eyes.

DANNY

What can I get you.

MADISON

A small vanilla twist with chocolate dip, please.

She offers a consoling smile. There is a moment of connection.

Danny makes the ice cream. He dips it. The ice cream falls into the vat.

BILLY (O.S.)

Dip Shit can't dip shit. Maybe you should get your Daddy to do it for you.

Billy and the CUTE GIRL chuckle. Mr. Delorenzo steps in.

MR. DELORENZO
 For god's sake Danny.
 (CONT'D)
 Go do boxes.

He goes to the back. Madison turns to Billy.

MADISON
 Why do you have to be such an
 asshole?

EXT. DAIRY SHACK-NIGHT

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

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

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

Billy pushes Danny to his knees and unbuckles his belt. Danny skitters away. Billy grabs his collar and slaps him across the face. Danny's head snaps to the side.

BILLY (CONT'D)
 That's what you get for being a
 little bitch.

Danny stops struggling. He looks up at Billy through tears as Billy unbuttons his jeans.

BILLY (CONT'D)
 Do it faggot.

Danny calms himself. He moves closer to Billy.

BILLY (CONT'D)
 That's better Danny boy. Just like
 we did at the barn.

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

Mr. Delorenzo comes out the back door.

MR. DELORENZO
Hey! What's going on!

Billy staggers toward the woods behind the dumpster. Danny is on his knees. He looks at Mr. Delorenzo in tears.

MR. DELORENZO (CONT'D)
Danny?

INT. DANNY'S ROOM-SAME NIGHT

Danny sits on his bed. He holds himself and rocks. A snub nose revolver hangs in his hand. He stares at it and cries. He puts the gun to his temple. He sees himself in the mirror. He stares at his reflection.

INT. JOHN AND SARA'S BEDROOM-DAY

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

JOHN
Sara!

INT. HIGH SCHOOL HALLWAY-DAY

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

BILLY
Turn around freak.

In a whisper.

DANNY
Go away.

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

Danny's voice trembles.

DANNY (CONT'D)
Stay away from me.

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

BILLY
You're dead Peterson.

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

TEACHER

Hey! Break it up! Get to class!

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

DISSOLVE TO:

EXT. PETERSON HOUSE BACK YARD-DAY

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

INT. PETERSON KITCHEN-DAY

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

DANNY (O.S.)

Mom.

Sara turns.

DANNY (CONT'D)

I'm going over to Kim's

SARA

Sentencing's tomorrow.

DANNY

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

SARA

I know.

Sara turns back to the window.

INT. KIMBERLY'S BEDROOM-DAY

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

CLOSE ON PICTURE

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

KIMBERLY

We made believe we were a married couple that day, remember?

DANNY

I do.

Danny kisses Kimberly. They make love.

INT. COUNTY COURT ROOM-DAY

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

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

JUDGE

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

(CONT'D)

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

(CONT'D)

I hereby sentence Daniel J Peterson three years at Greenville Correctional Facility.

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

INT. COUNTY JAIL CELL-DAY

John and Danny stand face to face separated by the cell bars. Danny holds back tears. John's anguish is apparent, his voice is low and heavy.

JOHN

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

DANNY

I don't think I can.

JOHN

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

DANNY

I'm sorry.

JOHN

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

He turns away.

JOHN (CONT'D)

I was a fool.

DANNY

No you're not.

JOHN

The years I wasted denying, trying to change you.

Shameful.

JOHN (CONT'D)

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

INT. PETERSON KITCHEN-NIGHT

John has the phone to his ear. He paces the kitchen floor. Sara sits at the table with a concern look.

JOHN

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

INTERCUT WITH. KITCHEN-NIGHT

Greg Mazlik wears his Corrections Officer shirt and tie open and loose. A TV dinner sits on the table in front of him. He has the phone to his ear.

MAZLIK

I'll keep an eye out for him John.

(A beat)

Yes. I understand your concern.

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

INTERCUT WITH. PETERSON KITCHEN-NIGHT

JOHN

Thanks Greg. I appreciate it.

John hangs up. He looks at Sara.

EXT. JEEP CHEROKEE-DAY

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

The jeep stops in front of a boarded up warehouse.

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

WAREHOUSE

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

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

OFFICER JORDAN
Jesus Butch!

BUTCH
A bit edgy ain't we Jordy?

OFFICER JORDAN
You know I hate this fucking place.

Butch waves the club.

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

OFFICER JORDAN
You know what I mean.

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

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

He turns. Butch pokes him in the shoulder with the club.

Jordan stops. He looks at Butch.

BUTCH (CONT'D)
Say hello to my brother for me.

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

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

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

SWEET
First time to the zoo?

Danny looks straight ahead.

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

From the back of the bus.

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

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

SWEET
In your dreams Honey.

Danny looks at Sweet.

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

DANNY
I shot some one.

SWEET
Accidently or on purpose?

DANNY
A little of both. What about you?

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

Sweet raises his hands as far as the shackles allow.

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

DANNY
Danny Peterson.

SWEET
Louis Sweetsteen. My friends call me Sweet.

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

GREENE COUNTY CORRECTIONAL FACILITY.

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

INT. INMATE PROCESSING-DAY

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

MAZLIK

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

INT. INMATE PROCESSING--MINUTES LATER

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

Mazlik moves in front of Danny.

MAZLIK

Grab you're ankles son.

BLACK YOUTH (O.S.)

He's gonna be hearing that a lot.

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

MAZLIK

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

He grips on his baton.

BLACK YOUTH

Yes sir.

He backs up a step.

MAZLIK

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

He goes back to Danny. Danny bends over.

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

MAZLIK (CONT'D)

Okay.

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

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

EXT. PRISON YARD-DAY

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

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

Inmates whistle and cat call.

INT. CELL BLOCK A-DAY

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

CELL 22

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

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

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

DANNY
Sorry?

Nero enters the cell.

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

He hops up on his bunk.

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

Danny flips the mattress over.

DANNY

Thanks.

NERO

Name's Frankie Nerovic. I go by Nero.

DANNY

Dan Peterson.

NERO

Where you from?

DANNY

Orange County.

NERO

No shit? I got family in Newburgh.

DANNY

Pine Bush. It's about fifteen minutes west.

NERO

Yeah. I know where it is.

(CONT'D)

You're locker's on the left, make sure you get a pad lock, shit has a way of getting legs around here.

DANNY

I will. Thanks.

INT. PRISON CAFETERIA-DAY

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

NERO'S TABLE

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

NERO

Take a seat Danny.

Danny slides into the table.

INTERCUT WITH. ROMERO'S TABLE-CONTINUOUS

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

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

INT. CELL BLOCK CATWALK-NIGHT

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

OFFICER JORDAN (O.S.)
Eighty-six, eighty-seven.

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

OFFICER JORDAN (CONT'D)
Eighty-eight. Eighty-nine.

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

INT. CELL 22- NIGHT

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

NERO
Hard time sleeping?

DANNY
Yeah.

Nero hops quietly down.

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

Danny sits up. Nero sits on Danny's bunk.

NERO (CONT'D)
You know what helped me get past it when I first got here?

DANNY

What?

NERO

A nice tight piece of ass.

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

NERO (CONT'D)

We're gonna have some fun now
Danny.

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

NERO (CONT'D)

This is happening so get use to it.

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

NERO (CONT'D)

That's better Danny boy.

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

INT. CELL 22- MORNING

Danny sits huddled in the corner of his bunk. A loud buzzer sounds and the cell door slides open. Nero hops off his bunk and gets in line with the other inmates.

Nero looks in at Danny.

NERO

You're gonna miss breakfast.
(with a grin)
Most important meal of the day.

INT. PRISON CAFETERIA-MORNING

Danny carries a tray and moves stiffly to an empty table. Nero strolls over and sits across from Danny. Danny gets up. Nero puts his hand on the tray.

NERO

What's the rush? Sit down.

He doesn't move.

NERO (CONT'D)

Sit. Down.

He sits.

NERO (CONT'D)

That's better. I know I was a little rough on you last night. It doesn't have to be that way Danny.

Danny stares at the table. Nero touches Danny's hand. Danny pulls his hand away. He gets up and walks away.

NERO (CONT'D)

Suit yourself. I'll see you tonight.

ROMERO'S TABLE

Sweet watches Danny pull his hand away, then get up and walk away.

EXT. EXERCISE YARD-LATER

The majority of Cons walk the track along the perimeter fence amidst a garble of post breakfast conversation. Sweet walks with Romero, Kekai and Iggy follow.

Nero and his cronies sit on a picnic table near the workout equipment.

As they pass by the picnic table.

NERO

Hey Sweet! Why don't you make my day and come join us?

SWEET

Why don't you go and fuck yourself?

NERO

I would but it'd be a lot more fun if it was the two of us.

Nero and his cronies cackle.

SWEET

(under his breath)
Asshole.

ROMERO

Why do you let him get to you?

Sweet and Romero walk past the Cell Block wall. Danny sits by himself against the wall. Sweet looks at Danny.

SWEET

That's why.

ROMERO

Can't save the world.

SWEET

You know what he's doing to him.

ROMERO

He's not my responsibility.

SWEET

Neither was I my first time through but that didn't stop you.

ROMERO

I don't need another bitch in my stable.

SWEET

First off, I'm not you're bitch, and second, you don't have a stable.

ROMERO

Whatever.

SWEET

How is he any different than me, or Pedro for that matter?

The name stops Romero in his tracks, he looks at Sweet.

SWEET (CONT'D)

He won't last long by himself.

Romero continues walking.

ROMERO

It's his decision.

SWEET

I'll be sure I let him know.

INT. CELL 22-NIGHT

The cell block is quiet. Danny sits in his prison jumpsuit, his back against the wall, his legs pulled up tight to his chest. Nero's head pops over the side.

NERO
You ready?

Nero climbs down and sits on the bunk next to Danny.

NERO (CONT'D)
Come on Danny, you know I like you.
There's no reason we can't both
enjoy it.

Nero touches Danny's leg. Danny coils into himself. Nero moves closer. He touches Danny's leg again. Danny kicks wildly. He hits Nero in the face.

Nero's eyes fill with rage. He drags Danny off the bunk and beats him ruthlessly until Danny falls unconscious on the floor.

Nero peels off Danny's prison greens.

INT. PRISON CAFETERIA ROMERO'S TABLE

Sweet and Romero watch Nero sip coffee with his cronies, Nero has a dark bruise on his face. Sweet looks on with concern. Danny is nowhere to be found.

SWEET
Something's wrong.

Sweet get's up.

ROMERO
Where you going?

SWEET
To find out what happened.

Sweet strides up to Jordan.

SWEET (CONT'D)
Where's Danny Peterson.

OFFICER JORDAN
Infirmary.

SWEET
What happened?

OFFICER JORDAN
None of your business. Go back to
your table.

SWEET

Not until you tell me what happened.

OFFICER JORDAN

Go back to your table right now.

SWEET

You let that fucking monster loose on him you piece of shit!

OFFICER JORDAN

That's it.

Jordan grabs Sweet by the collar. Sweet kicks Jordan in the balls. Jordan crumbles. Three C O's race over and restrain Sweet.

INT. PRISON INFIRMARY-DAY

Danny lies in a hospital bed his face is a black mass of swelled scuffs and abrasions. He moans as he comes to consciousness. Danny's eyes open. The white of his left eye is completely red.

C O Mazlik and the prison DOCTOR (32) barely an intern, are bedside.

DOCTOR

Back among the living I see.

Danny's voice is dry and weak.

DANNY

Where.

DOCTOR

You're in the infirmary.

Danny tries to sit up.

MAZLIK

Take it easy son. You took some pretty good shots to the head.

The Doctor shines a pen light into each of Danny's eyes.

DOCTOR

That's good.

He holds the pen up in front of Danny.

DOCTOR (CONT'D)
Follow the pen with your eyes.

He moves the pen left then right.

DOCTOR (CONT'D)
That's good Danny.

MAZLIK
Do you remember what happened to
you?

Danny closes his eyes and looks away.

DOCTOR
(to Mazlik)
I check for STD's and HIV. He's
clean.

MAZLIK
We're going to keep you here for
observation then we'll move you to
solitary. It's not a punishment
son, it's just precautionary.

INT. SARGENT MAZLIK'S OFFICE-DAY

Officer Jordan stands at nervous attention in front of
Mazlik's desk. Mazlik looks at the folder in front of him,
his face is an angry color, the veins in his neck almost
bulging.

MAZLIK
You want to explain to me how this
happened?

OFFICER JORDAN
I don't really know, Sir.

Mazlik comes around his desk to face off with Jordan.

MAZLIK
This kid almost died. His father is
a cop and a good friend of mine. Do
you have any idea what that makes
me and this facility look like?

A beat.

MAZLIK (CONT'D)
SHIT! OFFICER JORDAN! It makes me
look like incompetent shit!
(MORE)

MAZLIK (CONT'D)

This better not happen again! Do you understand?

OFFICER JORDAN

Yes Sir!

MAZLIK

Get out of here.

CUT TO:

INT. BATHROOM-DAY

Kimberly sits on the toilet. A small plastic cup of urine sits on the vanity. She reads the E.P.T package. She looks at the Early pregnancy test stick.

KIMBERLY

Shit.

She reads the package again and looks at the test stick.

KIMBERLY (CONT'D)

(whisper)

Danny.

A knock on the door startles her.

OUTSIDE BATHROOM DOOR

BEVERLY EVANS(42) beautiful brown skin and Cover Girl looks.

BEVERLY EVANS

Are you all right in there?

KIMBERLY (O.S.)

Yes mother!

(to herself)

God. Can't a person have a minute?

BEVERLY EVANS

I heard that. I called you for dinner ten minutes ago everyone's waiting.

KIMBERLY (O.S.)

I'll be right there.

INSIDE BATHROOM

Kimberly pours the urine in the toilet and hides the E.P.T test under the sink.

INT. PRISON VISITING ROOM-DAY

The room is sterile white except for a blue door and two blue horizontal stripes around the walls. A hand full of visitors sit at tables and talk to inmates.

Kimberly sits at a table. The blue door buzzes open. Danny walks in. Kimberly's face drops. She tries not to stare.

KIMBERLY

Oh my god, what happened?

Danny stares at the floor his voice is an empty whisper.

DANNY

You don't want to know.

KIMBERLY

Look at me Danny.

DANNY

I can't.

KIMBERLY

Danny, please.

He shakes his head.

DANNY

I'm not the person you remember.

KIMBERLY

Yes you are. You have to be.

Danny slowly looks up at Kim. Their eyes meet. Danny's face is almost unrecognizable.

DANNY

Don't you get it? I'm not!

KIMBERLY

Don't say that.

Danny's voice rises with anger.

DANNY

Why did you come here?

Kimberly's eyes are wet her voice cracks.

KIMBERLY
I needed to tell you something.

DANNY
Tell me what?

Kimberly is frozen for a beat.

DANNY (CONT'D)
What is it!?

KIMBERLY
I love you.

DANNY
No you don't!

Danny gets up and turns toward the door.

KIMBERLY
Why are you saying that?

He whirls around and gets in her face.

DANNY
Look at me! Look at where I am! You
can't love me! Nobody can!

Tears roll down Kimberly's cheeks.

DANNY (CONT'D)
Go home Kim, don't come back here.

Danny turns and walks to the door. The door buzzes and opens.
Kimberly watches him disappear as the door closes.

CUT TO:

INT. SOLITARY SWEET'S CELL-DAY

Sweet sits on a single cot, the only other object in the six
by eight cell is a stainless steel toilet. The sound of keys
rattle in a door.

CORRECTION OFFICER 1 (O.S.)
Number 6 6 5 6 5 1 Peterson.

CORRECTION OFFICER 2 (O.S.)
Cell five.

Sweet listens to the footsteps move closer. The cell next door opens then closes. Footsteps move away.

SWEET

Danny?

DANNY (O.S.)

Yeah.

SWEET

You all right?

INTERCUT WITH. DANNY'S CELL

Danny sits on his cot.

DANNY

Not really.

SWEET (O.S.)

Danny it's not your fault. You hear me?

(CONT'D)

You didn't ask for any of it. You can't blame yourself for being born the way you are.

DANNY

I'm not gay.

SWEET (O.S.)

I know you're not.

(CONT'D)

You don't know what you are do you? I knew what you were as soon as I saw you on the bus.

Danny looks at his reflection in the stainless steel toilet.

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

You feel like you don't fit in. You're parents only see what's on the surface. They won't accept you any other way. You spend most of the time trying to be something you have no connection to.

Danny's eyes well up.

SWEET (O.S.) (CONT'D)
 Doesn't matter how hard you try
 everybody thinks you're a freak or
 gay, you've been called that so
 many times you're not even sure
 yourself. Nothing about being a man
 really makes any sense does it?

Danny stares at the floor. His body shakes as he sobs.

SWEET (O.S.) (CONT'D)
 Your transgender Danny. What you
 are on the outside doesn't match
 what you are on the inside.

INTERCUT WITH. SWEET'S CELL

Sweet has his cheek and hands pressed against the cement wall. Tears roll from his eyes. He listens to Danny sob uncontrollably.

His voice weeps.

SWEET
 Just let it all go Danny.
 It's going to be okay.
 (CONT'D)
 When they move you back into
 population Romero will come to you.
 He's going to help.

DISSOLVE TO:

INT. PRISON HALLWAY-DAY

Danny's hands are chained behind his back. He is escorted by a C O. Danny's face is still a mess, his eye is still red. The C O opens a door and guides Danny out to

THE EXERCISE YARD

Danny squints as his eyes adjust to the sunlight. The C O unchains him. Danny walks to the cell block wall. He sits down.

Nero watches from the picnic table. Danny folds his arms over his knees and lays his head on his arms.

INT. CELL 22-NIGHT

Nero lies on his back and stares at the ceiling. Danny sits coiled up in the corner of his bunk. We hear Officer Jordan's head count get louder as he moves closer.

OFFICER JORDAN (O.S.)
Eighty-three, eighty-four.

NERO (O.S.)
You know how worried I was?

Nero kicks his feet over and hops down. Danny coils tighter.

OFFICER JORDAN (O.S.)
Eighty-five, eighty-six.

Nero goes to the bars and rests his arms through. He is sincere, psychotic but sincere.

NERO
I couldn't sleep I was so upset.

Officer Jordan hands Nero a rolled package.

OFFICER JORDAN
Eighty-seven, eighty-eight.

He pockets it.

NERO
Don't ever do that to me again.

Nero hops back onto his bunk.

EXT. EXERCISE YARD-DAY

Danny sits alone by the cell block wall. Romero walks over and sits next to him. He looks out at the yard as he places his hand on the ground next to Danny's.

ROMERO
Don't look down. Just take what's
in my hand and put it in your
pocket.

Danny stares out at the yard as he makes the transfer.

ROMERO (CONT'D)
You put it inside of you. It does
just what it looks like. It's going
to hurt like hell and piss him off
so you better be ready.

Romero gets up.

ROMERO (CONT'D)

No one will fuck with you after
this.

He walks away.

INT. PRISON SHOWER-NIGHT

Half wall cement shower stalls divide up the room. Danny turns on a shower. He soaps his head and body. He removes an object from his shower kit.

CLOSE UP ON

Plastic object looks like a hollowed out screw driver handle open at one end. Inside the handle are sharp plastic teeth.

BACK TO SCENE

Danny soaps the object. He glances around the room then squats down and inserts the object into his rectum. Danny stands up, rinses off and wraps in a towel.

INT. CELL 22-NIGHT

Danny takes the pad lock off his locker and drops it into a sock. He puts the sock under his pillow. Danny sits on his bunk.

INT. CELL 22- LATER

The cell block is quiet and dark. Danny lies on his bunk. Nero kicks his feet over the side and hops down. He turns to Danny.

Danny turns over and crawls to the corner. Nero grins.

Nero pulls down Danny's bottoms and leans his weight over Danny from behind. Danny braces himself against the bunk.

NERO

That's it Danny boy.

Nero spits on his hand and smooths it over his penis.

NERO (CONT'D)

You're gonna learn to love this.

Nero thrusts hard into Danny. Danny thrusts hard back. Nero wails out in pain as he penetrates. He grabs his groin and pulls away in agony.

Nero careens backward two steps then slides down the wall.

NERO (CONT'D)

What the fuck!

Danny turns to see Nero's penis capped by the hollow screw driver. Blood drips down Nero's shaft from beneath the cap.

NERO (CONT'D)

Get it off!

Danny grabs the screw driver handle and yanks. Nero bellows out a harrowing wail. Danny holds the screw driver handle. Bloody pieces of skin hang from the tines inside.

NERO (CONT'D)

You little fucking faggot! I'm going to fucking kill you!

Danny reaches under his pillow and grabs the sock as Nero struggles to his feet.

Danny's eyes are filled with wild rage. He takes a round house swing at Nero's head. Nero's head snaps to the side. He falls over on the floor.

Danny swings the sock at Nero's head twice more. He looks around. He grabs the blanket from his bunk and throws it over Nero.

Danny sits next to Nero under the blanket just as Officer Jordan comes to the cell bars.

OFFICER JORDAN

What the hell's going on in here?

DANNY

Same as always.

Jordan glares at Danny and Nero under the blanket.

OFFICER JORDAN

Keep it down.

INT. PRISON CAFETERIA NERO'S TABLE-DAY

Nero is not at the table, his Cronies talk anxious and hushed. Officer Jordan walks briskly past the table to

ANOTHER TABLE

Where Danny eats breakfast.

OFFICER JORDAN
Come with me.

Danny follows Jordan out to the

HALLWAY

OFFICER JORDAN
What the fuck happened last night?
Half of Nero's cock is ripped off
and he's got a fractured skull.

DANNY
I don't know what your talking
about?

Jordan grabs Danny's collar and pulls him in.

OFFICER JORDAN
The hell you don't. He might not
make it.

Romero enters the hallway he makes eye contact with Danny.
Danny looks at Jordan.

DANNY
You want me to tell Mazlik about
the shit you've been bringing to
Nero?

Jordan let's go of Danny.

DANNY (CONT'D)
This is your problem, not mine.

Danny goes back inside.

INT. SARGENT MAZLIK'S OFFICE-DAY

Officer Jordan stands in front of the desk. Mazlik sits
calmly and studies a report.

MAZLIK
You're suspended pending a full
investigation.

He looks at Jordan.

MAZLIK (CONT'D)

I can guarantee that you won't be back. That kid was protecting himself, as far as I'm concerned Nerovic had it coming. I'm holding you responsible. Now get out of my sight.

Jordan turns and walks out.

EXT. EXERCISE YARD-DAY

Danny sits against the cell block wall. Romero, Iggy and KeKai walk over and sit next to Danny. They watch the side door to the yard open.

Sweet is escorted into the yard in chains. The C O unchains him. Sweet crosses the yard and sits with the group.

SWEET

Nero's dead.

They all look at Sweet except for Danny.

SWEET (CONT'D)

I overheard the guards in special housing, he died this morning.

DISSOLVE TO:

EXT. GREENE COUNTY PRISON-DAY

Romero, Iggy and Danny and a handful of other inmates rake leaves and garbage outside the perimeter fence. Two C O's stand watch. Danny's face is bruised but healing.

MONTAGE OF SHOTS

CLASSROOM

Danny with other inmates sit at desks. A Teacher gives a lesson. Danny takes notes.

EXERCISE YARD

Snow falls as Romero stands over Danny on the weight rack. Kekai urges Danny on.

CLASSROOM

Danny sits at a desk, his face is healed, his eye no longer red. He raises his hand. The teacher points to him. Danny reads from his notebook.

EXERCISE YARD

Danny at the weight rack, no one spots him as he grinds out rep after rep.

CAFETERIA

Danny serves food to inmates as they slide trays along the stainless steel server.

EXERCISE YARD

Danny plays basketball with other inmates. He is shirtless, his body is defined and healthy, his hair is long and pulled back tight.

END MONTAGE

INT. DANNY AND SWEETS CELL- NIGHT

Danny sits on his bunk as Sweet puts finishing touches on Danny's face.

SWEET

Less is more. Cover the bad,
accentuate the good and remember,
everything is built around those
beautiful eyes.

Sweet gently touches Danny's cheek. Danny looks up at Sweet.

SWEET (CONT'D)

Those baby blues are your calling
card.

Sweet gives Danny the hand mirror. Danny studies his face. He smiles.

SWEET (CONT'D)

What is that?

DANNY

What?

SWEET

On your face. It looks like a
smile?

Sweet sits next to Danny.

DANNY

I don't even recognize myself.

SWEET

That's the point Honey. From now on you're a totally new person. You can start your life over.

EXT. PRISON EXERCISE YARD-DAY

A sunny afternoon. Romero cranks out reps on the work bench. Kekai spots Romero. Danny waits his rotation. Sweet and Iggy watch from the bleachers.

SWEET

This time next week you'll be out.

DANNY

Yeah it's crazy right? I don't know how I would have survived without you guys.

ROMERO

What's that supposed to mean?

Danny turns. Romero racks the weight and sits up.

ROMERO (CONT'D)

What are you, a fucking pussy?

Romero gets up. Danny looks uncertain. Romero gets in Danny's space.

ROMERO (CONT'D)

What are you gonna do **faggot!** Give up? Swallow a bullet?

DANNY

The fuck is your problem?

ROMERO

You're the fucking problem, Bitch!

Danny's eyes and fists tighten.

Romero shoves Danny. Danny staggers back then rushes Romero, shoulder first. The two go down. Danny is on top swinging fists wildly in Romero's face. Romero throws Danny to the ground.

Danny and Romero scramble to their feet. Romero swings at Danny's head. Danny dodges the first punch, the second one hits him in the stomach. Danny crumbles and coughs. Romero wipes blood from his mouth as he glares at Danny.

ROMERO (CONT'D)

You think it's any different out there? Nothing's gonna change! They're gonna beat you and rape you all the same, you know why?

He points at Iggy, then Kekai, then Sweet, then Danny.

ROMERO (CONT'D)

Beaner, Spic, Fag, Queer. That's why! You better own your shit or it's over!

Romero walks away. Iggy and Kekai follow. Danny looks at Sweet.

Casual demeanor.

SWEET

You remind him of someone he was close to, that's all.

DANNY

Who?

SWEET

His little brother Pedro. He shot himself in the head when he was fifteen. He was transgender, just like you.

INT. IGGY'S CELL -DAY

Kekai sits on a stool with his back to Iggy. Iggy works a homemade tattoo gun over Kekai's back. Romero leans against the bars outside.

Danny enters the cell. Iggy looks up.

IGGY

You decide yet?

Iggy turns off the gun. Kekai gets up and takes Romero's place outside.

DANNY

Not really.

IGGY

Come on man, everyone in this place
is tatted up except you. It's your
right of passage dude.

Romero enters.

IGGY (CONT'D)

Dude, I'm getting cold over here. I
need to stay in the zone.

ROMERO

Maybe someplace you want to go.

DANNY

I always wanted to go to
California.

IGGY

California. Man that's cool. Danny
California.

ROMERO

Yeah. Danny California, it rings.

Danny sits. Iggy flips the gun on and goes to work.

INT. WALKWAY-NIGHT

Danny jumpsuit is tied around his waist. He walks into

HIS CELL

Sweet reads a magazine on the bottom bunk. He looks up when
Danny enters.

SWEET

Let me see.

Danny turns. KALIFORNIA is tattooed in an arc between his
shoulder blades.

SWEET (CONT'D)

Nice. I see Iggy is still hooked on
phonics.

Sweet goes back to reading.

DANNY

You OK?

SWEET
Why wouldn't I be?

DANNY
I don't know you just seem a little
off.

Sweet's voice tightens.

SWEET
It's not like I lost my best friend
or anything.

Danny sits next to Sweet.

DANNY
You're not losing me. You saved me.

Sweet looks at Danny.

DANNY (CONT'D)
I'm not that spooky little thing
you met on the bus. I know what I
am.

Tears run from both their eyes.

DANNY (CONT'D)
I'm never going to forget that.

They hug.

EXT. GREENE COUNTY CORRECTIONAL MAIN GATE-DAY

Sara sits in a late model Ford. Gates slide open. Danny appears in street clothes. He walks to the car and pops the passenger door.

Sara smiles. Danny slides in.

INT/EXT. SARA'S CAR-DAY

Moving along an interstate. Sara drives in silence her eyes on the road.

DANNY
Dad working today?

Sara's posture changes. Sara looks at her son.

SARA
No.

EXT. GRAVEYARD-DAY

Sara arms folded across her chest. Danny stares at the headstone.

CLOSE ON HEADSTONE

Jonathan David Peterson beloved husband and father. Born 8/31/1944 Died 5/5/1993

Danny turns to his mother.

SARA

It happened so fast there was no time. He was here and then he was gone. You were being released in a few weeks. I just didn't have...

Sara's voice catches in her throat. Danny hugs her.

DANNY

I know. It's okay.

Sara cries.

INT. PETERSON HOUSE KITCHEN-NIGHT

Sara and Danny sit at the same yard sale table and chairs. Dinner plates are empty. Danny sips from a coffee mug. Sara has a glass of red wine.

DANNY

Have you seen Kimberly?

SARA

She didn't tell you?

(CONT'D)

She and Tommy got married, they had a baby girl at the end of summer. Last I heard they were somewhere down South.

After a long beat Danny looks at his mother.

DANNY

I know that you thought. What I mean is, I'm not gay Mom.

SARA

Danny you know that doesn't matter to me.

DANNY
No. Mom. Look at me.

Danny unties his hair and shakes it out. It frames his face.

DANNY (CONT'D)
What do you see?

SARA
I see my son.

DANNY
Look closer.

Sara studies Danny's face. Her expression changes.

DANNY (CONT'D)
I'm transgender. Outside I'm male
but inside I'm female.

Sara is silent. She takes a sip of wine.

SARA
I didn't even know that was
possible. I guess that it makes
sense.

Danny reaches for his mother's plate.

SARA (CONT'D)
Sit for a minute.
(CONT'D)
After you left. Ned Biermann and
his lawyer came after us. The
Police Department turned on your
father.

DANNY
I'm sorry.

SARA
Don't be. Billy got what he
deserved. You're father blamed
himself, he loved you Danny he just
didn't know any other way. I think
the stress just took him.

DANNY
Will you be all right?

SARA
I'll be fine. I work some shifts at
the diner. I get some of his
pension.

(MORE)

SARA (CONT'D)

There was a small death benefit from the department. Your father and I talked about helping you with college. We put some money aside, it's not much but it could help.

DANNY

Mom I don't want the money. I'm not going to college.

SARA

It doesn't matter it's yours. Use it however you want. Make a fresh start.

DISSOLVE TO:

HOLLYWOOD HILLS SIGN

INT. BATHROOM-DAY

The medicine cabinet mirror closes. Danni studies her face with an unsatisfied expression. She touches the few hairs on her chin then plucks them.

She studies her face. She touches her Adam's apple. Danni applies cover-up to the blemishes left from prison. She picks up a foundation kit and applies. She looks at her face, doubtful.

DANNI

Accentuate the good.

Danni applies more foundation. She frowns and throws the foundation in the trash.

DANNI (CONT'D)

There is no good.

Danni snatches a wash cloth and wipes her face clean.

INT. DANNI'S STUDIO APARTMENT-DAY

An open sofa bed sits unmade in the living room. Danni stands at the sink and eats cereal from a bowl. She peruses and circles classified ads.

EXT. SUNSET STRIP-DAY

Danni's hair is down, her face without make up. Her overall look is hard to describe. She walks up the boulevard newspaper in hand. She looks at the numbers on the building as she goes.

INT. DRESS SHOP-DAY

A handful of customers browse the store. Danni enters and walks to the sales counter. Some of the customers stare at Danni.

The DRESS SHOP OWNER (45) fitness model looks, addresses Danni with a uncertain half smile.

DRESS SHOP OWNER
How may I help you?

DANNI
I'd like to apply for the sales position.

DRESS SHOP OWNER
Oh? Well. I think that position is already filled.

DANNI
You think it is or it is?

DRESS SHOP OWNER
I've taken a lot of applications already.

DANNI
Have you hired someone?

DRESS SHOP OWNER
No.

DANNI
Then I'd like to fill out an application.

The Woman hesitantly slides an application to Danni.

DRESS SHOP OWNER
Do it outside please.

Danni looks at the Shop Owner. The Shop Owner looks around embarrassed.

DRESS SHOP OWNER (CONT'D)
Bring it back when you're done.

Danni looks around. Customers turn away others continue to stare. Danni takes the application outside.

MONTAGE OF SHOTS

We follow Danni as she walks the Boulevard checking store numbers.

SPORT WEAR STORE

Danni walks in. The MANAGER shakes her head no.

COFFEE SHOP

Danni walks in. The MANAGER shakes his head no.

MEN'S APPAREL STORE

Danni walks in. The MANAGER shakes his head no.

PUBLIC PARK

Danni sits on a bench. Daylight has softened. She looks at the newspaper then hurls it in the trash.

END MONTAGE

EXT. SUNSET BOULEVARD-DAY

Danni moves sluggishly up the sidewalk in the late day sun. As she passes a diner she notices a Help Wanted sign.

INT. LEO'S DINER-DAY

The crowd of late day shoppers fill the diner. Danni makes her way to the counter. LEO(50) owner and cook, peeks at Danni through the service window.

His Greek accent matches his gruff demeanor.

LEO
What' d you want?

Danni doesn't even look.

DANNI
A cup of coffee and a job.

Leo disappears from the window. The door to the kitchen opens. Leo wipes his hands on his apron as he ambles up to Danni behind the counter.

He places a mug and pours coffee.

LEO
Can you work nights eleven til six?

Danni looks up.

DANNI
Yeah?

LEO
Can you start tonight?

DANNI
Yes.

LEO
White top black skirt.
Come at 10:30 We go over few
things. Okay?

DANNI
Okay.

Leo nods then returns to the Kitchen. Danni sips the coffee.

INT. LEO'S DINER- NIGHT

Leo sits at the end of the counter by the register and reads the paper. The place is empty but for two street people at the far end of the counter.

Danni walks in, her shoulder length hair is tied back loosely. She wears make up, her blue eyes pop. Leo surveys Danni's legs as she makes her way to the counter.

LEO
Good. Come.

She follows Leo into the

KITCHEN

GREGORIO (23)thick muscled and good looking, stands at a butcher block table and chops vegetables. MILOS (18)pimpled face, wears a white apron, Milos runs the dishwasher.

LEO
 My nephews Gregorio and Milos.
 Gregorio cooks. Milos cleans.

Gregorio scarcely looks up. Leo grabs a waitress apron from a wall hook and hands it to Danni.

LEO (CONT'D)
 I come back at five thirty. Morning
 girls start at six.

Leo grabs his cap from the rack and turns toward the door.

DANNI
 Wait, that's it?

LEO
 Anything else, Gregorio will
 handle.

Leo walks out. Danni wraps the apron and ties it. She looks around.

GREGORIO
 There's a chef knife in the drawer.
 Help me prep salad.

She moves to the butcher block takes out a knife and cuts lettuce. Gregorio studies her. Danni focuses on the lettuce.

GREGORIO (CONT'D)
 Where are you from?

DANNI
 New York.

GREGORIO
 How old are you?

DANNI
 Twenty one.

GREGORIO
 What are you doing out here?

She glares at him.

DANNI
 Is this the job interview; because
 your uncle didn't even ask my name.
 (CONT'D)
 I need this job, can we just leave
 it at that?

GREGORIO

Sure.

Gregorio goes back to chopping.

INT. LEO'S DINER- LATE NIGHT

The place is busy with the after hours crowd, everyone from Metal heads, Hookers and Hip hoppers. Danni places water at a four top of wasted Punk Rockers.

PUNK ROCK DUDE(27) peers at Danni's eyes, mesmerized. He has an English accent.

PUNK ROCKER DUDE

You new here?

DANNI

Yeah.

PUNK ROCKER DUDE

What's your name?

DANNI

Danni.

The bell from the kitchen DINGS!

GREGORIO (O.S.)

Order up!

Danni spins away. Punk Rock Dude watches Danni's ass. PUNK ROCK CHICK(24) narrows her eyes at him. She snarls with an English accent.

PUNK ROCK CHICK

Put your bleedin eyes back in your head.

EXT. SUNSET BOULEVARD-NIGHT

NICHOLAS SPAGNOLA(40) aka Nicky, pompadour to pinky ring a new generation Mobster. Nicky is dressed like money, He walks with Madison on his arm. Madison is designer label sexy now. She's a Penthouse magazine cover with a brain.

Tagging along is

SPENCER JENNINGS(38)his wire rim glasses give him an educated look, Spencer is great at capturing the erotic moment on film. Everyone has had drinks plus other party favors.

MADISON

I'm just saying we need to change things up, Nicky.

NICKY

Oh Yeah? Why is that?

MADISON

Because people get tired of seeing the same old thing.

NICKY

I don't.

Nicky looks up at where they are.

NICKY (CONT'D)

Oh! This is it. Best cheese cake in L.A. Come on I'm buying.

INT. LEO'S DINER SERVICE WINDOW-CONT.

Gregorio sets plates in the window.

GREGORIO

Two Bacon cheeseburgers medium, BLT club.

Danni balances two plates on her arm. Two over made up HOOKERS sit at the counter with anticipation.

HOOKER 1

Can we get those refills?

HOOKER 2

And where's the apple pie?

As Danni spins back to the floor.

DANNI

Right away.

Danni hustles to a

TABLE OF HIP HOPPERS

Danni places their food.

HIP HOPPER 1

Where's the slaw?

Danni looks.

HIP HOPPER 1 (CONT'D)
I asked for slaw.

DANNI
No problem.

Danni races back to the

SERVICE WINDOW

DANNI
I need an order of slaw.

Danni pours coffee and cuts apple pie then serves the Hookers. Gregorio places a monkey dish of slaw in the window. He nods toward the door.

Danni turns. Madison, Nicky and Spencer stand at the entrance. Danni loads her tray and hoists it onto her shoulder.

As she hustles past the door.

DANNI (CONT'D)
I'll be right with you, just grab a booth.

We follow the three to a

BOOTH

Danni comes over and places waters on the table. She second glances Madison. Madison is oblivious.

MADISON
Spence tested the market. Small scale but enough to see the demand.

DANNI
What can I get you?

NICKY
Coffee and cheesecake for the table Doll.

Danni spins away. Madison looks at Spencer.

MADISON
Tell him.

SPENCER

A thirty minute piece, nothing extravagant just solo stuff. Fifteen stores in the Valley one video each. It was off the shelf and in the VCRs so much I had to replace copies every week.

NICKY

So what is it?

SPENCER

Alternative.

NICKY

Gay porn?

SPENCER

Not necessarily. It's a new niche really.

MADISON

I think we should offer the vendors some video and see how it plays in the market.

PUNK ROCK BOOTH

Danny serves the Punk Rockers. Punk Rock Chick studies Danni as she places the plates.

PUNK ROCK CHICK

You say you're from New York is it?

DANNI

Yes.

PUNK ROCK CHICK

Rather unusual looking aren't we?

Dismissive.

DANNI

Is there anything else I can get for you?

PUNK ROCK DUDE

No. We're all set love.

Danni spins away. Punk Rock Chick watches her go.

PUNK ROCK CHICK

Something off with that one.

PUNK ROCK DUDE
Just leave it.

PUNK ROCK CHICK
You leave it, you bloody asshole.

SERVICE WINDOW-CONT.

Danni stacks food on a tray.

INTERCUT WITH. PUNK ROCKER TABLE

Punk Rock Chick stares at Danni. Her eyes widen in realization.

ROCKER CHICK
No way!

PUNK ROCK DUDE
What's it?

ROCKER CHICK
She's got ah Adam's appewl!

MADISON'S BOOTH

Nicky, Spencer, Madison in serious discussion.

SPENCER
It's worth a shot. If we catch
we'll be first to market.

MADISON
Could be the next big thing.

Madison and Spencer watch as Nicky's gears grind.

NICKY
Two videos, not a dime over ten
grand. I want it low budget,
understand? And this better be a
money maker or I'll pull the plug
on the both of you.

MADISON
Not a problem.

Danni arrives and serves cheese cake and coffee. Danni looks at Madison again. This time Madison looks up at Danni.

MADISON (CONT'D)

Do I know you?

DANNI

I don't know, do you?

MADISON

What's your name?

DANNI

Danni.

PUNK ROCKER BOOTH

Punk Rock Chick stands up on the booth seat. Punk Rock Dude rolls his eyes.

PUNK ROCK DUDE

Oh bloody hell.

PUNK ROCK CHIC

Attention everyone! Attention!

The crowd ignores her. Punk Rock Chick puts two fingers in her mouth.

SSSWEEEEETT!

The room quiets.

PUNK ROCK CHICK

I've a service announcement for you
all about our young server here.

MADISON'S BOOTH

All four look at Punk Rock Chick as Danni places coffee. She finishes and turns to Punk Rock Chick.

PUNK ROCK CHIC (O.S.)

I just like you all to know this
sexy little thing runnin about
bringin eats and such.

Punk Rock Chick points to Danni.

ROCKER CHIC (O.S.)

It ain't a she it's a She-male!

All eyes turn to Danni. Madison and Danni's eyes meet for an instant. Danni walks over to

PUNK ROCK BOOTH

Punk Rock Chick hops off the bench. She greets Danni with an evil smirk.

PUNK ROCK CHICK

Clocked you're faggot ass didn't I.

Danni punches Punk Rock Chick square in the face. She falls backward into the booth. Punk Rock Dude gets to his feet.

PUNK ROCK DUDE

Bloody hell!

Danni unties her apron and throws it at Punk Rock Dude.

DANNI

Teach your dog some manners.

Danni storms out.

MADISON'S BOOTH

Madison, Nicky and Spencer stare at the spectacle dumbstruck. Madison smiles.

EXT. SUNSET BOULEVARD -NIGHT

Danni is steaming up the sidewalk as Madison makes it outside. She sees Danni.

MADISON (O.S.)

Hey! Hey wait up!

Madison trots after Danni.

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

Come on it's not fair. I have higher heels.

Danni spins just as Madison catches up almost knocking her down.

DANNI

What! You didn't get enough of the freak show?

MADISON

I don't think you're a freak. Actually I thought you were amazing back there.

Danni's expression softens.

MADISON (CONT'D)
You're a long way from home, Danni.

DANNI
So are you, Madison.

Madison smiles. Danny looks around.

DANNI (CONT'D)
I don't even know what I'm doing
here, nothing's changed.

MADISON
Nothing's going to change unless
you change it. We're in fantasy
land. Nobody out here is who they
were, not even me.

Madison holds up a business card.

DANNI
Madison Price Modeling Agency?

MADISON
How would you like to work for me?

DANNI
You heard what she said back there.

MADISON
I did. I think you're exactly what
I'm looking for.

Madison offers Danni an enticing smile.

MADISON (CONT'D)
Just come check us out.

Madison writes on the back of the card.

MADISON (CONT'D)
This is my personal number.

She hands it to Danni.

MADISON (CONT'D)
Call me anytime.

Danni takes the card. Madison turns and walks back. Danni
Smiles.

INT. MADISON OFFICE-DAY

The office is the size of a postage stamp. The walls are covered with cheap decor and various soft core movie posters.

Danni sits in the chair across the desk.

MADISON

We're creating something that hasn't been offered on this scale before.

Danni sees on a poster of Madison in a provocative pose.

DANNI

Is that you?

MADISON

Yes. That was my first film. It was nominated for an AVN.

Danni goes to the poster. She studies it.

MADISON (CONT'D)

If these videos sell the way I think they will, there's going to be more work and more money.

DANNI

How much money?

MADISON

That depends on you.

DANNI

I don't suck cock and I don't take it up the ass.

She turns.

DANNI (CONT'D)

And I want to work with you, exclusively.

MADISON

Okay. Can you do something for me?

(CONT'D)

Take off your clothes.

Danni slips off her clothes. She stands totally naked, her back to Madison.

MADISON (CONT'D)

Turn around please.

Danni slowly turns. Madison's smile says it all. She gets up and moves to Danni. Madison softly touches Danni's chest.

MADISON (CONT'D)

We'll need to make a few minor adjustments but.

Madison looks at Danni, the moment is full of electricity.

MADISON (CONT'D)

I think Danni Kalifornia is going to be the next big thing.

Madison tilts her head. Danni and Madison kiss gently at first then more and more heated until they are pawing at each other on Madison's desk.

INT. NICKY'S MANSION OFFICE-DAY

Rich wood and marble style decor. Nicky paces behind his desk. Madison sits calmly on the sofa.

NICKY

Are you nuts? I said don't go over ten grand! You just dropped five on tits for this "**thing**" and you haven't even started shooting!

MADISON

I couldn't shoot her without them. They need to see a hot girl with a cock or it's not going to work.

NICKY

And what's this about you being in the shoot? We agreed you were done with it.

MADISON

She's from back home and she's all alone out here. I want to get her started off right. I'll step back once she's comfortable.

NICKY

If this thing tanks.

MADISON

It's not going to tank. It's going to explode.

INT. MOVIE SET-DAY

Danni and Madison pose in lingerie on a heart shaped bed. Danni has a fabulous set of new breast implants, her hair and makeup are professionally done. Danni is a sexy beautiful woman.

Spencer holds a digital video camera and slowly circles the bed. An ASSISTANT snaps stills of Danni and Madison on their knees as they pet and kiss.

SPENCER
(to Assistant)
Get a clean shot of the tatoo.

Danni looks over her shoulder just as the Assistant's camera flashes.

CLOSE ON DANNI & MADISON

Madison's head slowly sinks down Danni's body and disappears from the shot. Danni's eyes close, her head rolls back as Madison performs her magic.

INTERCUT WITH.

Spencer and his Assistant simultaneously look out from behind their cameras, mouths agape, as they stare at Danni's erection.

Nicky glares with snared dismay, arms folded across his chest.

CLOSE ON DANNI & MADISON

Missionary with Danni on top. Madison's hands are against Danni's waist, She slowly guides Danni in. Madison's eyes show pleasure, then her arms tighten, her eyes widen, she stops Danni mid penetration.

MADISON
Easy lover, just give me a second.

Nicky has a menacing expression as Danni kisses Madison and slowly grinds into her.

VIDEO BOX COVER

A shot of Danni's back, Danni looking over her shoulder. Madison faces the camera arms around Danni.

The title reads:

Madison Price and Danni Kalifornia in "Madison Pays the Price"

INT. MOVIE SET-ANOTHER DAY

Nicky watches from the edge, arms folded across his chest.

Madison's cleavage is up, She is dressed in a sexy business skirt, gartered stockings and blazer, She sits on the side of the desk. She presses the intercom button as she rubs her neck.

MADISON

Danni, do you have a moment?

DANNI (O.S. FILTERED)

Yes Ms. Price.

The office door opens. Danni walks in. Danni wears a leather waist skirt and tied up button top.

Madison rubs her neck.

MADISON

Would you be a doll. I have an awful kink.

DANNI

Of course Ms. Price.

Danni approaches and drops to her knees. She buries her face between Madison's legs.

Nicky watches with possessive eyes.

A camera flashes.

CLOSE UP ON VIDEO BOX COVER

Madison Price and Danni Kalifornia in Secretarial Skills

Madison with her hands on Danni's shoulders. Danni with a devilish smile just before she buries her face in Madison's legs.

EXT. NICKY SPAGNOLA MANSION-NIGHT

A huge fountain adorns the center of the circular driveway. A cab pulls around and stops, Danni steps out. She looks like a movie star in body hugging evening gown.

INT. NICKY SPAGNOLA MANSION-NIGHT

Danni floats through the crowd. Porn stars, movie stars, producers, directors and models, the place is a haven of heavenly bodies and industry power players.

Heads turn as Danni passes by. Some whisper others just smile.

Danni finds Madison and Nicky chatting with guests.

MADISON

There she is.

Danni and Madison cheek kiss.

MADISON (CONT'D)

Danni, say hello to Avery Wade.

AVERY WADE (50) cowboy all the way from his Southwest twang to his cowboy boots. Avery smiles like he just struck an oil well.

AVERY

Pleasure to meet you Ms. Danni. I'm a real fan of your work.

DANNI

Thank you.

MADISON

Avery owns the Painted Pony club.

AVERY

Biggest Club in Vegas. Been some time since we've seen you on that stage Madison.

MADISON

I've been a little busy Avery.

AVERY

Tell you what. You and Ms. Danni come dance at the pony, you keep the door and the merchandising. Autograph all the photos and Girly posters you want, whataya say?

MADISON

That's a pretty generous offer.

AVERY

I can guarantee with you two on stage it'll be a full house.

Madison smiles at Danni.

MADISON

What do you think?

DANNI

Let's do it.

VITTO(35) square shoulders, emotionless shark eyes, carries a black gym bag and shoulders his way to Nicky, he leans in and whispers to Nicky.

NICKY

Excuse us.

Nicky guides Madison away. Danni turns to follow.

NICKY (CONT'D)

No stay, enjoy the party.

She watches Nicky and Madison and Vitto ascend the staircase.

INT. NICKY'S OFFICE-NIGHT

Vitto plops the gym bag on Nicky's desk. Nicky zips it open. Blocks of cash stare him in the face. Madison looks on with a smile.

VITTO

Hundred and twenty five large.

NICKY

Any complaints from the vendors?

VITTO

None. They want to know when the next set comes out.

NICKY

Good. You can go now Vitto.

Vitto leaves as Spencer enters. Nicky slides a picture on the wall to reveal a wall safe. He spins the dial.

MADISON

We're looking at over a million in on line sales by the end of the year.

NICKY

How soon can you start shooting the next series?

He stacks cash in the safe.

SPENCER (O.S.)

As soon as we except the AVN award for best Alternative Video.

Madison turns.

SPENCER (CONT'D)

I just got the invitation today.

MADISON

You know what that means?

NICKY

Yeah. The price of videos is going up.

MADISON

It means I was right.

NICKY

Okay, you were right. So when can we start shooting?

MADISON

After we get back from Vegas.

SPENCER

We'll need to add to the mix if we want to keep it interesting.

NICKY

She needs to do guys.

MADISON

She won't.

NICKY

Then make her. Do whatever you have to.

Nicky shuts the safe and spins the dial

NICKY (CONT'D)

And I want you off the set. She
looks plenty comfortable.

Madison glares at Nicky for a beat.

MADISON

Why do you think we got nominated?

Off Nicky's look.

MADISON (CONT'D)

You believed it. You watched the
shoot and you think it's real.
That's why it works. We're set to
make millions Nicky. Don't let a
little fucking get in the way.
Let me do what I need to do.

EXT. LAS VEGAS STRIP-NIGHT

Caesars Palace, The Mirage, The Bellagio, The Wynn. The Crazy
Horse, The Hustler Club, Sapphires, The Painted Pony.

INT. PAINTED PONY STAGE-NIGHT

Madison is scantily clad in garter belt and bra set. She
sashays around a chair center stage. Danni leans against the
stripper pole. She wears a suit jacket and pants, her arms
are folded across her chest.

Madison stops behind the chair. She thumps the chair against
the stage.

Danni slowly sashays over to the chair and sits. Madison
taunts, teases and grinds against her. She slowly undresses
Danni as the crowd hoots hollers and goes wild.

PAINTED PONY CROWD

Four college students in O.S.U shirts glare at Danni and chug
beer.

INT. PAINTED PONY BAR-LATER

The place has all but emptied out except for the employees
closing up. Danni, Madison and Avery sit on bar stools. Avery
holds up his glass.

AVERY
Best damn turn out since I opened
the place.

They all clink glasses and down the shots. Madison gets up.
She kisses Avery on the cheek.

 MADISON
Thanks for everything Avery.

 AVERY
Anytime Darlin.

Danni gets up and extends her hand. Avery smiles.

 AVERY (CONT'D)
Come here and give me a hug.

Danni moves over. Avery hugs Danni warmly like a father would
a daughter.

 AVERY (CONT'D)
You're a beautiful lady. You come
on back anytime you want.

Danni smiles and kisses Avery on the cheek.

 DANNI
Thank you.

Avery walks Danni and Madison to the door. He unlocks it,
steps outside and looks around. The parking lot is empty but
for a few cars.

 AVERY
You gals gonna be all right?

 MADISON
The car's right there. We'll be
fine.

Avery steps back inside. Madison and Danni step out.

 AVERY
Ya'll come back now, ya hear?

Avery smiles and closes the door, the bolt clicks. Danni and
Madison walk to the car. As Danni reaches for the passenger
door.

 O.S.U STUDENT (O.S.)
Excuse me.

Danni turns to see the four O.S.U students move toward her. Madison on the driver side fishes for the keys.

MADISON

Shows over boys. Time to go home.

Danni turns to face the group. She reaches behind her back. The biggest of the O.S.U students moves closer.

With a drunken slur.

O.S.U STUDENT

We just want an autograph is all.

MADISON

We're leaving. I suggest you do the same.

The boys semi circle Danni.

O.S.U STUDENT

Oh come on now Danni. Let's see what ya got.

O.S.U Student moves a step closer.

O.S.U STUDENT (CONT'D)

Whadaya say you give us a little private show? We just want to have us some fun.

Danni whips an automatic from behind her back and shoves it just below O.S.U's eye. O.S.U Student freezes. The other three lurch back.

DANNI

Sure, let's have a little fun!

MADISON (O.S.)

Danni what the fuck?

DANNI

Unlock the car.

O.S.U Student glares at Danni.

DANNI (CONT'D)

What's the matter Okie? Ain't we having fun?

O.S.U STUDENT

Fuck you faggot!

Danni smashes the automatic against O.S.U Student's head. He crumbles to the ground.

DANNI

I'm not a faggot. I'm a trans gender woman.

O.S.U Student moans and rubs his skull. She points the automatic at the group.

DANNI (CONT'D)

What am I?

All three answer in concert.

O.S.U STUDENTS

A trans gender woman.

DANNI

That's right. Now go home and tell your parents what you learned in college.

The other three help their friend to his feet and scamper away. Danni hops in the car. The car speeds away.

INT. CAR -CONTINUOUS

Dead silence for several seconds as Madison cruises traffic then enters onto the Las Vegas Freeway. Madison finally looks at Danni.

DANNI

Call me a faggot.

Madison bursts out in laughter. Danni smiles then burst out too.

INT. FANCY STRIP HOTEL BEDROOM-NIGHT

Madison is on top of Danni riding cowgirl. Both are close to orgasm. Madison arches as Danni bucks, they simultaneously release.

Madison deflates into Danni. They kiss. Madison dismounts.

They cuddle for a beat. Danni gazes at the ceiling, her mind miles away.

MADISON

She must have been something.

Danni looks at Madison.

DANNI

I wouldn't have survived High School without her.

MADISON

I know what that was like.

DANNI

Yeah? Try going through puberty with an Adam's apple and facial hair.

Danni throws the covers back and gets out of bed.

MADISON

Danni, I'm sorry.

She looks at Madison in the dresser mirror.

DANNI

Your looks got you everything, mine got me pranked and beaten up. You never had to worry about fitting in, you were the person everyone wanted to be with. You know what it's like to be called a freak and a faggot just for breathing? Or how it feels to be scared to go to school because any day some asshole trying to prove he's a *man* shoves your head into a locker or a toilet bowl. You know how many times I thought about killing myself?

Danni turns to Madison.

DANNI (CONT'D)

I couldn't even look at myself in the mirror. She was there for me. She loved me.

(CONT'D)

She wasn't just something, she was everything.

DISSOLVE TO:

INT. WINN DIXIE-DAY

Kimberly waits as an ELDERLY CLERK at the register scans groceries. A one year old blue eyed baby girl sits in the shopping cart.

Kimberly watches the total climb with angst.

ELDERLY CLERK
Eighty-six seventeen.

Kimberly digs through her purse and hands the Elderly Clerk several bills and loose change. She appears embarrassed as she digs for more.

ELDERLY CLERK (CONT'D)
Don't worry about the rest Honey. I got it covered.

KIMBERLY
I'm so sorry. I promise to pay you back next time.

The Elderly Clerk just smiles.

ELDERLY CLERK
You have a nice day now.

He waves to the baby as Kimberly pushes the shopping cart away.

INT/EXT. LATE MODEL TOYOTA-DAY

Kimberly drives. The baby is in the back car seat. The Toyota cruises past the Fox Den Gentleman's club. Kimberly sees a red Ford Pick-up in the parking lot.

EXT. FLAT RANCH-DAY

Overflowing garbage pails at the curb. The front lawn is scant and brown. The clapboard siding is a washed out sun beaten blue. A shit hole at best.

Kimberly's Toyota is parked next to the same red Ford Pick-up she saw earlier.

INT. FLAT RANCH KITCHEN-DAY

The blue eyed baby cries in her high chair. Kimberly is in pajamas at the stove. She heats baby food and cooks eggs.

Tommy enters the kitchen in underwear, a lit cigarette dangles from his lips.

He plops into a chair at the table.

TOMMY
What's her problem?

KIMBERLY
I don't know check her.

Tommy picks up the baby. She cries louder. He lays her on the table and opens the diaper. He turns his head from the odor.

Kimberly turns.

KIMBERLY (CONT'D)
Put that out.

Kimberly rushes over and pushes Tommy aside.

KIMBERLY (CONT'D)
Just go back to bed. That's all
you're good for.

Kimberly changes the baby.

TOMMY
What did you say?

Kimberly puts the baby back in the high chair. The water boils over the pot.

KIMBERLY
Shit!

Kimberly rushes to the stove and turns down the burner. Tommy follows.

TOMMY
What did you just say!

KIMBERLY
I said get a job! I need help!

TOMMY
I've been looking for work! I can't
help it if construction cut back!

KIMBERLY
You turned down a perfectly good
job at Winn Dixie!

TOMMY
I'm not stocking shelves for a
living!

Kimberly spins to Tommy.

KIMBERLY
No, you're spending our money on
strippers and beer!

TOMMY
What?

KIMBERLY
Don't play me. I saw your truck at
the Fox Den yesterday!

TOMMY
Fuck this!

The baby cries. Tommy storms back to the bedroom. Kimberly
picks up the baby.

TOMMY (O.S.) (CONT'D)
I don't need this shit.

Tommy pulls up his jeans as he rushes out of the bedroom. A T-
shirt over his shoulder.

KIMBERLY
That's right go back to you're
whores!

He grabs keys from the hook and heads out the door. Kimberly
fights back tears.

DISSOLVE TO:

INT. MADISON'S APARTMENT KITCHEN-NIGHT

Madison and Danni are dressed to the nines. Madison pours
champagne into two flutes. She hands one to Danni.

MADISON
We're off to a beautiful start.
Here's to a bright future.

They tap glasses. Madison takes a sip of champagne.

MADISON (CONT'D)
Nicky wants to back a series of
videos.

(MORE)

MADISON (CONT'D)

Spencer thinks we need to mix things up, add some new faces, male faces.

DANNI

What did you say?

MADISON

I told them you wouldn't go for it.

Madison takes another sip.

DANNI

Is there an offer?

MADISON

I'll double your per scene wage.

DANNI

And I would still be a top?

MADISON

Absolutely.

Danni sips champagne.

DANNI

I want something else.

Madison raises a brow.

DANNI (CONT'D)

A piece of on line sales.

MADISON

That's a pretty big request.

DANNI

We've been nominated for best alternative video. There's going to be a lot more to come.

MADISON

How much?

DANNI

Two percent.

Madison considers the number for a few seconds.

MADISON

I'll draw up the contract.

INT. MOVIE SET BEDROOM -DAY

Madison is on her knees in front of a MALE PORN STAR. Danni leads a FEMALE PORN STAR to the bed. Danni's sexy black dress cascades to the floor. Female Porn Star's eyes widen as she gazes upon Danni's erection.

FEMALE PORN STAR

Oh my.

Danni lays her on the bed and positions herself between Female Porn Star's legs. Danni's ass is prone. Male Porn Star wets a finger and sticks it in Danni's ass.

In a heartbeat Danni grabs Male Porn Star's wrist, pops to her knees and jacks Male Porn Star's arm up behind his back. He winces in pain.

DANNI

If you ever stick anything in me again, I'll cut it the fuck off.

INTERCUT WITH.

Spencer stands behind the CAMERAMAN. The Cameraman looks out from behind the viewer.

SPENCER

(quietly)
Keep rolling.

INTERCUT WITH.

Male Porn Star's face twisted up in pain. Madison and Female Porn Star look on alarmed and confused.

MALE PORN STAR

I'm sorry.

He looks at Spencer.

MALE PORN STAR (CONT'D)

I didn't know.

Danni shoves him away.

DANNI

Suck my cock, Bitch!

Female Porn Star moves toward Danni.

DANNI (CONT'D)

No!

Danni looks at Male Porn Star.

DANNI (CONT'D)

You. Suck it.

Male Porn Star looks at Spencer. Spencer nods his head yes.
Male Porn Star drops to his knees.

SHOT OF VIDEO BOX COVER

"Madison Price and Danni Kalifornia in Trans Domination"

A picture of Danni in a wet black Dominatrix costume.

CUT TO:

INT. NICKY'S OFFICE-DAY

Vitto carries the black gym bag stuffed full. He drops it on Nicky's desk. Nicky zips it open. Blocks of money stare up from the bag.

Nicky looks up. Madison smiles.

SERIES OF SHOTS

A video box cover "Madison Price and Danni Kalifornia in Trans Domination 2"

Nicky's office. The black gym bag hits the desk. Zips open to reveal the money.

A video box cover "Madison Price and Danni Kalifornia in Trans Domination 3"

The black gym bag hits the desk. Zips open to reveal the money.

A video box cover "Madison Price and Danni Kalifornia in Trans Domination 4"

The black gym bag hits the desk. Zips open to reveal the money.

CUT TO:

EXT. LAS VEGAS HOTEL-NIGHT

A red carpet walk is laid out on the side walk. Security guards stand by yellow tape that separates the crowd of fans.

Along the carpet four Anchors are doing interviews with the porn stars as they stroll the carpet.

Limos move in a slow line dropping passengers and then moving on.

INT. BACK SEAT LIMOSINE-SAME

Madison and Nicky in a verbal altercation.

NICKY

You got no reason to be there. It's enough already.

MADISON

I like being there.

NICKY

You mean you like fucking the femminiello?

MADISON

That's not what I meant.

NICKY

Bullshit! I know you been together off camera!

MADISON

You fuck whoever you want when you're in New York! You don't get to tell me who I can and can't fuck!

Nicky grabs Madison. The limo door pops open.

MADISON (CONT'D)

Keep your fucking hands off me!

She pulls away. Madison steps out on to the

RED CARPET

In a beautiful Versace replica. Nicky steps out in Tuxedo.

The crowd is pandemonium as they stroll. Madison's name is called out by fans. She waves. The 1st ANCHOR holds a microphone.

1ST ANCHOR
And stepping onto the red carpet
now is Madison Price.

The Anchor waves her in as the crowd roars behind her.

INTERCUT WITH.

Danni steps out of a limo. A sexy Donna Karan knockoff flows elegantly.

ANONYMOUS FANS
WE LOVE YOU DANNI!

Danni waves to the crowd.

INTERCUT WITH.

Madison and 1st Anchor.

1ST ANCHOR
Madison you look lovely as always.
How does it feel to be nominated
this year?

MADISON
It feels just great to be back in
Las Vegas.

In the background Spencer escorts Danni past Madison and the 1st Anchor.

1ST ANCHOR
And this is your second AVN
nomination?

MADISON
That's right. I was nominated two
years ago best girl on girl scene
for No Boys Allowed.

1ST ANCHOR
Well congratulations again on your
nomination and good luck tonight.

Danni continues past three more Anchors, not one stops her for an interview.

Madison moves to the next Anchor.

ANONYMOUS FAN
GET OFF THE CARPET FREAK!

Madison turns to the crowd then to Danni. Their eyes meet for an instant. Madison turns back to the 2nd Anchor. Danni watches Madison for a beat then goes inside.

INT. LAS VEGAS HOTEL AUDITORIUM-NIGHT

On stage a SEXY FEMALE PRESENTER announces the nominees.

SEXY FEMALE PRESENTER
The next category is for best
Alternative Video.

INTERCUT WITH. MADISON'S TABLE

A round top. Dinner plates are cleared. Drinks are half empty.

Nicky and Madison sit in angry silence. Danni, Spencer and his Assistant sit uncomfortably still.

SEXY FEMALE PRESENTER (O.S.)
And the nominees for best
Alternative video are...

Nicky lowers his brow at Danni. His eyes dark and dangerous.

NICKY
She's done working with you.

MADISON
Stop it Nicky!

SEX FEMALE PRESENTER (O.S.)
Trans-500,

NICKY
You got a problem with that?

SEX FEMALE PRESENTER (O.S.)
Pan-Asian Trans.

Danni's eyes flit to Madison. Madison looks away.

DANNI
No.

SEX FEMALE PRESENTER (O.S.)
She-male Cherry poppers.

NICKY
Good.

SEXY FEMALE PRESENTER (O.S.)
Madison Pays the Price.

They all turn to the stage.

SEXY FEMALE PRESENTER (O.S.) (CONT'D)
And the award goes to. Madison Pays
the Price.

Everyone at the table except Nicky gets up. The group quickly
hugs then excitedly bounces onto

THE STAGE

Madison takes the microphone podium for the group. She holds
up the award statue.

SEEN THROUGH THE CAMERAS LENS ON STAGE

Madison is outlined by the frame of the camera. We only see
Madison.

MADISON
We all just want to say thank you
to the Adult Video News for this
award. Everyone here worked hard to
put this video together.

Madison turns and motions Danni to the microphone.

MADISON (CONT'D)
I'd like to introduce you to
someone very special.

Danni moves forward. As Danni moves into the frame the camera
cuts away.

BACK TO LIVE

Madison puts an arm around Danni's waist.

MADISON (CONT'D)
This is, Danni Kalifornia.

Crowd applause.

DANNI

Thank you to the Adult Video News
media for this recognition.
And thank you to Madison Price.

Danni finds Nicky and levels her eyes on his.

MADISON

This woman is a total sex machine.
She's been one of the most
pleasurable experiences of my life,
one that I'm sure I won't soon
forget. Thank you.

Madison and Danni hold up the award together. Nicky rages
his applause.

DISSOLVE TO:

BOOK SHELF OF VIDEO BOXES

We can see the spines of the boxes, each title reads. "Trans
Domination" numbers 1-10

PULL BACK

INT. MADISON'S OFFICE-DAY

A far cry from the postage stamp office, now a luxuriously
decorated three room suite. The view from the bay window
overlooks the valley. Three AVN award sit on a wall shelf
behind Madison.

Danni wears hip hugging leather pants and leather zipper
jacket. She pours bourbon into a rock glass at the bar.

DANNI

I don't care what he wants. He
doesn't own me.

Danni turns. She radiates a sour attitude.

MADISON

He doesn't own me either.

DANNI

Really? Because I haven't seen you
on set and you sure as hell haven't
been in my bed.

MADISON

Don't patronize me. I'm running a business I don't have time.

DANNI

Fuck your bullshit! You had plenty of time before he muzzled you.

She takes a pull of bourbon.

MADISON

Nobody muzzled me.

DANNI

Tell yourself whatever you want. I'm not shooting anything until I get my two percent.

MADISON

Don't be unreasonable you've got a good thing here, look at where you are.

DANNI

And where the **fuck** is that exactly? You get interviewed on every red carpet; I get ignored.

Danni points to Madison's award shelf.

DANNI (CONT'D)

We did those videos, you and me; they won't even put me on camera. You and Nicky make millions off me and you tell me don't be unreasonable?

Danni takes a long pull of bourbon.

MADISON

Just calm down.

DANNI

All I get for my trouble is paid, so fuck you. I want the money it's in my contract.

MADISON

We'll see.

DANNI

What the fuck is that supposed to mean?

MADISON

The bonus is based on net sales over ten million. The series hasn't netted ten yet.

Madison saunters to the bar.

DANNI

Bullshit! He's manipulating the numbers.

MADISON

Either way, I found you and made you.

Danni drains the glass of bourbon.

MADISON (CONT'D)

At the very least you could show me a little appreciation.

DANNI

Is that right?

Danni hurls her glass at Madison's award shelf. An award falls. The glass shatters against the brick.

DANNI (CONT'D)

You know what's worse than being the freak you fuck? Everyone knows what I am now. I can't hide and I can't pretend.

As Danni storms out her voice is on the edge of tears.

DANNI (CONT'D)

I gave all that away for you.

INT. DANNI'S APARTMENT LIVING ROOM-SAME DAY

The place is a far cry from where Danni started. The view from the sliding glass door balcony over looks upper L.A.

Danni enters. Her make up has run. She pours a bourbon at the glass topped bar.

She throws back the shot. Her cell phone vibrates on the glass bar. She pours another. The phone vibrates. She throws the shot back then picks up the phone.

DANNI

Hello.

Her sour expression falls away as she listens.

DANNI (CONT'D)
Yes. Of course I will. I'll be
right there.

EXT. L.A.X-DAY

Kimberly waits at the curb. A BMW Z-3 convertible pulls up in front of Kimberly. Danni hops out and runs around to the curb. She stops in front of Kimberly.

Kimberly studies Danni for an instant then she smiles with full recognition.

Danni hugs Kimberly like she is back from the dead. Danni steps back and looks at Kimberly trying to decide if she's real.

Danni's eyes well up.

KIMBERLY
I've missed you too Danni.

They hug again.

INT. LEO'S DINER-DAY

Kimberly and Danni sit across from each other in a booth. Each have a coffee and cheese cake in front of them. Kimberly listens as Danni finishes her story.

DANNI
She chased me right down Sunset and
gave me her card.

KIMBERLY
Madison Parker?

DANNI
Yep. And it all started right here
in this booth.

KIMBERLY
Wow, that's pretty amazing.

DANNI
How's my Mom?

KIMBERLY
She said to say hello and make sure
you're eating. Are you eating?

DANNI

Yes.

Danni forks cheese cake into her mouth.

DANNI (CONT'D)

So what about you and Tommy, Mom told me you got married.

KIMBERLY

Same old story. We tried to make it work but it just got to be too much for us. We wound up back where we started.

DANNI

And the baby?

Kimberly tilts her head.

KIMBERLY

The baby's fine.

DANNI

So you flew all the way out here just to see me?

KIMBERLY

And to ask you a favor.

DANNI

Anything you want, name it.

KIMBERLY

Come home for Christmas, just for a few days.

DANNI

Of course.

Danni reaches across the booth and takes Kimberly's hand. She smiles.

DANNI (CONT'D)

I just can't believe you're here.

EXT. NICKY SPAGNOLA MANSION-NIGHT

The fountain in the circle driveway and the palm trees are decked out in Christmas lights. Cars pull up, people get out dressed for the Holiday party.

INT. NICKY'S OFFICE-NIGHT

Danni sits in front of Nicky's desk. Nicky sits with his feet up on it. He takes a puff of his cigar and let's the smoke billow.

NICKY

I understand your frustration but a contract's a contract.

DANNI

So I'll never see my two percent, is that it?

Nicky kicks his feet off the desk, sits up and addresses Danni with fake sincerity.

NICKY

This business carries a lot of expenses. I can't predict the future but I'm not without understanding.

He gets up and slides the wall safe picture aside.

NICKY (CONT'D)

Besides it's Christmas ain't it?

He spins the dial. Danni sneaks a pen off the desk.

NICKY (CONT'D)

We'll call it a Holiday bonus.

NICKY (CONT'D)

How's ten grand sound?

He drops a packet of bills on his desk.

DANNI

It's sounds about two hundred thousand short.

She reaches for the money. He grabs her wrist, instantly the Mobster/Monster he is.

NICKY

Don't mess with me freak.

(CONT'D)

And stay the fuck away from Madison.

DANNI

What's the matter, Nicky, afraid you don't measure up?

He slaps Danni across the face.

NICKY

Watch your fucking mouth Faggot.
You wouldn't want to find yourself
a victim of a hate crime.

Danni looks into Nicky's ice cold stare.

NICKY (CONT'D)

Capisce?

She nods. Nicky lets her wrist go, he turns his back. Danni gets up and walks out the door to the

HALLWAY

She stops and writes the combination on her hand.

EXT. PINE BUSH SUNOCO STATION-DAY

A rental car pulls up to the pump. Billy wears his old Bushman football jersey. He trots over to the drivers window with a limp. The window slides down.

BILLY

Filler up, Miss?

Billy offers his most inviting smile. Danni stares at Billy for an instant.

BILLY (CONT'D)

Miss?

DANNI

Yes. Regular please.

Danni studies Billy in the mirror as he pumps gas. Another car pulls in. Billy limps over to it.

Danni looks around the gas station. Billy's 442 Oldsmobile sits in a parking spot. Billy returns and hangs up the nozzle.

BILLY

Twenty-two even.

Danni opens her purse.

BILLY (CONT'D)

You're not from around here, are
you?

She removes two twenties.

DANNI

No. Just visiting family for the holiday. Why?

BILLY

We don't have knockouts like you around here is all.

DANNI

You think I'm a knockout?

BILLY

I'd be buying you drinks all night if you let me.

She hands Billy the money.

DANNI

That's a lot of Lemon drop Martinis.

Billy digs into his pocket for change.

DANNI (CONT'D)

You keep it.

BILLY

Thank you. Merry Christmas.

Danni drives away.

EXT. PINE BUSH BAR & GRILL-NIGHT

Danni's rental pulls into the parking lot. Danni steps out. She tucks an automatic into her jeans behind her back. She fixes her jacket and hair in the car window.

INT. PINE BUSH BAR & GRILL-NIGHT

The place is decked out in Red Neck holiday style. Christmas music plays beneath the din of conversation. A decent crowd of regulars sit around the horse shoe bar and scattered booths.

Danni enters, people take notice then return to drinking. Danni canvasses the patrons then moves to the bar and sits.

The BARMAID comes over.

BARMAID
Merry Christmas.

INTERCUT WITH CORNER BOOTH-SAME

A half empty pitcher of beer sits in front of Billy. Across the booth Tommy chugs from a mug.

BILLY
She was a total babe. Ten all the way.

TOMMY
You think every split tail that looks at you is a ten.

BILLY
This one was.

DANNI (O.S.)
Lemon drop martini please.

Billy turns.

BILLY
No way.

DANNI (O.S.)
An extra shot on the side.

BILLY
That's her.

Tommy looks.

TOMMY
Dude. She's way out of your league.

BILLY
My ass she is.

Billy takes a long swallow of beer. He refills his glass, gets up and saunters to the

BAR

The barmaid places the shot and the drink in front of Danni.

BILLY
Put it on mine Marcie.

Danni turns. Billy stands politely next to the bar.

BILLY (CONT'D)
I hope you don't mind.

DANNI
Not at all.

Billy moves closer. He holds out his beer in toast.

BILLY
Merry Christmas.

She taps the shot to Billy's mug.

DANNI
Merry Christmas.

She throws it back. Then picks up the martini. Billy extends his hand.

BILLY
William Biermann.

Danni hesitates for a second then shakes hands.

DANNI
Sandra Schroder. My friends call me Sandi.

BILLY
So, you're visiting family?

DANNI
Yes my Aunt Beverly.

BILLY
I don't know any Schroders.

DANNI
It's Evans actually. I'm just waiting for my cousin Kimberly.

BILLY
Oh yeah? I know Kim.

DANNI
What happened to your leg? You were limping at the gas station.

BILLY
Just an old football injury.

DANNI
I heard you got shot.

Danni takes a casual sip of her drink. Billy takes an uncomfortable chug of beer.

Tommy slides into the conversation.

TOMMY

Who's your friend?

Danni reaches behind her back and grabs the pistol grip.

BILLY

Tommy, this is Kimberly's cousin
Sandi

TOMMY

Really? Kimberly never said she had
a cousin named Sandi.

DANNI

That's strange she told me all
about you, Tommy. Billy here was
just telling me how he injured his
leg. It was that Peterson kid that
shot you wasn't it?

BILLY

Peterson was obsessed with me.

DANNI

How so?

BILLY

Well, I was a popular guy, a star
running back all through high
school. Peterson was the opposite,
a meek kid, sort of strange, always
lurking around.

(CONT'D)

I think he was a closet gay.

TOMMY

He was queer that's for sure.

INTERCUT WITH BAR ENTRANCE

Kimberly enters the bar and looks around. She sees Billy and Tommy on either side of Danni.

INTERCUT WITH BAR

BILLY

One day he just snapped, brought
one of his father's guns to school
and shot me in the leg.

DANNI

Just like that?

BILLY

Just like that.

DANNI

I heard a different version. I
heard you forced yourself on him at
the Dairy Shack, tried to stick
your dick in his mouth behind the
dumpster.

Kimberly walks into the mix. Tommy turns to her.

TOMMY

What stories have you been telling
your cousin?

DANNI

They're not stories.

(to Billy)

You remember the time you forced
yourself on Danny at the old hay
barn?

Tommy and Billy dumbstruck.

TOMMY

Bullshit.

DANNI

How the fuck would you know what he
did? He chased you and Kimberly out
of the barn that day.

TOMMY

(to Kim)

Why would you tell her that?

DANNI

She didn't have to tell me
anything. Your boyfriend here is
the closet gay and your a weak
little man Tommy.

KIMBERLY

Stop it!

She glares at Danni.

KIMBERLY (CONT'D)

It's time for us to leave.

Billy's moves into Danni's space.

BILLY

I don't know who the fuck you think you are.

Danni sticks the gun in Billy's groin.

DANNI

I'll tell you exactly who I am. I'm the person that gave you that limp.

Danni's eyes burn through Billy's.

DANNI (CONT'D)

It'll be a lot more than a leg this time around.

Billy shrinks back. Danni slowly backs away.

DANNI (CONT'D)

Let's go Kim.

Kimberly is shocked and frozen.

DANNI (CONT'D)

Kimberly! Let's go.

Danni turns and dashes out. Kimberly looks at Billy and Tommy for an instant then follows.

INT. DANNI'S RENTAL CAR-NIGHT

Danni drives with a white knuckled death grip on the wheel, she shakes her head in disbelief.

DANNI

Can you believe that piece of shit!
I was obsessed with *him*? Fucking loser!

Kimberly is silent.

DANNI (CONT'D)

And Tommy, always there to defend him. What a dumb ass fuck.

KIMBERLY

I don't know you anymore.

DANNI

What? Of course you do.

KIMBERLY

The Danny I knew was a sweet warm hearted person, *he* wouldn't have pointed a gun at anyone.

DANNI

And what did that ever get *him*?

Tears roll down her cheeks. Danni looks.

DANNI (CONT'D)

I'm sorry. I didn't mean to scare you. It's just, you have no idea what it's like to be me.

KIMBERLY

You're right, I don't, but you don't know what it's like to be me either. Take me home.

INT/EXT. DANNI'S RENTAL CAR EVAN'S DRIVEWAY-NIGHT

Kimberly looks at Danni.

KIMBERLY

Come with me.

INT. EVANS HOUSE HALLWAY-NIGHT

Kimberly pads softly Danni follows. Kimberly turns to Danni with a finger to her lips.

Kimberly quietly opens the door and slowly leads Danni into a

BEDROOM NURSERY

A night light throws a soft glow over the crib. A beautiful four year old girl sleeps peacefully. Danni looks into the crib. She studies the little girl. Kimberly watches.

Kimberly guides Danni out to the

KITCHEN

DANNI

She's beautiful. What's her name?

Kimberly turns.

KIMBERLY

Danielle. I named her after her father.

Danni's mind races. She looks into Kimberly's eyes.

DANNI

The day you visited me. That's what you wanted to tell me?

She nods.

KIMBERLY

I tried to but, you were so broken. I want you to be part of her life, Danni, of our lives.

Silent beat.

KIMBERLY (CONT'D)

This is why I asked you to come home. That's why you have to be the Danny I remember.

DANNI

I can't be *him* anymore, Kim. I can't change what I've done.

KIMBERLY

I don't care about any of that. It doesn't matter what you are outside; only what's inside.

Their eyes meet.

KIMBERLY (CONT'D)

You can't be like them. That's not who you are.

She touches Danni's face. He closes his eyes.

KIMBERLY (CONT'D)

You've been hurt so many times. I will never hurt you, Danni. I love you, I always have.

Tears fall from both their faces. They embrace.

DANNI

I have money Kim. A lot of money.

(CONT'D)

I'll get it and come back for you.
We'll take Danielle and we'll start
over somewhere new, just the three
of us.

KIMBERLY

No. Don't go back. Just walk away.
Stay with us.

DANNI

I have to go back. That money is
our future.

INT. MADISON'S OFFICE-DAY

Danni sits with Madison on the couch.

DANNI

I just want to say I'm sorry. I was
upset and I took it out on you. You
and Nicky have been good to me and
I owe you both.

All business.

MADISON

No more about the two percent?

DANNI

No. Nicky explained it to me.

She goes to the bar and pours a drink.

MADISON

Good. Join me.

Danni gets up.

DANNI

I can't. I have to get ready for
the party tonight. I'm meeting Kim
after.

Madison turns.

MADISON

Bring her to the party. I haven't
seen her since high school.

DANNI
Next time, I promise.

MADISON
Keeping her all to yourself?

DANNI
Something like that.

Danni heads for the door.

MADISON
Hey.

She turns.

MADISON (CONT'D)
You seem really happy.

DANNI
I am.

INT. NICKY SPAGNOLA MANSION-NIGHT

Y 2 K New Years Decorations adorn the party ballroom. A live band plays pop hits. A champagne fountain runs at a constant flow. Wait staff in tuxedo vests serve guests.

Danni wanders into the ballroom in a superbly fitted red Christian Dior knock off. She has a carry bag on her arm.

She finds Nicky and Madison chatting with a gorgeous couple in their early thirties and slides in next to Madison.

MADISON
I can assure you she's a dream to work with and she knows how to move.

The couple's eyes are drawn to Danni. Madison turns. Danni is a vision.

MADISON (CONT'D)
My god, Danni look at you.

Madison and Danni cheek kiss.

MADISON (CONT'D)
Danni this is Rod and Heather Gold. They'll be in the next video with you. We're shooting a couples seduction piece.

ROD
Very nice to meet you, Danni, I
admire your work.

DANNI
Thank you.

Heather leans in to Danni's cheek.

HEATHER
Not as much as I do.

Heather pulls back and smiles.

DANNI
I need a place to drop my bag.

NICKY
Of course.

Nicky flags a waiter over. He hands the waiter Danni's bag.

NICKY (CONT'D)
Bring this to the guest bedroom.

The waiter takes it and disappears.

NICKY (CONT'D)
Where are you off to tonight?

DANNI
Spago's.

NICKY
Yeah? Well if you see Wolfgang,
tell him he still owes me for the
Holyfield fight.

CUT TO:

INT. SPAGNOLA MANSION GUEST BEDROOM-SAME LATER

Danni quickly slips out of the Red dress. She opens the carry bag and slips on a classy little black dress and black heels. She stuffs the red dress into the bag and slips out into the

HALLWAY

She casually walks toward Nicky's Office. She quick glances the hallway then ducks into

NICKY'S OFFICE

She slides the painting to the side and works the safe combination. The safe handle turns and the door pops open. Stacks of wrapped hundreds fill the safe to capacity.

Danni opens the carry bag and lays the red dress on the desk. Danni stacks two hundred thousand on the dress then rolls the dress up around the money and puts it into the bag.

She shuts the safe spins the lock and slides the painting over, picks up the carry bag and peeks out into the hall.

INT. SPAGNOLA MANSION BALLROOM-SAME

Madison sees Danni casually descend the stairs. She makes her way over.

MADISON

Do you really have to go?

DANNI

I have to pick up Kim.

Nicky slides into the mix. Danni tenses.

MADISON

I want you to get a little cozier with the Golds, you'll be shooting with them next week.

(to Nicky)

Danni has to go.

Nicky levels his eyes on Danni.

NICKY

I'm sure you can stay a few more minutes.

MADISON

At the very least come and say good night. I don't want them to feel uncomfortable.

Danni follows Nicky and Madison into the.

BALLROOM

They find the Gold's talking to Avery Wade. Avery smiles when he sees Danni and Madison.

AVERY

There's my little Darlins.

Avery hugs Madison. Danni and Avery cheek kiss.

AVERY (CONT'D)

What do I have to do to get you two back to the Pony?

MADISON

Maybe after we finish the next shoot Avery.

DANNI

I really just came over to say good night.

(to the Golds)

It was lovely to meet you.

Rod cheek kisses Danni good night. Heather sways as she sip Champagne.

HEATHER

Look at you. Such a sexy little thing.

She moves next to Danni and puts her arm around her waist.

HEATHER (CONT'D)

I want to go for a ride.

ROD

Come on now Heather, Danni wants to leave.

HEATHER

Let me just check the Tranny fluid then.

She chortles and squeezes Danni's ass.

ROD

All right honey, that's enough.

Rod draws his wife back to his side. She pouts.

HEATHER

What? Can't a girl have a little fun? I just want to see what she's got.

ROD

I apologize. She's never worked with a trans before.

DANNI

It's fine, I've never worked with a pig before.

Avery nearly snorts Champagne out his nose.

DANNI (CONT'D)

(to Avery)

Walk me out?

AVERY

Wouldn't have it any other way.

Danni takes Avery's arm and heads for the door.

DISSOLVE TO:

INT. NYC BUS TERMINAL-DAY

Danni has the carry bag. She places it into a locker, locks it and removes the key.

INT. NYC BUS TERMINAL COFFEE SHOP-SAME

Danni writes on note paper. She finishes, tears off the page, folds it and puts it in a six by nine envelope with the locker key.

Danni walks out of the coffee shop and drops the envelope into a mail box.

INT. NICKY'S OFFICE-DAY

Nicky enters the office. Vitto follows.

NICKY

I could a brought Sinatra back from the grave for what they're charging.

He slides the painting.

NICKY (CONT'D)

Who knew a band could get that kinda dough.

He turns the combination. Vitto stands in front of the desk.

NICKY (CONT'D)

And they call me a crook.

He opens the safe. He looks inside. He turns to Vitto.

NICKY (CONT'D)
We got a problem.

EXT. PINE BUSH BAR & GRILL PARKING LOT-NIGHT

A few scattered cars litter the lot. A rental pulls in and parks. Danni steps out and looks around. She keys her cell phone and sends a text.

INT. PINE BUSH BAR & GRILL-SAME

The bar is quiet. A few patrons are scattered about. Danni goes to the bar. The Barmaid comes over.

DANNI
Lemon Drop Martini.

The Barmaid makes Danni's drink and serves it. Then goes into the

KITCHEN

She takes out her cell phone and punches numbers.

A beat.

BARMAID
She's here.

She ends the call.

INT. PINE BUSH BAR & GRILL-MINUTES LATER

Danni cell chirps. She checks it.

ON TEXT

Kimberly: We'll be there in twenty.

BACK TO SCENE

Danni sips her drink. Two large UGLY MEN enter. They move around the bar. Danni angles her back to the bar. She grips the automatic behind her back.

The Two Ugly Men flank her on both sides.

UGLY MAN 1
Don't waste your time.

Ugly Man 2 grabs Danni's arm and removes the automatic. He puts it inside his coat.

UGLY MAN 1 (CONT'D)
Come quietly.

Ugly Man 2 presses a stun gun to Danni's leg. Her knees buckle. The two Ugly Men carry her out.

INT. WAREHOUSE-NIGHT

Danni is unconscious and tied to a chair. She moans. Butch Nerovic stands over her. He bends into her space.

BUTCH
Wakie wakie.

He smacks her cheeks. Danni shakes her head and straightens.

BUTCH (CONT'D)
There you are.

He paces in front of her like a caged animal.

BUTCH (CONT'D)
You know who I am?

DANNI
Ronald Mc Donald?

Butch back hands Danni across the face. Her head snaps to the side, blood runs from the corner of her mouth.

BUTCH
Names Nerovic. Ring any bells?

DANNI
I met a Frank Nerovic up in Greene County correctional.

BUTCH
That was my brother.

DANNI
No kidding? I ripped his red neck dick off.

Butch gut punches Danni. She rolls forward and coughs out all her air. She struggles to breathe. Butch grabs her hair and yanks her back up.

BUTCH
Think you're funny faggot?

DANNI
Not faggot. Trans-gender.

He shoves Danni's head away and paces.

BUTCH
You slipped past me when you got out. And then you just disappear. All this time I'm out here looking for Danny Peterson.

Butch flicks open a blade. He bends down and gets right in Danni's face.

BUTCH (CONT'D)
And who does he turn out to be?

Butch shoves Danni's head forward and slices open the back of her shirt exposing the tatoo.

BUTCH (CONT'D)
None other than Danni Kalifornia.

Tears flow from Danni's eyes.

BUTCH (CONT'D)
You shouldn't a come back here.
(A beat)
And you **never** should a stuck that gun in Billy's crotch.

Butch turns to his two Ugly Men.

BUTCH (CONT'D)
Cut it off. Put it in his mouth.
Leave the body where it'll be easy to find.

Butch walks out. The two Ugly Men move toward Danni.

Danni closes her eyes.

A SERIES OF FLASHBACKS

Kimberly ten years old at Danni's birthday party.

Kimberly's face as they make love in the old hay barn.

Kimberly at L.A.X she smiles with full recognition.

Kimberly and Danny at Leo's diner they both smile.

DISSOLVE TO:

A NEWS ANCHOR

Steam billows from his mouth as he reports live. In the background we see a Hudson Valley News 12 van.

NEWS ANCHOR

And this morning the body of a young man was found here by the Hudson river...

PULL BACK TO REVEAL

INT. EVAN'S KITCHEN

Kimberly feeds Danielle in a high chair.

NEWS ANCHOR (O.S.)

Police report the man appears to have been a trans gender.

Kimberly turns to the TV.

NEWS ANCHOR (CONT'D)

The body of Pine Bush resident, Danny Peterson was found...

Kimberly covers her mouth, tears well.

KIMBERLY
Danni no.

NEWS ANCHOR (CONT'D)
...mutilated and placed by a culvert near the boat launch at Gull harbor.

Kimberly breaks down.

NEWS ANCHOR (CONT'D)

The Police are labeling it a hate crime.

DISSOLVE TO:

EXT. EVANS HOUSE-DAY

Kimberly walks to the mailbox. She removes the mail. A six by nine envelope is addressed to her. She walks back to the house and sits on the stoop.

She opens the envelope and removes the note.

Background music softly plays Iris by the Goo Goo Dolls.

DANNI (V.O.)

Kim,
I'm sitting in a coffee shop
writing this in case some thing
unexpected happens. If you're
reading this then it means
something did. I'm sorry, you don't
know how badly I wanted to be there
with you.

When I look back I see that I've
spent most of my life in prison.
One with bars, and the other
without, but I want you to know
that the time I spent with you I
was truly free.

Your mother was right Kim, what you
show to the world, is what it will
give you in return. I've shown the
world my anger and pain and all it
gave me was more.

I've been fighting for so long now,
that somehow I lost track of who I
was. Being with you reminded me and
I want to say thank you for that,
and for always being there.

The key you have is to a locker at
the 34th Street Bus Station in New
York City. In it you'll find two
hundred thousand dollars. I earned
every penny. I want you to have it.

I'll dream of a beautiful future
for you and Danielle. I know that
with you by her side she will grow
up to be a fine woman. I love you
Kimberly. I always have and I
always will. Danni

FADE OUT.

