

HEARTS IN ATLANTIS

BY

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Screenplay by
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SECOND DRAFT

FADE IN ON

A NEW YORK POST HEADLINE:

JAMBO

SILVER STAR VIET VET DIES IN
CONN. TRAFFIC JAM

There's a picture of stalled traffic that seems to stretch forever.

PULL BACK TO REVEAL

BOBBY GARFIELD looking at the paper. An open Fed-Ex box is on the sofa beside him.

We're in the living room of his modest home, not far from Philadelphia.

Fifty years old now, he's been 'Bobby' from the beginning, never 'Robert,' never 'Bob.'

He's got a nice face, close enough to handsome, and he's kept in shape. He would look a lot younger if his hair hadn't betrayed him -- just a few loyal strands remain.

A summer afternoon.

And this much is clear: something has moved him.

Now he puts the newspaper down, reaches into the box, takes out a sheet of stationary and a package wrapped in tissue paper. He glances at the stationary, unwraps the package.

It's a baseball glove. Very old.

Slowly, he brings it to his face, inhales the pounded-in pocket. All the perfumes in Arabia couldn't smell this sweet.

He puts the glove down, looks at the Post again.

CUT TO

AN ARTICLE beneath the photo. Among other bits of information are these: the dead veteran was John Sullivan of Harwich, Connecticut. And his funeral is going to be tomorrow.

CUT TO

BOBBY, crossing the room to a beautiful piece of handmade furniture, a tall bureau.

A small photo rests alone on top. BOBBY stares at it. Can't make out the faces clearly, but it shows two kids, maybe all of ten.

A boy and a girl.

CUT TO

BOBBY'S BEDROOM. Middle of the night.

BOBBY lies there, wide awake, staring out at the darkness...

CUT TO

HIS GARAGE the next morning -- he backs his three year old Honda out into the street. As he drives off --

CUT TO

BOBBY GARFIELD, beginning the journey of his life.

Alongside him in the front seat is a nondescript gym bag. He reaches out, switches on the car radio --

CREDITS START TO ROLL.

We are listening to a 'golden oldies' station, and the first voice we hear belongs to RAY CHARLES, doing his very great version of 'Georgia.'

'Other arms reach out to me
Other eyes smile tenderly
Still in peaceful dreams I see
The road leads back to you.

I said Georgia...'

CUT TO

A FREEWAY ENTRANCE -- we're in Pennsylvania -- different music now. Elvis giving us 'Are you lonesome tonight?'

'Are you lonesome tonight?
Do you miss me tonight?
Are you sorry we drifted apart?

(CONTINUED)

CONTINUED:

Does your memory stray
to a bright sunny day...?'

CUT TO

A TRAFFIC SIGN. NEW YORK now. New York City 50 miles. A different song is about to start on the radio.

CUT TO

BOBBY, driving along as the song begins. We are listening to the forgotten voice of Brian Hyland as he goes into his monster hit.

"She was afraid to come out of the locker
She was afraid that somebody would see.
(two three four, tell the
people what she wore)
It was an itsy bitsy teenie weenie
Yellow polka dot bikini --"

CUT TO

THE SUN. HIGH IN THE SKY NOW. We hear Mr. Checker.

'Come on baby, let's do the twist
Come on baby, let's do the twist.
Take my by my little hand
and go like this...'

CUT TO

A SIGN. We're entering Connecticut.

CUT TO

BOBBY, and now for the first time, the signs of tension. The EVERLY BROTHERS are with us now, doing one of their hits.

CUT TO

THE HIGHWAY. It seems to stretch forever.

CUT TO

BOBBY, and now the tension is all too visible.

A sign reads HARWICH. 3 MILES.

(CONTINUED)

CONTINUED:

BOBBY takes a breath, turns off the highway.

CUT TO

The small town of Harwich. Where he grew up.

CUT TO

BOBBY, staring around as he drives slowly into it -- all the usual fast foods and chains that dominate towns now. This much is clear from his face: nothing is as it was.

BOBBY

(soft, staring around)

...everything's changed...

Now the radio begins THE PLATTERS great hit, 'Twilight Time.'

'Heavenly shades of night are falling
It's twilight time.
Out of the mist, your voice is calling,
It's twilight time.
When purple colored curtains
Mark the end of day.
I'll hear you
My dear
At twilight time...

CREDITS COME TO AN END

SO DOES THE SONG.

And suddenly this is what we hear: rifle fire.

CUT TO

THE FUNERAL AS A COFFIN IS BEING LOWERED INTO THE GROUND.

Fifty people gather round the grave in silence.

Afternoon at the cemetery.

CUT TO

THE AMERICAN LEGION HONOR GUARD, firing another round.

THE COFFIN is halfway finished with it's journey.

CUT TO

BOBBY, on the outskirts, watching.

CHILD'S VOICE (OVER) SULLY
Bobby? I decided last night what I wanna
be when I grow up.

CHILD'S VOICE (OVER) BOBBY (CONT'D)
What's that?

CHILD'S VOICE (OVER) SULLY (CONT'D)
A magician. I'll pull rabbits and shit
out of a hat.

CHILD'S VOICE (OVER) BOBBY (CONT'D)
Rabbits will probably shit in your hat.

CHILD'S VOICE (OVER) SULLY (CONT'D)
But I'd be a cool bastard, admit it.

CUT TO

THE AMERICAN LEGION HONOR GUARD. One final burst of gunfire.

The coffin is gone.

A pause.

MR. OLIVER
(We'll find he was SULLIVAN'S
lawyer. A decent looking guy)
There's cake and coffee at the Amvet
Hall. Of course you're all welcome.

As he starts to walk up the hill and out of the cemetery,
others fall in behind him.

BOBBY waits.

Looking, looking around. Alone. He turns to the grave.

BOBBY
(whispering)
Sully, you were one cool bastard.

CUT TO

THE MOURNERS, trudging along.

CUT TO

BOBBY, leaving the grave site, staying at the rear.

(CONTINUED)

CONTINUED:

Looking. Looking.

And now in the middle of the group -- a miracle happens -- a BLONDE WOMAN who had been blocked by some other people, moves into view.

CUT TO

BOBBY. See? There is a God.

CUT TO

THE BLONDE WOMAN. Can't see her face, but she moves gracefully, is dressed tastefully and well.

CUT TO

BOBBY, quickening his pace, entering the group now, moving up closer.

Big moment for him.

Gathers himself. Takes a breath. Then --

BOBBY
Carol? It's Bobby Garfield --
(and on that)

CUT TO

THE BLONDE WOMAN turning. And she's lovely, no question.

BOBBY
You're not Carol Gerber, are you?

BLONDE WOMAN
(she isn't)
I'm afraid you've made a mistake.

BOBBY
(terribly embarrassed)
I just thought maybe...you see, I'm
looking for someone...haven't seen her
for awhile, forty years it's been and...
(tries for a smile)
Must sound ridiculous I know. Sorry...

BOBBY slows, drifts back into the mourners.

Little hiccup, sure. Made an idiot of himself. But stuff happens. God's up there, that's what really matters.

CUT TO

AMVET HALL. Not much of a place now, never was.

CUT TO

THE FOOD TABLE in the hall. Small town stuff, looks pretty good. MR. OLIVER stands in the center of things.

BOBBY

(going to him)

Mr. Oliver, I'd like to thank you. For the glove and all.

MR OLIVER

Garfield, hello.

(they shake)

Been Sully's lawyer forever and I couldn't for the life of me see why a baseball glove had to go through probate.

(beat)

It was on his hand when he died.

BOBBY

You wrote that in your letter.

MR. OLIVER

You and Sully were kids together.

BOBBY

(nods)

There were three of us. Is Carol Gerber here yet? I'm sure she'll come.

CUT TO

A RED HAired WOMAN standing near them by the table. She is clearly torn about something. Finally she turns to them.

RED HAired WOMAN

I know this isn't my business, but you did say Carol Gerber?

BOBBY

(nods)

You know her?

RED HAired WOMAN

I was a friend of Sully's these last years -- he talked of her often.

BOBBY

I'm pretty sure she'll be here.

(CONTINUED)

CONTINUED:

And now this awful look comes to the RED HAired WOMAN'S face.

RED HAired WOMAN
She's dead.

CUT TO

BOBBY, holding on, just holding on. And sure, this wasn't the best news in the world, but he could have heard it wrong, it's noisy, everybody clanking plates.

BOBBY
I don't think so.

RED HAired WOMAN
This is all my fault -- I should never have intruded --

BOBBY
-- I would have known somehow. How can you be sure?

RED HAired WOMAN
(reluctant, soft)
Sully told me -- Carol Gerber died thirty years ago in Los Angeles -- a house she was staying in exploded. It was the height of Viet Nam protesting, and she was trying to save the world, stop the war. But she chose bad people to be with. At least Sully said they were. One of them tried making bombs in the basement.
(a whisper)
I am so sorry.

BOBBY grabs for a smile, makes a little wave, heads out and

CUT TO

THE MEN'S ROOM. Empty. BOBBY enters, locks the door.

Goes to the sink, puts some water on his face --

-- then he dies.

He doesn't stop breathing, nothing like that. But all the life slides out of him.

All hope.

And if God was in the room with him then, he would have said, "Come on, Big Guy, quit it."

(CONTINUED)

CONTINUED:

But he's alone. More now than ever.

He can't help it, sinks to the floor, sobbing, out of all control...

CUT TO

BOBBY walking along a quiet street. It's later. He holds his gym bag.

Comes to 149 Broad Street.

Stops.

Middle class home. Nothing much to it. Green trim.

CUT TO

BOBBY. Staring in --

-- but the trim is a different color now, cream.

And it's a different time. 1960.

And voices are heard approaching along the sidewalk.

Now here they come -- BOBBY GARFIELD, almost eleven, carrying his baseball glove. (He always carries his baseball glove.)

And his mother, LIZ GARFIELD, mid-thirties.

THEY walk right past fifty-year old BOBBY with his gym bag. He watches them. They don't see him.

CUT TO

BOBBY and LIZ, moving up the sidewalk toward where they live.

How to describe them?

BOBBY GARFIELD has red hair. It's the first thing you notice about him. For a kid his age, he's not big, weighing in at ninety-eight pounds. Not tall either. But the mind is a keeper -- solid and enquiring. He has no way of knowing yet, but he is the hero of this story.

LIZ GARFIELD. Not as they say, conventionally pretty; but men know when she's around. Clothes fall well on her body. She has nowhere near the mind of her son, and she knows that, doesn't like it a whole lot. He has his father's mind.

The door closes hard behind them and on that slamming sound --

(CONTINUED)

CONTINUED:

CUT TO

BOBBY lying in bed the next morning. His bedroom is like the rest of the apartment he and his mother rent -- efficient enough, small.

A sharp knocking on the door.

LIZ (OVER)
Don't make me late.
(and on that)

CUT TO

THE KITCHEN. Cold cereal and milk on the table. LIZ, dressed for work, stands by the sink, sipping coffee.

An orange card rests beside the cereal box.

BOBBY enters, ready for school. He sits, pours himself cereal and milk, starts to eat.

LIZ
How could you miss it?

BOBBY
(glancing up)
Huh?

CUT TO

LIZ, gesturing sharply to the orange card.

LIZ
It's your birthday present, Mister eleven. Happy birthday.

BOBBY
(picking it up -- trying for
enthusiasm)
Oh wow, a library card.

LIZ
It's a grown ups library card, if you please.
(beat)
But don't you dare try to sneak Peyton Place or any of that filth.

BOBBY
(picks it up, turns it over)
Thanks, mom.

(MORE)

(CONTINUED)

CONTINUED:

BOBBY (CONT'D)
 (puts it back on the table,
 takes a breath)

LIZ
 (before he can speak)
 Just...don't.

BOBBY
 But it doesn't matter even if it's second
 hand --

LIZ
 (blasting in)
 -- I cannot afford a bike for your
 birthday --
 (here it comes)
 -- you're father didn't exactly leave us
well off, you know.

BOBBY
 (a question he's never dared
 ask before)
 Didn't he leave us anything, Mom?
 Anything at all?
 (now on that --)

CUT TO

LIZ. CLOSE UP. A STORM ON THE SEAS.

LIZ
 I'll tell you what he left -- a life
 insurance policy that lapsed the year
 before he died -- a large stack of unpaid
 bills which I have pretty much managed to
 take care of -- people have been
 understanding of our situation, Mr.
 Biderman at the office is a good example -
 - but it has not been easy, do you get
 that? --
 (beat)
 -- because your father never met an
 inside straight he didn't like.

BOBBY
 What's an inside straight?

LIZ
 Never you mind, Bobby-O -- but don't ever
 let me catch you playing cards for money.
 (beat)
 Anything else about that bicycle?
 (there isn't)

(CONTINUED)

CONTINUED:

LIZ leaves the room. BOBBY takes a spoonful of cereal. That's all. Appetite gone. Now --

CUT TO

BOBBY AND LIZ, a few minutes later, coming out of the house onto the porch -- then LIZ stops, staring as we

CUT TO

THE STREET. A MAN is paying for a taxi stopped in front.

He wears a poplin jacket, cheap workingman's clothes; his luggage is already on the sidewalk -- several suitcases (that don't match,) a couple of paper bags with handles.

We are looking, for the first time but not the last, at TED BRAUTIGAN.

Mid 60's, white haired -- his walk reminds you of a Boris Karloff stoop. A tired man, no doubt. Very tired.

But his eyes dance.

As we watch him take out cash and coins, we hear this:

LIZ OVER)

I don't trust people who move their things in paper bags -- it's so slutty.

BOBBY OVER)

He has suitcases.

LIZ OVER)

(the final authority)
They don't match, do they?

CUT TO

BOBBY AND LIZ, coming down the porch steps toward him as the taxi pulls away.

TED

Hello, folks -- I'm Ted Brautigan, I'll be living upstairs for awhile.

(he holds out his hand to LIZ to shake)

LIZ

(barely a graze)
I'm Elizabeth Garfield and this is my son, Robert and it's nice to meet you, Mr Brattigan, but we're late.

(CONTINUED)

CONTINUED:

TED

It's Brautigan, Ma'm, and Ted would be fine with me.

LIZ nods, turns abruptly, she and BOBBY move past TED to the sidewalk where they turn in different directions.

LIZ

(surprisingly sharp)
Go on with you now.

BOBBY nods, starts away. Then he slows, then stops.

Then he turns back --

-- his mother has done the same, and is staring at him.

BOBBY

(calling out)
Nice to meet you, Mr. Brautigan -- and I hope you like it here.
(he gives a little wave, TED does the same)

LIZ is still standing as before, watching her son.

Not smiling.

CUT TO

BOBBY, crosses the street, then glances back a final time --

CUT TO

-- TED, shuffling up the stairs to the porch, struggling with his bags and cases.

CUT TO

BOBBY, turning back, suddenly startled as we

CUT TO

THIS GIRL, jumping out from behind a tree --

CAROL

Birthday Boy!

And FREEZE!

Pay attention, because this is the one, this is CAROL GERBER, at the moment frozen in mid-air --

(CONTINUED)

CONTINUED:

-- the prettiest eleven year old in Harwich, Connecticut.

Big deal, right?

So she's got this blonde curly hair, these wide blue eyes, how many knockouts can there be in a two-bit small town?

Let's enlarge the area, take in Bridgeport.

CAROL GERBER is the prettiest girl in the entire area.

Want to try the state?

No one close.

Take her anywhere you want, set her down where you please. She is still going to be what she is now: the one who haunts your dreams. And now that we've established that --

CUT TO

THIS GIRL, jumping out from behind a tree --

CAROL

Birthday Boy!

She's been laying in wait for him, throws her arms around his neck, gives him a smack on the cheek.

BOBBY

(scrubbing his face)

Carol, it's hard enough being friends without you pulling stuff like that.

CAROL

You loved it. Here.

(she holds out an envelope)

BOBBY opens it -- it's a Hallmark card -- she has stuck some hearts and Teddy Bears on it.

BOBBY

(pointing to the bears)

Is this going to be gushy?

CAROL

(fake English accent)

Below average gushiness content, actually.

BOBBY

OK then.

(CONTINUED)

CONTINUED:

HE opens it -- a kid on a horse waving a Stetson saying,
'Happy Birthday, Buckeroo.'

BOBBY (CONT'D)

I can live with that, thanks.
(sticks it in his back pocket)

THEY start to walk together --

-- and now we are aware of a sound -- in the distance, a
rubber ball is being bounced.

CAROL

Didn't get the bike, did you?

BOBBY

(quickly)
Not a big deal.

CAROL

She buys new dresses though, doesn't she?

BOBBY

She has to look nice for the office is
why.

(as the bouncing sound gets
louder --)

CUT TO

JOHN L SULLIVAN -- SULLY JOHN -- waiting for them in front of
his house just down the block.

Tall, black haired, a Joe Hardy kind of boy.

He plays with his beloved Bo-lo Bouncer -- it's a wooden
paddle with a red rubber ball attached by means of a rubber
band. He's good at it -- as they talk now, the bouncing
never stops.

SULLY-JOHN

Happy birthday, you bastard.

CAROL

If you swear, I won't walk with you.

SULLY-JOHN

There's a threat.

THEY continue walking, CAROL between them.

(CONTINUED)

CONTINUED:

SULLY-JOHN (CONT'D)

Bobby. I decided last night what I wanna be when I grow up.

BOBBY

What's that?

SULLY-JOHN

A magician. I'll pull rabbits and shit out of a hat.

BOBBY

Rabbits will probably shit in your hat.

SULLY-JOHN

But I'd be a cool bastard, admit it.

CAROL

I'm glad everyone stopped swearing.

BOBBY

(beat -- then)

What's an inside straight?

SULLY-JOHN

Poker. You try and draw a card in the middle. Dumb.

BOBBY

(quiet)

How could my Dad have been so dumb, throwing everything away?

(as THEY continue on --)

CUT TO

BOBBY. Early evening now and he's in his room -- and for BOBBY, pretty dressed up. Clean shirt, red hair combed.

Nervous too.

The phone rings.

He dashes out into the small living room, grabs it.

BOBBY

Yeah?

LIZ (OVER)

Is that how we answer the phone?

BOBBY

I was just excited about dinner is all.

CUT TO

LIZ at her desk in the Home Town Real Estate office. Her boss, DONALD BIDERMAN is working behind her at his desk. Thin, mid-forties, glasses.

LIZ
That's why I'm calling --
(lowering her voice now)
-- Mister Biderman has to work late -- he
needs me to do the same. So no birthday
dinner tonight.

BOBBY (OVER)
(quickly)
Fine, I understand.

LIZ
I'm sorry, Bobby-O, I really am, but at
least I'll be home to tuck you in. Left
overs are in the fridge.
(as she hangs up, BIDERMAN
lowers his papers for a
moment. Their eyes meet.)

CUT TO

THE KITCHEN. BOBBY is pouring stew from a pot on the stove onto his plate. He tastes it. No appetite.

CUT TO

Later. Bobby, lost in thought, wanders out to the porch --

TED (OVER)
Good evening, Robert.

CUT TO

TED. In slippers now, he sits on the porch steps smoking Chesterfields, looking out at the quiet street.

BOBBY
Oh, Mr. Brautigan, hi.

TED
One more time?

BOBBY
Ted's going to be hard for me, but I'll
try.

(CONTINUED)

CONTINUED:

TED

(indicating BOBBY'S clothes)
Going out later?

BOBBY

I was gonna have a birthday dinner with my Mom but she had to stay at work.

(beat)

Even though she didn't want to.

TED

Are you a rich man then?
(BOBBY doesn't get it)
Your gifts.

BOBBY

Just a library card --
(and now a burst)
-- know why she gave it to me? Because it was free.

TED

Don't give up on that card yet, Bobby.
Books can be solid gold.

(BOBBY shrugs, nods)

I think I got you in some trouble earlier.

(BOBBY says nothing)

Your mother didn't appreciate it when you waved to me.

BOBBY

(beat)

She has her ways.

TED

I don't think she liked the paper bags.

BOBBY looks at TED a moment. Hmmm. The old guy's two for two. TED looks up at down the street again.

TED (CONT'D)

Lived here long?

BOBBY

Yessir, since my Dad died.

TED

When was that sad day?

BOBBY

Six years ago. I was just five.

(CONTINUED)

CONTINUED: (2)

TED

I'll bet nothing happens on this street
that surprises you.

BOBBY

Nothing happens on this street, period.
(shaking his head)
Six years.

TED

That is a blink; you'll agree someday.
(smiles)
Ben Jonson called time the 'old bald
cheater.' I like that.

BOBBY

I think I do too. Who's Ben Jonson?

He sits down alongside TED now.

TED

English writer, dead these many years.
Brilliant, but foolish about money.
Given to flatulence as well.

BOBBY

What's flatulence?

CUT TO

TED. CLOSE UP. He considers this a moment, then does a
totally unexpected thing -- he brings both hands to his mouth
and makes a fabulously realistic farting sound. As he does --

CUT TO

BOBBY, and at first he can't believe it, an old guy doing
something like that --

-- and then he starts to laugh.

From the toes.

It's like in school that time when SULLY'S fly was open.

CUT TO

TED, sitting there, smoking away as BOBBY'S laughter dies.

TED

Kids think farts are funny -- to a man my
age --

(a pause)

(MORE)

(CONTINUED)

CONTINUED:

TED (CONT'D)
 -- all part of life's strange business.
 (he rises)

BOBBY stands too, they head toward the door.

TED (CONT'D)
 Might have a job for you, Bobby -- have
 to think about it first.

BOBBY
 I'm sure interested.

TED
 If it works out, you could probably get
 that bike.

CUT TO

BOBBY. At first he nods enthusiastically. Then --

BOBBY
 (confused)
 I tell you I wanted a bike?

TED
 You must have. How else could I have
 known?

CUT TO

TED. CLOSE UP.

TED
 Besides, all kids want bikes.
 (HOLD on TED...)

CUT TO

BOBBY making his way up the stairs to TED'S floor. TED waits
 for him. It's afternoon, a couple of days later.

TED
 Thanks for making the trip -- an icy root
 beer awaits you as reward.
 (he gestures toward his place)

BOBBY
 (he does not and never will
 like root beer)
 Colder the better.

CUT TO

TED'S place as they enter. Small, neat. A living room/kitchen, a bedroom beyond. BOBBY sits at the kitchen table while TED moves to the fridge, pulls it open, leans in, speaks in a normal manner.

TED

One feels them first at the back of one's eyes.

BOBBY

Feels what?

TED

(not moving at all, still
staring in)

One feels them first at the back of one's eyes.

BOBBY registers this, turns toward the older man as TED pulls out two bottles of Hires root beer, opens them, hands one over.

TED (CONT'D)

Hires to you.

(shakes his head)

That was a pun, Bobby -- universally considered the lowest form of humor -- unless someone else thinks of it first.

(he sits)

Would you like to make a dollar a week?

BOBBY

Who do I have to kill?

TED

(smile)

The truth is this: my eyes are beginning to fail me, and if you will read me the Harwich Journal every day -- headline stuff, sports, the comics -- I will give you said dollar.

CUT TO

BOBBY AND TED as they look at each other now.

BOBBY

(beat)

What else?

(CONTINUED)

CONTINUED:

TED

What do you mean?

BOBBY

I mean there's got to be more to it than that.

TED

(beat)

There is.

BOBBY

What's the real job?

TED

I want you to keep your eyes open, that's all.

BOBBY

For what?

TED

(beat)

Low men in yellow coats.

BOBBY

Lo-mein?

CUT TO

TED, and he can't help it, breaks out laughing, a genuine sunny laugh.

BOBBY watches TED get control, excited about the possible adventure, pleased that he could make the old man laugh.

TED quiets, goes quietly on.

TED

I use 'low' in the Dickensian sense.
Fellows who look stupid, dangerous.

(looks at BOBBY)

You're real job will simply be to walk around the area once a day, and if you see one, or find evidence that they have been here, you will alert me immediately.

BOBBY

I didn't think grown-ups needed to be rescued -- how many of these low men are there?

(CONTINUED)

CONTINUED:

TED

Perhaps half a dozen.

BOBBY

And why are they hot on your trail?

TED

I have a gift. Let's leave it at that.

BOBBY

(trying hard to stay serious)
How will I know them?

TED

As I said, their long yellow coats, the kind worn in Western movies. And their olive skin, which of course is a disguise.

BOBBY

(mimes writing this down)
'Man tan' for disguise.

TED

(smiles at the kid. Then, almost sad)
Ah, what a world.
(softly)
You really want me to go on?

BOBBY

You bet I do, I want that dollar.

TED

(deep breath, then with speed)
Here's what you should look out for -- one -- lost pet posters tacked to trees or telephone poles -- two -- strange hopscotch marks on sidewalks -- three -- the town clock will ring the wrong time -- four -- their large flashy cars.
(stops)
Remember when we met a week ago and I asked if you knew what was going on here? -- that's why you're my man.

CUT TO

BOBBY. A strange last few minutes. He sips his root beer, studies the older man. TED looks exhausted now.

BOBBY does a sweet thing -- leans across the table toward TED, whispers.

(CONTINUED)

CONTINUED:

BOBBY

(as if to a child)

Now don't you worry, Ted -- I'll keep
those boogey men away...

(and on that)

CUT TO

LIZ, suddenly in the doorway.

LIZ

Very friendly up here.

BOBBY

(bounding from the table)

Guess what, Mom -- Ted's paying me a buck
just to read him the papers every week.

LIZ

Very generous.

(but she's not buying)

You always have young boys read you the
papers, Mr Brattigan?

TED

It's Brautigan, Ma'm, and yes, I need
someone to do it, since my eyes started
going.

LIZ

What did you do before your 'eyes started
going?'

TED

Worked in Hartford for the State.
Accountant. Wore out three adding
machines in my time.

(LIZ says nothing, gestures for
BOBBY to come along and)

CUT TO

THE STAIRS as they go down -- LIZ signals for quiet.

CUT TO

THEIR APARTMENT, as she shuts the door behind them.

LIZ

Something is very much wrong, mister --
why would a man his age want to spend
time with a kid? I'm not sure I'll let
you do that reading.

(CONTINUED)

CONTINUED:

BOBBY

(about to push her buttons)
 You just don't want me to ever get a
 bike, that's all.

LIZ

(stabbed)
 Oh I do, I do -- I wish I could have
 gotten it myself, but your father didn't
 exactly leave us well off, you know.
 (beat)
 Oh read to him, what's the harm?

BOBBY

Thanks, mom.
 (and he goes to the couch,
 turns on the TV.)

CUT TO

LIZ. Watching him. And we realize something: she is angry.

LIZ

Bobby?
 (HE faces her)
 Does he...

BOBBY

Hmmm?

LIZ

You know.

BOBBY

(he doesn't know)
 What?

LIZ

Don't make me say it.

BOBBY

What?

LIZ

Does he touch you? There, out loud, in
 my own house -- you damned...men.

BOBBY

(confused)
 No, never, God, mom.

(CONTINUED)

CONTINUED:

LIZ
 (advancing on him)
 You watch your mouth when you're in my
 home, you hear me?
 (and the phone rings)

CUT TO

BOBBY watching as LIZ hurries to the phone, picks it up,
 turns so her back is to BOBBY. SHE listens for a long time,
 then mutters something, hangs up, starts toward her room.

BOBBY
 Who was that?

LIZ
 (clipped)
 Wrong number.
 (and the door to her room
 closes. Hard. Now --)

CUT TO

BOBBY'S ROOM . Middle of the night. He wakes, gets out of
 bed, heads for the kitchen -- hears a sound, stops.

He moves silently toward his mother's closed bedroom door.

From inside, he can hear this: LIZ is crying.

HOLD ON BOBBY. Then --

CUT TO

Early evening. BOBBY is doing his tour of the neighborhood,
 looking around. Up ahead on the sidewalk is a chalked
 hopscotch game. He examines it, shrugs, moves on.

CUT TO

TED sitting on the porch, the newspaper spread out on the
 porch table. He smokes his Chesterfields, drinks from a
 bottle of root beer as BOBBY approaches.

BOBBY
 (saluting)
 No monsters in the neighborhood, sir.

TED
 That gets funnier each time you do it.
 Ho ho ho.

(CONTINUED)

CONTINUED:

BOBBY
 (he sits alongside TED, grabs
 the paper.)
 Nixon?

TED
 (head shake)
 Weak stomach.

BOBBY
 (studying the front page)
 Kennedy?
 (before TED can answer)
 Mom says if he gets elected, he's going
 to put the Pope in the White House.
 (looks to TED)
 Is he?

CUT TO

TED, considering this as BOBBY looks at him, awaiting his
 wisdom.

TED
 I would never want to argue with as keen
 an intellectual force as your mother, but
 I wonder why would Pope John come? He
 has apparently a splendid apartment --
 has his own city to live in actually --
 he's Italian, knows the language, gets
 great pizza --
 (sips)
 -- I think there's enough to worry about
 here without fretting about John's paying
 us a permanent visit.
 (now he waves and)

CUT TO

CAROL AND HER MOTHER, on the sidewalk, walking together.

CAROL
 We're going for some ice cream.
 (beat)
 Want to come?

BOBBY
 (holds up the paper)
 Earning my daily bread.

(CONTINUED)

CONTINUED:

CAROL

(waves)

Hi Ted.

TED

Mrs. Gerber. Carol.

(THEY walk on by.)

Never ever saw a girl as pretty as Carol.

BOBBY

(ridiculous)

There's millions.

TED

Have you kissed her yet?

BOBBY

(grabbing his stomach)

Byuk --

TED

-- well you will --

BOBBY

(retreating from the table,
making an anti-vampire cross
with his fingers)

-- stay away --

TED

-- I promise you, you will.

CUT TO

BOBBY. Hands over his ears now.

We hear TED the way BOBBY does, clear, but distant.

TED

And it will be the kiss by which all the
others in your life will be judged...

(sad smile)

...and found wanting...

BOBBY

(looking across)

Done?

(TED nods -- BOBBY sits back
down)

I'm sick of politics --

(turns a page)

-- sports.

(glancing at the headlines)

(MORE)

(CONTINUED)

CONTINUED:

BOBBY (CONT'D)

Maury Wills on the way to break Ty Cobb's record?

TED

Saw Cobb.

BOBBY

My Dad saw Babe Ruth. Saw him point for the home run. Against the Cubs. Told me all about it.

CUT TO

TED. Looking at the kid. Then these words:

TED

And did he tell you he saw Nagurski?

CUT TO

BOBBY. Walloped. Blinks a moment. Stares at the older man.

BOBBY

No. He was always going to when I was old enough, but then he died. Were you there? The last game?

(amazed - as TED nods)

You and my Dad were in the same place.

TED

Do you know about Bronko Nagurski?

BOBBY

He was my Dad's hero, that's all.

CUT TO

TED AND BOBBY, sitting close.

TED

Greatest football player ever lived -- only man to make All-American at two positions the same year. Fullback and tackle. After college, came to the Bears. Played eight years. Made them champions. Then he retired.

BOBBY

But you saw him, you and my Dad.

TED

When he was old, six years retired, the Bears brought him back as a substitute.

(MORE)

(CONTINUED)

CONTINUED:

TED (CONT'D)

The last game of the season, they were playing the crosstown Cardinals, sworn enemies. And the Bears had to beat the Cardinals to win the championship. And Nagurski wasn't supposed to play -- third string fullback. Then in the first half, the starter went down. And in the third quarter there was a pile up --

CUT TO

BOBBY, a little crazy now --

BOBBY

--omigod, omigod, the second string guy was hurt too -- and they put Nagurski in and he streaked for a touchdown and my Dad was so happy --

TED

-- he was not happy -- if your Dad was here now telling you this he would have said he was frightened, Bobby -- he was just so scared --

BOBBY

But why? Nagurski was in the game.

TED

(and now sounds begin -- a crowd shouting, but muted, strange)

What he saw was this old, old man, moving slowly onto the field. I was scared too, we all were. We wanted a miracle, Bobby - - we wanted him like he was and what if he failed?

BOBBY

(worried now)

Did he do good, Ted? -- 'cause I don't want to hear this if he didn't.

CUT TO

TED is in memory now as the sounds shift and change. Still the muted crowd, yes, but now we hear bodies crashing together.

TED

The quarterback gave him the ball. And Nagurski ran slowly up to the line. And the Cardinals crushed him --

(CONTINUED)

CONTINUED:

BOBBY

-- oh no --

TED

-- but somehow he gained a few yards.
Next play, the same. Same thing play
after that. They just kept giving the
ball to the old man --

(beat)

-- and the Bears began to move down the
field -- five yards, ten yards, seven
more.

(seeing it himself now)

If he just could score for us, we could
win, we could be champions again...

(he's seeing it so clearly now,
staring off --)

BOBBY

Go on, Ted -- you can't stop --

CUT TO

TED. Just his eyes. And the crashing sounds. And the crowd
going crazy.

CUT TO

BOBBY, jabbing him on the arm --

BOBBY

Ted, I've got to know what happened!

TED

You want to know what your father did
right then?

BOBBY

Yes, yes, what did my father do?

TED

(big)

-- he jumped to his feet, Bobby -- he was
screaming. We all were -- because we
couldn't believe what was happening on
the field --

BOBBY

-- omigod -- hurry Ted -- what was it?

TED

It was our miracle. Because he was
crawling.

(MORE)

(CONTINUED)

CONTINUED:

TED (CONT'D)

Nagurski was crawling toward the goal line -- and they piled on him, did everything they could to stop him --

BOBBY

-- but nothing could stop him --

TED

-- that's right, Bobby, nothing -- not on that day -- not when your father and I saw the miracle, when the old man brought us home.

(beat)

He scored. He won us the championship.

BOBBY

-- I just knew he would --

TED

(a pause now)

Then he was gone again, back to his home.

CUT TO

BOBBY. Quiet for awhile. Finally he gets up, starts inside.

BOBBY

(at the door, he stops.)

Ted?

(THE OLD MAN looks at him)

I know the low men don't exist but if they did, and if the clock started striking wrong or there were lost pet signs on telephone poles -- well, we both know that couldn't happen but if it did?

(hard for him)

Would you have to go away?

CUT TO

TED. His Chesterfield glows in the night.

TED

(looks at the kid, slowly nods)

It wouldn't be safe for me here.

(beat)

And wishing can't make it so...

(HOLD ON THE TWO OF THEM. Then

--)

CUT TO

COMMONWEALTH PARK. This is the place for summer games and sports. Baseball diamonds, trees, sidewalks cutting through. All in all, pretty nice. It's a day or two later.

CUT TO

A GROVE OF TREES in a distant corner of the Park. The trees are thick, cutting the place off from the rest.

BOBBY comes running up.

BOBBY
You in there?

CAROL (V.O.)
Duh.

BOBBY pushes some branches aside, goes in.

CAROL is sitting, her back against a tree, reading.

BOBBY
Your mom said she's almost ready.

CAROL
Great.
(closes the book gets up)
Do you think Ted would like to come?

BOBBY
To an amusement park? You see him frolicking in the waves?

CAROL
Don't you think he's like to be asked?

BOBBY
Probably.

THEY are out of the grove now --

-- ahead of them is a steep hill that rises toward Broad Street.

CAROL
You do it, I'll get Sully.
(and now she breaks into a run)
How do you like being beaten by a girl?
(BOBBY shouts 'no fair', takes off after her --)

HOLD ON THE TWO OF THEM RACING UP THE HILL.

NOW CAMERA PULLS BACK AND TURNS --

-- In the distance, behind them, TWO MEN enter the Park.

Can't make out their faces, but they seem to be wearing long yellow coats.

Hard to be sure, though

HOLD BRIEFLY ON THE MEN. Then --

CUT TO

BOBBY, running up the sidewalk toward his house. He stops, surprised, when LIZ comes out. Dressed nicely.

And smoking a cigarette.

LIZ

Mr Biderman needed me to come in.

BOBBY

On a Saturday?

LIZ

Some people work for their money, you know. Shouldn't be too late.

(BOBBY looks at her)

What?

BOBBY

(indicating the cigarette)

You promised --

LIZ

(cutting him off)

-- these are Kools, Bobby-O -- read the advertising. 'Kools -- they cool the throat.' They're hardly even cigarettes.

(she starts past him)

BOBBY

(turning as she moves)

Mom -- please could I have a little money for the lockers and stuff?

LIZ

(shakes her head in wonder)

You just never stop. Ask your new boss -- he's the millionaire.

(MORE)

(CONTINUED)

CONTINUED:

LIZ (CONT'D)
 (And now she is walking rapidly
 away as we)

CUT TO

BOBBY, dashing into his room, throwing open a desk drawer. He pulls out a jam jar labeled BIKE FUND, opens it, pours the contents on his desk.

Some dimes and a single one dollar bill.

He scoops up the change, shoves the bill back into his jar, starts for the door, stops, takes a deep breath, then back to the desk, grabs his only dollar and as he takes off --

CUT TO

BOBBY, at the top of the stairs.

BOBBY

Ted?

(no answer -- now he knocks)

It's me. Want to come to the park?

(again -- no reply)

Hesitantly he turns the knob, pushes gently --

-- the door swings open, he steps inside and now

CUT TO

THE ROOM. TED sits at his table, his back to BOBBY. A cigarette burns in the ashtray -- except it is now nothing but stub and ash -- alongside is the ever present bottle of root beer. Not cold looking now.

BOBBY

Ted, is everything OK?

(and as he runs around to face
the OLDER MAN)

Ted, wake up.

CUT TO

TED. Sitting there. And he looks like TED, sure, except his body is rigid --

-- and of course, his eyes. His pupils, more precisely --

-- the pupils are growing and shrinking in his face, as if TED were plunging in and out of some abysmally black place.

CUT TO

BOBBY, and he is terrified. He grabs TED by the shoulders, shakes him -- but nothing happens.

BOBBY

Ted, you've got to help me, if you're an epileptic, I don't know what to do.

TED

(His pupils continuing as before -- in an ordinary tone)
They draw west now.

BOBBY

Who? -- Jesus Ted please, wake up --

TED

They draw west, but they may be back.

BOBBY grabs TED'S hands now --

BOBBY

You're frozen -- you can't die
on me --

And now he throws his arms around TED, holds him with all his strength.

Long pause. Then --

TED

(whispered)
Good God, what am I doing?

BOBBY

(trying for a laugh)
Shazam -- what just happened?

CUT TO

TED. Shakes his head.

TED

I went off again, didn't I?

BOBBY

You mean like at the fridge? Way worse.
Tell me you're OK.

(CONTINUED)

CONTINUED:

TED

(gently pushing BOBBY away)
 Fine, and it's not epilepsy, but if it happens again, it would be best if you didn't touch me.

(lights another Chesterfield)

Don't worry now; and I'm sorry you had to see it.

BOBBY

Can I leave you alone?

(TED nods)

Carol thought you might want to come along today.

TED

(shakes his head)

Thank her. But I think...just now...not wise...

BOBBY nods, goes to the door; one quick wave and he's gone --

CUT TO

BOBBY, leaving his home, starting across to CAROL'S. It is a perfect summer day --

-- a brilliant summer day.

BOBBY looks around -- everything is brighter, more brilliant than he can remember. He looks around --

CUT TO

A LADYBUG on a tree branch. A long way away.

CUT TO

BOBBY. He can see that far. Amazing.

CUT TO

The light through the trees. Shimmering bright.

CUT TO

CAROL, coming out of the front door to her house, waving.

CUT TO

BOBBY, staring at her. She seems to be glowing now...

~~CONFIDENTIAL~~

CUT TO

BOBBY CAROL AND SULLY screaming as the WILD MOUSE spins them around. We can see SAVIN PARK, the biggest amusement park in the area behind them. There's the ocean and a merry-go-round and a Ferris wheel and a fun house and a boardwalk with pitchmen and ball tossing and all the stuff you expect to see at such a place. As they continue to spin --

CUT TO

CAROL, looking like a monster with a distorted face -- we in a funny mirrors place. BOBBY is with her and as she makes another horrible face in the mirror, BOBBY gives her a thumbs up. To which she sticks out her tongue and we

CUT TO

A BALL TOSSING STAND. BOBBY AND SULLY-JOHN. BOBBY misses his throws, SULLY, a real jock, can't miss.

Watching is a small blonde girl who has to be, and is, CAROL'S little pain in the ass sister.

SULLY wins a prize, a stuffed bear, and ceremoniously bows, gives it to BOBBY. BOBBY gives it to CAROL'S sister --

-- who loves, it, runs off to show her mother.

CUT TO

BOBBY watching with CAROL'S MOTHER as CAROL AND HER SISTER scream and jump in the waves, SULLY right there, seeing nothing goes wrong.

CUT TO

EVERYBODY stuffing cotton candy into their faces and

CUT TO

BOBBY AND CAROL in the Ferris wheel together -- afternoon now and they're at the top of the wheel, CAROL'S a bit nervous --

-- then the wheel stops, suddenly --

-- and their seat swings way out --

BOBBY
Don't be scared --

(CONTINUED)

CONTINUED:

CAROL
(looking down -- it's a long
way -- eyes wide)
-- I was afraid we were coming loose when
we swung out and I thought we might be
falling to our doom.

In the distance, FREDDY CANNON singing his hit of the day,
'She comes from Talahassie, she's got a hi-fi chassis' --

BOBBY
We're safe as can be.

And with no warning, he kisses her.

Smack on the mouth.

CUT TO

CAROL. CLOSE UP. Eyes really wide now.

CAROL
Bobby, do that again --

CUT TO

BOBBY, glancing around.

BOBBY
Better not.

CAROL
But it was my first real kiss and I
wasn't ready.

BOBBY
You'll tell.

CAROL
It'll be our secret, now please before
we go down, I'm ready this time.

BOBBY
This could ruin me --

CAROL
-- Bobby, I'm dying here.

CUT TO

THE TWO OF THEM. They move toward each other and yes, they're
kids and yes again, this is all new, but they move, believe
it, with tenderness and grace.

(CONTINUED)

CONTINUED:

Her lips are smooth, her skin warm from the sun. The sun hits his red hair, makes it even redder.

It is, thank you God, just a wonderful, a perfect kiss.

Then the Ferris wheel starts to move.

THEY separate.

Sit demurely in silence for a moment. Then --

CAROL

Thank you, Bobby, that was just the nicest thing.

BOBBY

Ted said it would be.

And the Ferris wheel brings them back to earth --

CUT TO

PLAYING CARDS spinning down onto a makeshift table.

PULL BACK TO REVEAL

It's the end of the afternoon, everyone has gathered up beach stuff -- and CAROL'S MOM is playing three card monte. BOBBY, CAROL, SULLY AND CAROL'S LITTLE SISTER gather round.

THE DEALER is a skinny little man with a bowler hat and baggy Bermuda shorts. There is a sign on the front of the little table he plays on that reads: MCQUOWN, THE MONTE MAN.

Now he finishes spinning down the cards -- there are three of them, red backed Bicycle cards.

MCQUOWN

(rapidly to CAROL'S MOM)

It's easy as can bezy, easy-peezy-Japanezy, just find the queen of hearts. Here, put down your bet, I'll do it again for you.

(She puts down a quarter, he shows her the cards)

See, a jack, a queen, a king. Just tell me where the lady lands.

(and he takes the cards, mixes them up on the table, puts them back down.)

(CONTINUED)

CONTINUED:

SULLY-JOHN

(whispered, to BOBBY AND CAROL)

Middle -- see, the Queen's has a bent corner,

(the card in the middle has indeed a bent corner.)

MCQUOWN

Fortune awaits you.

(MRS GERBER points to the middle card -- MCQUOWN turns it over -- it is, indeed, the queen)

Genius.

MRS GERBER

(excited)

Double and add half a dollar.

(she puts the bet down)

CUT TO

MCQUOWN, wiping his forehead, squinting at the cards, taking them, moving them faster across the table,

SULLY-JOHN

(whispering to MRS GERBER)

The bent corner is the queen.

MRS GERBER

There's two bent corners.

CUT TO

THE CARDS on the table. There are indeed, two cards with corners bent. MCQUOWN stands innocently waiting.

MRS GERBER

(pointing)

That one there.

MCQUOWN

(MCQUOWN turns it over -- the jack this time.)

Heartbreak.

SULLY-JOHN

I can beat him, Mrs Gerber. I can spot his moves.

MCQUOWN

I may as well give up then --

CUT TO

SULLY JOHN as he puts fifty cents on the table.

SULLY-JOHN

Leaving for a week tomorrow -- and I need
a wad to help the time pass.

MCQUOWN

(moving the cards around)
'Up and down, all around
In and out, all about
Now they're back, side by side.
Tell me mister, where's she hide?

The cards are still -- and all three have bent corners.

BOBBY

The one on the right.

SULLY-JOHN

No, the left.
(to MCQUOWN -- pointing)
That's my baby.

MCQUOWN turns it over. It's the jack. SULLY JOHN takes out
his bo-lo bouncer and begins working it in frustration.

CAROL

(as MCQUOWN turns over the one
one on the right -- the queen)
Bobby was right.

MCQUOWN

A prodigy walks amongst us --
(winks at BOBBY)
-- why don't you win everybody their
money back?

BOBBY

Oh I could -- but I'm not supposed to bet
at cards.

MCQUOWN

A boasty boy. Says he can win. But too
afraid to back up his boast.

CUT TO

BOBBY. In a kind of nutty torment.

(CONTINUED)

CONTINUED:

BOBBY
 I can just hear my mother --
 (imitating LIZ)
 -- 'he never met an inside straight he
 didn't like.'

Now a pause. Then he pulls the dollar bill from his pocket.

BOBBY (CONT'D)
 (and he puts the dollar on the
 table)
 All I got.

MRS GERBER
 I don't think I can let you do this --
 your mother wouldn't be happy.

BOBBY
 My mother is never happy.
 (nods to MCQUOWN)

CUT TO

MCQUOWN. And this is a moment that makes his day. Not the money, no, that's secondary. It showing his greatness that matters most. He takes the cards, shows them to BOBBY.

MCQUOWN
 This is the move that stunned the Shiek
 of Araby -- behold --

And with that he picks up the three cards, smiles, and beings to move them faster than he did for SULLY. During this --

BOBBY
 (turning to MRS GERBER)
 I'll tell my mother you weren't even here
 so don't worry about anything --

MRS GERBER
 (sharply)
 -- Bobby, pay attention!

CUT TO

BOBBY, as he turns back to the table --
 -- but too late --
 -- the cards are down.

(CONTINUED)

CONTINUED:

MRS GERBER

I was distracting the boy, and I think
you should do it again --

BOBBY

-- no, it's okay, that one.
(and without a pause he points
to the one in the middle)

MCQUOWN turns it over -- it's the queen.

CUT TO

BOBBY AND MCQUOWN -- staring at each other -- we're into
something strange now.

MCQUOWN

How did you know?

BOBBY

Just a lucky guess, Mr. McQuown --
(beat)
But let's double the bet this time so
everyone can go home happy.

MCQUOWN looks down at BOBBY, adjusts his bowler hat.

THE MONEY is on the table.

MCQUOWN

This next one is five years of my life.
(looks at BOBBY)
You'll watch this time?
(BOBBY nods)

CUT TO

MCQUOWN. And he has never looked as brilliant as he does
now, in this strange afternoon light.

CUT TO

MCQUOWN'S HANDS IN CLOSE UP -- and the fingers are delicate
but strong, the speed a blur and we can hear CAROL gasp and
SULLY-JOHN saying 'no way' --

-- and now MCQUOWN'S in overdrive, the fingers dancing --

-- and then done! -- the three cards lie on the table top.

CUT TO

BOBBY. Not even a breath.

(CONTINUED)

CONTINUED:

BOBBY

There --

(he points to the card on the
left. MCQUOWN turns it over.
It's the queen.)

MCQUOWN

(disbelieving)

No one ever beat that shuffle.

BOBBY

(gathering up the money, doling
it out to the others)

It was a fluke. You were great.

And now they begin to wander off, leaving the Monte Man.
SULLY-JOHN is doing tricks with his bo-lo bouncer -- whap,
whap -- CAROL takes BOBBY aside.

CAROL

(a whisper)

You knew, didn't you?

(A pause. BOBBY nods)

CUT TO

MCQUOWN, staring after them. A look of wonder on his face...

CUT TO

STARS and the constant whap whap of SULLY-JOHN'S bo-lo
bouncer.

PULL BACK TO REVEAL

THE FOUR OF THEM, BOBBY AND CAROL AND SULLY-JOHN AND TED on
the front porch of BOBBY'S house. TED has folded up the
paper. BOBBY AND CAROL sit on the steps of the porch.

Perfect summer evening.

SULLY-JOHN is doing amazing stunts with his bo-lo bouncer.

BOBBY

(to TED mostly)

It was like I could tell everything that
was in his head -- any thought he had, I
knew it. So he couldn't fool me.

CAROL

Can you tell what's going on in Sully's
head?

(CONTINUED)

CONTINUED:

BOBBY

Sully's head is always empty --

SULLY-JOHN

Ignore them, Ted.

(announcing)

But watch me -- I'm gone in the morning --
and I want to leave you some memories --

HE starts some dazzling stuff with his beloved bo-lo bouncer.

CUT TO

HIS HANDSCOME YOUNG FACE, concentrating totally on what he's
doing -- left hand, right hand, behind his back --

-- now he does it through his legs as we

CUT TO

THE RED BALL as it snaps out to full length in SLOW MOTION --

-- and now as it comes back, it begins to pick up speed.

Stay on the ball as it rockets back --

--and nails him right in the nuts.

CUT TO

SULLY-JOHN makes an awful 'oof' sound, grabs himself and
sinks to the ground, helpless --

CUT TO

BOBBY AND CAROL -- shrieking with laughter --

-- they pounce on SULLY-JOHN and at first he tries to slap
them away --

-- then he realizes he's not going to die and he joins in
their laughter --

-- the three of them are wrestling on and porch and howling.

TED watches this moment of pure joy.

TED

Sometimes, when you're young, you have
moments of such happiness you think
you're living in Atlantis --

CUT TO

(CONTINUED)

CONTINUED:

THE THREE KIDS. IN SUPER SLOW MOTION NOW, grabbing each other and hooting at each other and if you want a definition of joy, you're looking at it.

TED (OVER) (CONT'D)

Then we grow up --

(beat)

-- and our hearts break in two...

HOLD ON THE MOMENT...

CUT TO

THE PORCH. Next afternoon. Getting dark. LIZ sits on a glider, mending the sleeves of a housedress. BOBBY, glove in hand, scoots up the steps, starts in, looks at her, stops. The skin is puffy beneath her eyes, the lids are red. She has a folded Kleenex in one hand.

BOBBY

Mom, you ok?

LIZ

Just these darn allergies.

(indicating)

Come sit.

(he does)

Mr Biderman -- Don -- has invited me to a seminar in Providence -- real estate in the 60's. Mr. Cushman and Mr. Dean are going too. I was amazed he asked me.

(looks at him)

I've wanted to be an agent for so long. This is a big chance for me, Bobby.

BOBBY

Great. When do you go?

LIZ

I leave day after tomorrow, Tuesday morning, get back Thursday night, and I can't have you staying at your little girlfriends house --

BOBBY

-- she's not my girlfriend --

LIZ

-- whatever, you can't stay there for obvious reasons, so I'm going to ask Sully-John's mother to put you up.

(CONTINUED)

CONTINUED:

BOBBY

That's not gonna work.

LIZ

(suddenly fierce)

Whyever not?

BOBBY

His whole family's visiting Sully's
grandma this week -- like they do every
year.

CUT TO

LIZ. A sudden rage has her.

LIZ

Damn it, just my luck.
(hitting the glider with a
fist)
God damn it!SHE sits silently now, breathing deeply. Then, as she
glances up toward the second floor --

CUT TO

TED at his kitchen table with BOBBY AND LIZ. They all drink
root beer, TED AND LIZ smoke.

TED

Sorry, Mrs. Garfield, no -- I don't think
it's a good idea, my baby-sitting.LIZ says nothing, moves to the counter for an ashtray. The
minute her back is to them, TED gives BOBBY a thumbs-up sign.

LIZ

But I've never been asked to a real
seminar before. Not once in my life.

TED

Well I've always been a believer in the
value of education.

LIZ

You could sleep on our pull-out couch.
It's oh-so comfortable. And you and
Bobby could go to a diner, maybe take in
a show.

(CONTINUED)

CONTINUED:

TED
 (thinks a minute)
 If Bobby wants me, I'll do it.

CUT TO

BOBBY. Taking his time -- Olivier was never better.

BOBBY
 (looking at LIZ)
 It's not fair -- you're off having fun
 but what about me?

LIZ
 But don't you want me to better myself?

BOBBY
 (beat -- giving in)
 I guess, since it's only two days.

TED
 (to LIZ)
 We'll discuss my fee upon your return.

LIZ
 (so relieved)
 Thank you so much, Mr. Brautigan.

TED
 It's Brattigan, ma'm...
 (and as he smiles)

CUT TO

COMMONWEALTH PARK. CAROL, jump rope in her lap, sits
 watching the end of a baseball game. BOBBY'S up.

PITCHER lets it fly -- BOBBY swings -- a good rip -- but
 oops, he gets under the ball, easy pop out, game over.

CAROL claps anyway.

CUT TO

THE TWO OF THEM leaving the area, walking up the hill.

BOBBY
 Don't clap on a pop up, ok?

CAROL
 I was proud of you -- after all, not
 everyone can make the last out.
 (now, a new voice)

(CONTINUED)

CONTINUED:

HARRY DOOLIN (OVER)
Hey -- it's the strike out king.

CUT TO

THREE BIG KIDS, high school age, riding on their bikes not far away. St. Gabe boys.

BOBBY
I didn't strike out, asshole.

CAROL
Don't talk to them, they'll go away.

HARRY DOOLIN
(the biggest -- he cycles
nearer for a moment)
How are your tits coming, Gerber baby?

CAROL
(before BOBBY can reply)
Don't.

THE ST. GABE BOYS hesitate a moment, then ride off.

CUT TO

THE TOP OF THE HILL. CAROL is jumping rope, keeping even with BOBBY --

-- who stops dead. Staring.

CUT TO

A CHALKED HOPSCOTCH GAME ON THE SIDEWALK --

-- but this one is different -- little stars and moons have been drawn alongside.

CUT TO

BOBBY. Shocked, trying to hide how he feels.

CAROL
(stopping alongside)
Those have been all over town.

BOBBY
Since when?

CAROL
Started yesterday.
(they continue on --)
(MORE)

(CONTINUED)

CONTINUED:

CAROL (CONT'D)

CUT TO

A CARDBOARD SIGN TACKED TO AN ELM TREE.

This is what it says:

HAVE YOU SEEN SPOT?
 SPOT IS OUR LITTLE TERRIER
 WE LOVE HIM
 WILL FETCH A BALL IF YOU SAY HURRY SPOT
 WE MISS HIM SO
 CALL HOUSITONIC 5 - 8337

CUT TO

BOBBY AND CAROL staring at the sign.

For BOBBY, the earth just moved.

BOBBY
 (trying for calm)
 You ever hear of any HOUSITONIC exchange?
 I never did.

CAROL
 Must be new.

THEY CONTINUE TO STARE AT THE SIGN. It's a shocker.

CUT TO

LIZ in her bedroom, and here's another shocker: she looks sensational --

-- she stands in front of a mirror, wearing a filmy silk summer dress and

CUT TO

BOBBY, dashing in, starting to speak but --

(CONTINUED)

CONTINUED:

LIZ

(sharp)

Don't you ever knock?

(BOBBY stops)

I'd like a little privacy, do you mind?

BOBBY

...sorry...

(he starts out)

LIZ

Don't just leave --

BOBBY

(confused)

-- what do I do then?

LIZ

Tell me how I look.

BOBBY

You look like my mom.

LIZ

The dress, the dress.

BOBBY

(perfect)

Wow.

LIZ makes a smile, shoos him out and now

CUT TO

BOBBY, later, up at TED'S, humming the Platters hit, 'My Prayer,' checking the icebox.

He takes out two Hires root beers -- the only drink TED has -- all the while humming away.

Now he crosses to where the opener is, opens the bottles --

-- as he makes the cross we realize something -- TED has gone away again. His eyes growing and shrinking, his body rigid.

TED

Their senses grow keener.

BOBBY, used to it now, sits at the table where the paper is spread out, picks up a burning a cigarette stub from the ashtray, holds it.

(CONTINUED)

CONTINUED:

TED (CONT'D)

Hell, Bobby, you're too young to smoke.

(beat)

How long this time?

BOBBY

(turning a page)

Breaking records left and right.

TED

They're coming closer, Bobby --

BOBBY

They're doing a good job hiding from me --
I haven't seen a thing yet.

TED

Good. I've been wrong before --
(pointing to the papers)
-- go on about that fight.

BOBBY

(finding the spot)

This old guy, Albini, is fighting
Hollywood Haywood in New York. Sounds
like Albini's going to get killed.

TED

I might place a bet. Maybe we'll go into
Bridgeport after your mother's departure,
take a cab for safety. Have a bite, see a
movie. Ever hear of 'Village of the
Damned?'

(BOBBY hasn't)

It's about evil little kids --

(a smile)

-- you'll love it.

(waves him out the door)

Now go protect me.

(as BOBBY salutes --)

CUT TO

BOBBY on his rounds. A skipping sound. CAROL comes up to
him, licking an ice cream.

CAROL

You do this a lot.

BOBBY

What?

(CONTINUED)

CONTINUED:

CAROL
Tour the neighborhood.

BOBBY
(confiding)
I've been taken over by alien forces --
(the Twilight Zone theme)
-- dah-dee-dum-dum.
(they turn a corner and

CUT TO

THE THREE HIGH SCHOOL BOYS we saw before from a distance. On bicycles. They wheel up to BOBBY AND CAROL.

THEIR LEADER, HARRY DOOLIN has a baseball bat in a homemade sling on his back.

HARRY DOOLIN
(to CAROL)
Still with your little fairy.

BOBBY
Let's go home, Carol.
(she nods)

BOBBY AND CAROL start to move --

-- but the THREE HIGH SCHOOL BOYS block them, surround them.

BOBBY AND CAROL realize they have no place to run.

CAROL
This isn't funny.

HARRY DOOLIN
We think it's a riot, Gerber baby.
(nods to the others --)

WILLIE, behind CAROL, yanks hard on her pigtail --

-- CAROL cries out, loses her balance; BOBBY catches her --

HARRY DOOLIN (CONT'D)
Hey, the little guy's a hero.
(and with that HE slaps BOBBY
in the face. Then he does it
again, backhand)
Stop me fairy, be a man --

CUT TO

(CONTINUED)

CONTINUED:

BOBBY makes a move, but the third big guy grabs him, easily holds him in check.

CUT TO

HARRY DOOLIN, moving in on CAROL.

HARRY DOOLIN

I asked before how your tits were coming,
now I want a feel for myself --

(squeezes her blouse front)

Nah -- you're still just a Gerber baby.

BOBBY

Bastard --

HARRY DOOLIN

(beat)

Hey guys? -- let's beat this queer up.

(HE gets off his bike, the
others follow. Then he is
aware of something and we)

CUT TO

TED. Standing there.

BOBBY

-- Ted -- go home --

TED

-- we're all going home, Bobby.

HARRY DOOLIN

Who's this? -- another fairy?

TED

(looking at them)

Richie O'Meara and Willie Shearman and
Harry Doolin. The unholy trio.

HARRY DOOLIN

Who told you our names?

TED

Why your priest, of course -- Father
Malloy.

CUT TO

THE THREE BOYS. Something strange is going on.

(CONTINUED)

CONTINUED:

HARRY DOOLIN

You don't know the Father.

TED

If I were you, son, I'd come here and
find out just what I do know.(DOOLIN shrugs to his friends,
swaggers to TED)

TED speaks softly -- none of the others can hear.

TED (CONT'D)

You are going to apologize to them.

HARRY DOOLIN

(smiles)

Anything else?

TED

(whispering now)

Shall I tell you why you're going to? --
because I know your secret shame --

(bigger now)

-- and I will tell the world.

HARRY DOOLIN

I got no shame.

CUT TO

TED AND DOOLIN. TED is very soft now.

TED

You like calling people queer and fairy,
such words as that --

(beat)

-- look in my eyes -- tell me what you
see. Tell me if you see someone all
dressed up in your mother's clothes.

(DOOLIN, scared now, does it)

CUT TO

TED'S EYES. CLOSE UP.

And something is visible there, just vaguely -- but it could
be HARRY DOOLIN wearing some woman's clothing.

TED

The whole wide world.

CUT TO

HARRY DOOLIN. And right now he doesn't know whether to shit or wind his watch. But his skin is cold.

TED

(soft)
... Say I'm sorry Carol...

HARRY DOOLIN

(to CAROL)
I'm real sorry Carol --
(to BOBBY)
-- same to you.

CUT TO

RICHIE AND WILLIE shocked, watching as DOOLIN jumps on his bike. takes off.

THEY quickly do the same.

CUT TO

TED, as he gestures for CAROL AND BOBBY to come along.

CAROL

Thank you, kind sir.
(she looks up at him)
I've never seen you out before, Ted.

TED

A rare sighting indeed.

BOBBY

What did you say to him?

TED

Oh, just intellectual chit-chat among men of good will.

ALL THREE walk close together.

CAROL

Ted?

TED

Yes, sweet Carol, what?

CAROL

You're a very strange person.

(CONTINUED)

CONTINUED:

TED

(smiles, finger to his lips)
Shhh. Tell no one.
(they move on through the
purple twilight)

HOLD on the THREE OF THEM. Then --

CUT TO

THE PORCH.

Early morning. LIZ sits alone on the glider, smoking. Two large cases are by the steps. SHE wears more make up than usual, smokes. We've never seen her this nervous.

BOBBY comes out, sits alongside.

LIZ

You don't have to wait with me.

BOBBY

's OK.

(Now from LIZ. a sharp intake
of breath and we)

CUT TO

DON BIDERMAN'S chrome Mercury, turning onto Broad street.

CUT TO

Suddenly waving.

LIZ

There he is, there he is.

(leaning toward her son)

Give me a little smooch, Bobby, I don't
want to kiss you and mess my lipstick.

(he does)

CUT TO

BIDERMAN'S CAR, pulling up, motor still running. He gets out.
TWO LARGE MEN in suits sit in the back.

DON BIDERMAN has a narrow face and you can see his pink scalp
in the tracks left by the teeth of his comb. Little round
glasses with gold rims.

CUT TO

BOBBY AND HIS MOM. HE'S already grabbed her suitcases -- they're very heavy -- and is bringing them, with great effort, down the steps to the car.

LIZ
Bobby, you'll trip.

BOBBY
Won't.

DON BIDERMAN
Want some help with those, Sport?

BOBBY
(firm)
Got 'em.

BIDERMAN gives LIZ a casual kiss on the cheek, then moves around to the trunk. BOBBY puts the cases down there, watches as BIDERMAN shoves them in.

DON BIDERMAN
Now don't you do anything I wouldn't do, Sport.
(louder -- so THE GUYS in the car can hear)
But if you do, name it after me.
(Big laughter.)

BIDERMAN goes to LIZ, guides her around to her seat alongside him in the front --

-- as he does this, his hand is pressed firmly against her back.

BOBBY watches, turns away, starts back to the porch.

LIZ
You all set, Bobby?

BOBBY
'Course -- I'm a sport.
(THE GUYS like that)

CUT TO

THE CAR, revving up, moving along Broad Street.

CUT TO

BOBBY on the porch, staring after it --

(CONTINUED)

CONTINUED:

-- he is aware now that he's not alone -- TED stands inside the screen door.

BOBBY
I can't stand him.

TED
He is not a nice man.

BOBBY
I'm worried for my Mom.

CUT TO

THE SCREEN DOOR AND TED IN SHADOW. Just the smoke from his Chesterfield comes through. A pause. Then --

TED
I'm worried for us all...
(now, from that --)

CUT TO

A BLACK AND WHITE SHOT OF A FIVE YEAR OLD KID. Sweet and blonde on the outside; inside, a heartless monster.

We are in the Bridgeport Criterion -- a one time movie palace. It's empty, a mid week afternoon matinee, and Village of the Damned is playing.

CAMERA passes a couple of elderly housewives.

A couple of empty rows next.

Then an old guy with a cap. He wears dark sunglasses --

-- it's TED, BOBBY alongside, holding a huge box of popcorn.

BOBBY'S in heaven -- popcorn and a grown up movie.

CUT TO

THE SCENE IN THE MOVIE. DAVID, the monster child, is giving orders to his father, GEORGE SANDERS, as urbane as ever.

DAVID
You will help us to leave. You will arrange a method of getting us away from here -- you won't be able to deceive us. You know that, don't you

GEORGE SANDERS
Yes, I know that.

CUT TO

SANDERS, later, alone now. He looks around the room. There is a brick wall by the fireplace. He registers it.

GEORGE SANDERS

A brick wall.

CUT TO

BOBBY AND TED and the movie is coming to climax now. BOBBY shifts into a different position, devouring the popcorn now.

CUT TO

GEORGE SANDERS, alone in the room. He is making a time bomb. Sticks of dynamite wired to an alarm clock set for 8:30. As he puts the bomb into his leather suitcase --

CUT TO

BOBBY, amazingly tense now, whispering to TED.

BOBBY

He's going to blow all those little bastards up.

(TED points to the screen.)

CUT TO

THE CLASSROOM. CLOSE TO A DOZEN EVIL PERFECT CHILDREN sit at their desks, all of them blonde.

DAVID sits at the front. GEORGE SANDERS enters from the rear door, carrying his leather briefcase.

GEORGE SANDERS

Good evening, children -- tonight we will talk about atomic energy.

(he puts his briefcase on his desk.)

DAVID

You are to tell us what arrangements you have made for us. It's 8:27 -- why are you nervous?

(and now all the KIDS leave their seats, close in on him)

CUT TO

BOBBY, about to come apart from the tension.

CUT TO
THE MOVIE.

DAVID
You're not thinking of atomic
energy...you're thinking of a brick wall.

CUT TO

GEORGE SANDERS. Trying to hide his thoughts from them.

GEORGE SANDERS (OVER)
A brick wall...yes...I must think of a
brick wall.

And now there are a series of cuts --

The brick wall.

The children's eyes blazing unnaturally.

The clock going to 8:29.

BOBBY in the theatre, dying.

THE CHILDREN'S EYES, blazing brighter than before.

THE BRICK WALL starting to crumble.

THE CHILDREN continue to stare.

THE WALL continues to give way.

GEORGE SANDERS can't concentrate anymore.

THE CHILDREN SEE THE ALARM CLOCK THROUGH THE WALL.

THE CLOCK turns to 8:30.

THE CHILDREN turn in unison toward the briefcase.

But too late -- the whole building explodes!

CUT TO

BOBBY, thrilled, of course, but confused too.

BOBBY
He died?
(TED nods)
They killed the hero?

(CONTINUED)

CONTINUED:

TED
Welcome to the real world, Bobby.
(and as they start to rise --)

CUT TO

A CRUMMY PART OF BRIDGEPORT. Evening. TED shepherds BOBBY along.

TED
Stay close.

BOBBY
(scared, yes, but excited too.)
Don't worry.

CUT TO

Just up ahead, the sign for a pool hall: THE CORNER POCKET.

TED
I shouldn't bring you into a place like
this -- but I can't leave you out here.
(as they go in)

CUT TO

THE CORNER POCKET.

Maybe the biggest 'den of iniquity' Bridgeport has to offer.
Card tables, a bar, pin ball, pool, billiards. The works.

CUT TO

THE MAIN DESK. A sign tells us the man working there is LEN FILES. Standard -- fat, a cigar, etc.

TED AND BOBBY approach.

LEN FILES
(pointing to BOBBY)
No kids.

TED
Understood; he's just going to be here
while we do business.
(lowering his voice)
Hollywood Haywood vs Eddie Albini,
tomorrow night, New York City. I have
money to burn.

FILES looks TED over, gestures toward the back.

(CONTINUED)

CONTINUED:

TED (CONT'D)
 (to BOBBY)
 Not one step.

CUT TO

BOBBY, alone, standing by the desk -- looking around at the signs: 'B-21 OR B-GONE.' 'CRYING TOWELS ARE NOT PROVIDED BY THE MANAGEMENT.' Lots more like that.

On the desk now, he sees a small basket with a bunch of key rings with plastic fobs.

He picks one out, reads the gold printing: THE CORNER
 POCKET: POCKET BILLIARDS, POOL, GAMES. KENMORE 2127.

WOMAN'S VOICE (OVER)
 Go on kid, take it.

BOBBY'S so startled he almost knocks the basket over.

CUT TO

ALANNA, LEN FILES' SISTER. FAT as a sideshow attraction.
 She was the one who spoke to him.

ALANNA
 (she hands him a key ring)
 Don't turn down 'for free' in this world,
 kid, there isn't much it going around.

BOBBY
 (quiet)
 No, ma'm.

ALANNA
 (she studies BOBBY'S face)
 What's your name?

BOBBY
 Bobby Garfield.

ALANNA
 (remembering)
 I knew your father -- used to come in
 here -- same red hair as you, same nose.
 (thinks)
 Randy, right?

BOBBY
 (thrilled and scared and
 everything in between)
 Randy Garfield, yes, ma'm.

(CONTINUED)

CONTINUED:

ALANNA

(nods)

He'd stop by for a beer every so often -- quiet man, generous -- but he'd never buy a drunk a drink, I admired that.

BOBBY

And he never met an inside straight he didn't like.

CUT TO

ALANNA. Looks at him a moment.

ALANNA

Who told you that? I remember the big losers, and most nights he walked out with a little more'n he came in with.

(with certainty now)

He was a helluva card player, Randy was.

CUT TO

BOBBY, as TED AND FILES return.

BOBBY

(running to TED)

Ted -- listen -- my dad came here -- and he didn't lose all our money.

(on top of the world)

Isn't that a thing?...

(now, as they start out)

CUT TO

A LARGE YELLOW CAB ENTERING HARWICH.

CUT TO

TED AND BOBBY sit in the back. THE DRIVER has the radio tuned loud to the Yankee game, is lost in thought listening.

BOBBY

How much did you bet?

TED

My last five hundred dollars. On Albini.

BOBBY

(stunned)

You think Albini can beat Hollywood Haywood?

(CONTINUED)

CONTINUED:

TED

I think he can knock him out. I bet he could. Four to one odds.

BOBBY

Ted, do you know anything about boxing?

TED

(smoking his Chesterfield)
Heavens no. But we'll listen to it tomorrow night and see.

BOBBY

(looks at TED)
My father never bought a drunk a drink.
(beat)
What does that mean, exactly?

TED

Means he was a good man, means he was honest, means he never added to the troubles of the world.
(and then suddenly --)

CUT TO

TED. CLOSE UP. Smashing his cigarette into the nearest ashtray, body taut.

TED

Christ! Oh Christ, Bobby -- we're in for it now!
(and on those words)

CUT TO

JUST AHEAD OF THEM -- A TRAFFIC INTERSECTION AND A TRAFFIC JAM. Honking cars. Angry people --

CUT TO

BOBBY, staring out. Stunned.

TED

They must know I'm close.

CUT TO

A SHOT of flashy cars and very bright lights and the noise is getting louder and rougher and

CUT TO

BOBBY as TED takes him, holds him tight, and his voice has never had this urgency before --

-- urgency and fear.

TED

Bobby -- listen-- you've got to take your mind away. If you think of me, they'll know and I'm done. So take your mind far away from this.

BOBBY

What do I do, Ted?

TED takes a quick glance out the window --

-- lights are brighter than before, voices rising.

TED

Think of Carol. You're going to be happy with Carol forever so think about that -- and don't let her go --

CUT TO

THE CAB DRIVER in the front seat, cursing the damn traffic, trying to listen more intently than ever to the Yankee game.

CUT TO

TED AND BOBBY holding tight to each other.

TED'S gone away -- his pupils growing bigger and smaller, over and over, bigger and smaller again.

BOBBY is frozen in position, nothing moves but his eyelids, fluttering ever so slightly and

WE SEE CAROL.

She's at a birthday party, hers, she's just turning eleven, and a bunch of kids are there and as she blows out the candles, guess what -- her amazed blue eyes flick over to BOBBY in the crowd --

And now WE SEE CAROL in her spot in the grove of trees, glancing up as BOBBY comes to get her --

And now, from outside the cab, noise tries to push in --

CUT TO

(CONTINUED)

CONTINUED:

BOBBY, eyelids fluttering more strongly now but then he quiets them and

WE SEE CAROL running off ahead of BOBBY up the hill

AND WE SEE CAROL playing jacks, BOBBY watching, and she's a whiz, no question

AND WE SEE CAROL sitting in school, as behind her, BOBBY tickles her neck mercilessly, making her life miserable

AND NOW WE SEE CAROL on the Ferris Wheel, as the great kiss begins, and goes on, and behind them, there's the water and the sky and

CUT TO

THE CAB, pulling up in front of BOBBY'S house.

TED

(gratefully, to BOBBY --)

Thank you.

(BOBBY blows on his fingertips in an 'it was easy' gesture.)

CAB DRIVER

(paying the driver)

That was something --

TED

What?

CAB DRIVER

(shaking his head)

The Yankees, what else, the Yankees.
(as he drives off --)

We hear the voice of a SPORTS ANNOUNCER.

SPORTS ANNOUNCER (OVER)

And Albini is down for the fifth time in the fight -- he's getting up slowly, cuts over both eyes now -- how much longer can the referee let this go on?

CUT TO

BOBBY'S LIVING ROOM. It's the next night and BOBBY AND CAROL AND TED are playing Monopoly while the fight goes on. BOBBY is terribly nervous. TED barely plays attention, holds the dice cup in one hand, studies the board.

(CONTINUED)

CONTINUED:

BOBBY

Ted, Albini's getting killed.

TED

(putting dice in the cup)
Certainly seems that way.

BOBBY

Ref might stop it.

TED

(shaking the cup)
Bad for my cause.

CUT TO

THE RADIO AND THE ANNOUNCER'S VOICE GETTING LOUDER.

SPORTS ANNOUNCER (OVER)

Hollywood's moving in to finish the job --
left to Albini's stomach, right to the
heart -- Albini staggers back --
Hollywood measures him now, another
right, another left --

(and now a huge roar from the
crowd -- and the stunned voice
of the announcer)

-- and Hollywood Haywood is down!

(amazed)

A wild Albini right from nowhere and
Haywood is on the canvas. He's not close
to moving.

(pandemonium -- a ringing bell)

Upset of the year, Albini wins.

CUT TO

THE ROOM. TED gets up, casually turns off the radio, returns
to the Monopoly game.

CAROL

(her only word)

Wow.

CUT TO

BOBBY on the front porch, a little later as CAROL zips across
the street. At her place she stops, turns, waves.

BOBBY waves back, goes inside.

CUT TO

BOBBY'S APARTMENT. TED is putting away the Monopoly game.
BOBBY watches him. TED becomes aware, glances across.

BOBBY

That two thousand -- it's travelling
money, isn't it? --

(TED nods -- BOBBY is having a
hard time holding it together)

I lied to you, Ted -- I saw their signs
and never told.

TED

(smiles)

Don't you think I knew that?

BOBBY

When will you leave?

TED

Your mother gets back tomorrow. I'll go
tomorrow night -- Files will need that
much time to get the money together.

BOBBY

Will I ever see you again?

TED

(sad shake of his head)

And wishing won't make it so.

BOBBY is trying his best to be grown up -- and he's doing
great, really he is --

-- but he's only eleven and he runs across the room to TED,
throws his arms around him --

BOBBY

I don't want you to go.

CUT TO

TED holds his arms away, doesn't want to touch the boy.

But then for the first and only time, he loses it too.

TED

(holding BOBBY tight)

Do you think I want to leave you now?

HOLD on them for awhile. Then --

CUT TO

BOBBY in his bedroom --

-- the entire place is brilliant. Like at Savin Rock.

The town clock strikes one.

BOBBY looks at his alarm clock -- it's quarter til one.

Exhausted, he turns the lights out.

BOBBY drifts...

CUT TO

The Warwick Hotel. Providence. Empty corridor. Night.

LIZ runs into view -- wearing the dress she showed BOBBY --

-- staggers into view, more accurately.

Her clothes are torn, her mouth is bleeding --

-- she glances behind her --

-- here, half naked, comes BIDERMAN.

LIZ runs on. She passes a poster on the wall.

HAVE YOU SEEN LIZ?

LIZ IS OUR MASCOT.

LIZ IS 34 YEARS OLD.

SHE IS A BAD TEMPERED SOW BUT WE LOVE HER

CALL HOUSITONIC 5-8337

LIZ makes it to an open door, runs in, tries to shut it ---

-- too late -- BIDERMAN shoves it open again.

LIZ backs away, begging him to leave her alone.

BIDERMAN hits her in the face -- LIZ drops to the floor.

BIDERMAN lowers himself down on her...

CUT TO

THE SUN high up there --

-- blinding -- it's a brutal summer afternoon.

CUT TO

BOBBY, alone in his room, tossing a baseball over and over, catching it in his glove.

CUT TO

CAROL, in COMMONWEALTH PARK, carrying a book. She's wearing shorts and a long sleeved smock blouse

Up ahead is the grove of trees, her spot.

THE PARK is almost deserted -- too hot for running today.

CUT TO

TED, in his room, moving slowly, beginning to pack.

He wears grey suit pants and a strap-style undershirt. Suspenders hang down to his knees in swinging loops.

CUT TO

BOBBY, still in his room, oiling his glove now, inhaling deeply. It may be his favorite smell on earth.

CUT TO

CAROL, entering the grove of trees, disappearing.

PULL BACK TO REVEAL

HARRY DOOLIN, watching her disappear.

CUT TO

TED slowly continuing packing as BOBBY sits across the room, watching. TED goes to the fridge.

TED

Root beer?

BOBBY

That's the only good thing about you going -- I can't stand that stuff.

(CONTINUED)

CONTINUED:

TED

(smiles, takes one for himself)
I know.

BOBBY

Do you know everything?

TED

Of course not.

BOBBY

You said Mr. Biderman wasn't nice. Did you know that?

TED

Bad dreams?

BOBBY

What happens when you touch people?

TED

(stops packing)
I pass on a kind of...window.

BOBBY

Is that why they want you? The window?

TED

Best you not know too much...but I have certain gifts -- I never asked for them. I see things and that has a value to some. I escaped them this time.
(sips his beloved root beer)
But this is my last run, Bobby -- I don't have the strength for another.
(beat)
Best you go now -- when you see Carol, I'd like to say goodbye to her too.
(as BOBBY nods --)

CUT TO

THE GROVE IN COMMONWEATH PARK. WILLIE SHEARMAN has joined DOOLIN now -- they talk quietly, stare in at the trees.

CUT TO

BOBBY in the bathroom of his home, brushing his red hair.

Most of the shelves are used by LIZ but his one shelf is neat -- he puts the brush back carefully, where it fits next to his toothbrush glass and toothpaste and the keyfob he got for free from the Corner Pocket...

CUT TO

CAROL, alone, her back against a tree, reading a Nancy Drew.

CUT TO

BOBBY, at CAROL'S HOUSE, talking to her mother. She shakes her head, points in the direction of the Park.

CUT TO

RICHIE O'MEARA has joined the other two. They look at each other. The gang's all here.

CUT TO

BOBBY, tossing his baseball into his glove, walking along.

CUT TO

CAROL in the grove, glancing up as the THREE HIGH SCHOOL BOYS enter the grove.

HARRY DOOLIN, it might be noted, carries a baseball bat in the sling over his shoulder.

CUT TO

BOBBY, bopping along as before -- then stopping dead --

-- A CARDBOARD SIGN has been tacked to a tree.

HAVE YOU SEEN BRAUTIGAN?

HE'S AN OLD MONGREL BUT WE LOVE HIM

BRAUTIGAN HAS WHITE FUR AND BLUE EYES

WE WILL PAY A VERY LARGE REWARD!

(\$ \$ \$ \$ \$)

IF YOU HAVE SEEN OUR BELOVED BRAUTIGAN

(CONTINUED)

CONTINUED:

CALL HOuistanic 5-8337

(DON'T FORGET THAT \$ \$ \$ \$ \$)

CUT TO

BOBBY, tearing it off the tree, ripping it apart as we

CUT TO

CAROL IN THE GROVE. DOOLIN has pulled his baseball bat out of his sling now --

CUT TO

BOBBY, running along Broad street, turning the corner, pulling up short again and omigod --

-- ANOTHER 'HAVE YOU SEEN BRAUTIGAN' SIGN, nailed to a tree, identical to the first.

CUT TO

CAROL IN THE GROVE -- she starts to stand, but too late --

-- HARRY DOOLIN gestures, and the other two, RICHIE O'MEARA AND WILLIE SHEARMAN grab her by the arms, pull her back down to the ground, helpless and

CUT TO

BOBBY, ripping the second sign down and

CUT TO

CAROL IN THE GROVE AS HARRY DOOLIN, jams the end of the baseball bat hard into CAROL'S STOMACH --

-- it hurts her, and she tries to cry out --

-- but THE OTHER BOYS have their hands over her mouth and

CUT TO

HARRY DOOLIN, the bat clamped in his hands, waving it in front of her and now, suddenly

CUT TO

A WOMAN SITTING ALONE IN A RAILROAD CAR. THE CAR IS SLOWING.

THE WOMAN WEARS A HAT AND VEIL OVER HER FACE.

(CONTINUED)

CONTINUED:

SHE SHIFTS HER POSITION AND FOR A MOMENT WE SEE HER FACE --
-- IT'S LIZ, BATTERED AND SWOLLEN. AND FIGHTING BACK TEARS.

CUT TO

CAROL IN THE GROVE AS HARRY DOOLIN swings his bat, connecting with her ribs --

-- much worse than the last blow --
--the big hands still cover her mouth, she cannot scream.
Now the OTHER TWO BOYS are starting to get frightened.

WILLIE
Enough, Harry --

HARRY DOOLIN
Couple more --

RICHIE
-- she's hurt plenty --

CUT TO

HARRY DOOLIN. CLOSE UP.

HARRY DOOLIN
I was hurt worse --
(bigger)
-- that old guy has to be learn there's
consequences when you lie about people --
(getting the bat ready)

CUT TO

CAROL and this is the worst yet, he clubs her in the shoulder with all his strength --

-- there is a terrible popping sound --
-- and the OTHER TWO loosen their grip on her mouth --
-- and she screams!

HARRY DOOLIN
One swing at her head now --

WILLIE
-- you kill her, do it yourself --

And he takes off out of the grove, RICHIE does the same --

(CONTINUED)

CONTINUED:

-- DOOLIN shouts after them in frustration --

-- but CAROL is louder -- their hands are gone from her mouth now and she will not stop screaming -- the pain will not leave her --

DOOLIN hesitates briefly, then runs out of the grove.

CAROL continues to scream, but it's weakening now and

CUT TO

COMMONWEALTH PARK, from up high, empty in the brutal heat, except for the THREE HIGH SCHOOL BOYS who chase each other as fast as they can, out of the Park and gone.

HOLD ON THE SHOT.

Nothing to be seen.

And then a single figure --

-- it's BOBBY GARFIELD and he's heading for the grove...

CUT TO

CAROL. Sitting in the same spot, her knees drawn up to her chest. Black shock circles ring her eyes. A thread of blood trickles from one of her nostrils.

Her left arm lies across her midriff, pulling her shirt tight against what will be breasts in a year. She holds her left elbow cupped in her right hand.

Her upper left arm seems to have not one, but two shoulders.

CAROL
(fighting shock)
...Bobby...they hurt me...

CUT TO

BOBBY, running to her, going to his knees.

He drops his glove to the ground. He's in shock too.

He tries to pick her up but no good --

-- she screams in pain.

BOBBY
(putting her back)
I'll go get help --

(CONTINUED)

CONTINUED:

CAROL

-- no --

BOBBY

-- try not to move --

CAROL

-- Bobby, what if they come back and hurt
me worse?

BOBBY

(nods)

Don't worry, I won't leave you.

CAROL

I can walk, I think.

BOBBY

You sure?

CAROL

If you help me, I can walk.

CUT TO

BOBBY AND CAROL. He puts an arm around her waist. She uses the tree trunk for support and slowly, she gets to her feet.

The grotesque double shoulder bulges --

-- she moans but does not scream.

And step by small step, they manage to make it out of the grove and

CUT TO

THE EDGE OF THE GROVE as they emerge, arm in arm, almost like newlyweds, and the blinding sun hits CAROL like a fist and for a moment you think she's going to go down but she fights past it, continues to move slowly, always in step with BOBBY.

And through the empty park they move -- it's a dead place now, the heat having driven everyone else away --

CUT TO

THE STEEP HILL up ahead of them --

-- they pause at the bottom, then start up, when --

(CONTINUED)

CONTINUED:

CAROL
Oh Bobby, I'm fainting --
(and on that)

CUT TO

CAROL, CLOSE UP, as her eyes roll up to glistening whites and she does her best but there is no strength left in her body and for a moment she sways back and forth like a tree.

CUT TO

BOBBY, and sure he's shocked, terrified, all that --

-- and she's his height, his weight too, but as she falls, he does an amazing thing --

-- he catches her in his arms. Holds her there for an instant --

-- and then, his burden secure, he takes a step forward.

Now another.

And there's no way he can do this, he's nowhere near strong enough to carry another human this size --

-- but this is Carol Gerber and from somewhere, strength flows into his body. He holds her in the killing heat.

CUT TO

THE HILL just ahead and it's terribly steep.

CUT TO

BOBBY, looking at the hill, then at CAROL --

BOBBY
Don't you worry --
(beat)
-- don't you worry now --

And now the most amazing thing of all --

-- BOBBY starts to run.

First he's slow, sure, you expect that, not much balance, but then he gets more confident, and he has a rhythm too --

-- faster he goes -- now faster still -- now

CUT TO

(CONTINUED)

CONTINUED:

A SHOT FROM HIGH IN THE AIR. Above the treetops, above anything else, and we're looking down now, and all we see is this tiny boy and girl, locked moving up the hill, always up the hill, an irresistible force, racing for sanctuary.

HOLD FOR A MOMENT. THEN --

CUT TO

BOBBY, staggering toward the porch of his house, calling 'Ted, Ted,' over and over.

CUT TO

TED, throwing the porch door open.

TED
Give her to me.

BOBBY
Get on her other side first --

TED nods, moves so that her awful double shoulder doesn't have any extra pressure, takes her carefully.

TED
Hold the door for me, Bobby.
(BOBBY does; they go inside)

CUT TO

HARWICH TRAIN STATION. LIZ, the veil pulled over her battered face, manages to move down the steps from the train toward the cab stand.

A suitcase dangling from each arm.

She moves like an invalid, like something not quite human.

CUT TO

BOBBY'S APARTMENT. TED holds CAROL in his lap. They sit in a straight backed chair.

CAROL
(Punchy, but coming out of it)
It's like Santa. You're holding me like Santa does.

TED
(fast, efficient)
Where else are you hurt beside the shoulder?

(CONTINUED)

CONTINUED:

CAROL

They hit me in the stomach and the side.
(she indicates the right)

TED gently pulls the blouse up on that side -- BOBBY inhales sharply when he sees the terrible bruise there.

BOBBY

Was it Doolin?

CAROL

(makes a nod)
The other two held me.

TED touches CAROL'S waist now -- slides his fingers up to where the bruise is. His head is cocked, as if he was listening rather than touching.

SHE gasps when he reaches the bruise.

TED

How bad?

CAROL

My shoulder is the bad one. I heard it pop. So did they. Harry Doolin wanted my head next but they all got scared when they heard the sound. They broke my arm.

TED

I don't think so.

Tears are running down her face now, mixing with the blood from her nostrils.

TED (CONT'D)

Three big boys against one little girl -- they must have been so afraid of you. They must have thought you had the heart of a lion.

CAROL

I wish I was a lion -- I wish I could have roared and made them run away -- they hurt me, Ted.

TED

I know, darling, believe me, I know.

TED turns to BOBBY now who has been watching it all, holding himself together.

(CONTINUED)

CONTINUED: (2)

TED (CONT'D)

Bobby -- I need a scissors.

CUT TO

THE BATHROOM as BOBBY tears in, grabs a shears from a basket, dashes out.

CUT TO

THE THREE OF THEM as TED takes the shears, starts to cut.

TED

I'm going to have to spoil your pretty blouse now, Carol. I have to look at your shoulder and I don't want to hurt you worse.

(CAROL nods)

Bobby can give you a shirt to wear home.

BOBBY

Sure -- I don't mind a few cooties.

CAROL

(amazed)

Now you're being funny?

TED finishes cutting the blouse in two -- carefully he removes it.

TED

Oh my, look at this.
(and on that)

CUT TO

CAROL'S SHOULDER -- well, it's ugly. The second shoulder is higher than the normal one. The skin is stretched so tight it seems about to split open. The entire area is a peculiar lilac color.

CUT TO

TED, studying it.

TED

I think it's only dislocated -- I think he knocked the bone in your upper left arm out of it's socket.

(beat)

And I think I can fix it.

(he looks at her now)

Carol?

(MORE)

(CONTINUED)

CONTINUED:

TED (CONT'D)

Be honest -- can you take a few moments
of serious pain? If it's OK afterwards?

CAROL

Are you a doctor. Ted?

TED

Alas no -- but I am, as you noted, very
strange. So who knows what I can do.

CAROL

(nods to him)

Since it's you.

TED

You do have the heart of a lion.

(to BOBBY)

Give me your belt.

(BOBBY takes off his belt,
hands it over)

Thank you -- now Carol, put Bobby's belt
in your mouth.

CAROL

I'll say you're not a doctor -- why?

CUT TO

TED AND CAROL. He is stroking her unhurt shoulder in a
steady rhythm.

And now his pupils begin to grow and shrink.

CAROL

Ted, your eyes --

TED

-- yes, yes, I know.

And what comes clear is this: he is, in his own way,
hypnotizing her.

TED (CONT'D)

Do you know what pain does, Carol? It
rises.

CAROL

(soft)

Fancy that. Where does it go?

TED

To the brain. And what you're going to
do -- you're going to catch the pain
before it gets there.

(MORE)

(CONTINUED)

CONTINUED:

TED (CONT'D)

You're going to bite down so hard on Bobby's belt that when the pain from your shoulder rises, you'll catch it. You'll bite down with all your might and then everything will be fine.

(beat)

Are you ready to be a lion, Carol?

CAROL

I'm awfully scared, Ted -- what if it gets through?

TED

Pain has no chance against a lion.

CAROL

I just hope I do it right.

Fear had her now -- TED waits, stroking her good shoulder, getting her as calm as he can.

TED's eyes are steady again.

TED

(whispering to BOBBY)

I can sense them closing in, Bobby --

BOBBY

-- I know, signs are all over --

TED

-- I'm going as soon as this is done -- you take Carol to her house, wait there.

BOBBY

What will you do til tonight?

TED

Probably go back to the movie --
(he glances at CAROL -- eyes
half closed, breathing evenly)

CUT TO

TED, ready now, his voice calm and soft.

TED

When I put your shoulder back into it's socket, there will be pain -- and what are you going to do?

CAROL

...bite...

(CONTINUED)

CONTINUED:

TED

Just as hard as you can.
 (to BOBBY -- a whisper)
 Wish me luck.
 (BOBBY crosses his fingers)

CAROL

(so soft)
 ...Bobby Garfield carried me up the
 hill...
 (TED puts the belt in her mouth
 -- she bites down --)

CUT TO

TED AND CAROL --

-- TED takes a deep breath --

-- he reaches out with his right hand until it is just above
the lilac colored bulge ---- the heel of his hand starts to press directly on the bulge
of CAROL'S stretched flesh --

-- at the same time, he pulls sharply on her wrist --

-- and now here it comes --

-- all he has ---- and CAROL bites on the belt, bites harder, harder still --

CUT TO

BOBBY, watching, and as this creaking sound is heard, like
when you crack you neck, and --

CUT TO

TED. Big --

TED

Bingo!

CUT TO

CAROL, opening her mouth -- the belt falls out, half bitten
through.

CUT TO

BOBBY -- staring at her shoulder -- the bulge is gone.

(CONTINUED)

CONTINUED:

CAROL

Ted -- it doesn't hurt anymore...
(and then she faints again.)

CUT TO

BOBBY, a minute later, bringing a damp cloth to TED, kneeling down beside CAROL as TED gently wipes away the blood under her nose, sitting in the straight backed chair as she begins to come back to the world and she hardly even blinks when there is the slam of a door but her eyes widen now as we

CUT TO

LIZ in the doorway, standing there, staring at them, frozen.

CUT TO

THE THREE OF THEM, by the chair, staring at her, frozen.

CUT TO

THE ENTIRE ROOM FOR A MOMENT. Frozen. We could be looking a still photograph.

CUT TO

WHAT THEY SEE --

-- LIZ, her hat in her hand, the veil attached, revealing her battered face: two black eyes, one nothing but a glitter deep in a puffball, the swollen lower lip, split in two places, the nose, pushed off to one side.

CUT TO

WHAT SHE SEES --

-- a half naked girl, dazed, with awful bruises on her stomach, ribs, and shoulder, her son kneeling alongside, a man she has never liked holding the girl in his lap; her blouse has been torn off and lies in pieces on the floor.

SILENCE FOR A MOMENT MORE. And then --

CUT TO

BOBBY, running to her.

BOBBY

Oh Mom, look at you --

(CONTINUED)

CONTINUED:

LIZ
 (paying no attention, she just
 stares at TED)
 Take your hands off that little girl.

TED
 (as he lifts CAROL off his lap)
 Mrs. Garfield, don't misunderstand --

LIZ
 (huge)
 BASTARD! --

SHE picks up a nearby vase from a table, hurls it at TED who
 tries to duck, can't get entirely out of its way --

-- it skips off his head like a stone in water, shatters
 against the wall behind him --

-- CAROL screams --

BOBBY
 Mom -- no -- he didn't do anything bad --

LIZ
 (in a mood to kill)
 How dare you touch her? -- have you been
 touching my son too? You don't care which
 flavor, do you, as long as they're young.

TED
 (out of the chair now)
 She was hurt, and I assure you --

LIZ
 (rage building)
Assure this, you fucker --

The vase is gone from the table so she takes the table
 itself, throws it at TED --

CUT TO

TED, as it hits him in the chest, drives him back and he
 would have fallen if the straight backed chair hadn't saved
 him -- now he sits back down in it, blinks for a moment as we

CUT TO

LIZ, out of her mind.

LIZ
Did you teach my son to help?

(CONTINUED)

CONTINUED:

BOBBY
 (rushing to LIZ)
 Mom -- he didn't hurt her --

And just as she picked up the vase, just as she picked up the table, LIZ picks up BOBBY and throws him across the room --

CUT TO

BOBBY, flying backwards into the wall, his head snaps back, connects with the sunburst clock, shatters it --

-- and he slides to the floor, tears flooding his face, tears of shock and pain and

CUT TO

TED, the table still on him, blood dripping down one of his cheeks --

LIZ
 (advancing on him)
 Filthy old man -- I'd like to get my
 butcher knife and pull your pants down
 and cut that disgusting thing right off
 you -- and you are going to jail!

TED
 What happened to you was terrible but
 that is not what happened to Carol --

LIZ
 Why did you tear her blouse off then?

BOBBY
 (up now, going to his mother)
 He cut it off so he could look at her
 shoulder -- it's true -- how can you be
 so stupid not to see the truth?

Without a thought she backhands him in the face, a finger
 stabbing into his eye, the pain sudden and deep --

-- but his tears stop.

LIZ
 Watch who you're calling stupid, Bobby-O.

CAROL
 You shouldn't hit Bobby --

LIZ
 -- go to the bathroom, I'll clean you up.

(CONTINUED)

CONTINUED:

CAROL

Ted took my pain away --

LIZ

(pointing at TED)

-- and how many feels did you cop while you were doing it, huh?

(beat)

You are dangerous and I'm going to have you put away --

CAROL

-- there is someone dangerous in this room -- but it isn't Ted --

CUT TO

LIZ gestures sharply for CAROL to get to the bathroom.

LIZ

(grabbing the phone)

I'm telling the police everything I know.

TED

And I'll tell them about a foolish woman who knew any 'seminar' was going to involve liquor and sex -- a greedy woman who let her love of money overwhelm her -- how much do you want everyone to learn what happened to you in Providence?

LIZ

You weren't there, you couldn't know.

TED

(and now he advances on her)

I know everything -- I know your husband didn't exactly leave you well off when he died, but he left some money and you spent it -- I know your son is growing up without any help from you, I know you don't know who he is anymore -- want to find out what else I know?

LIZ stares at him, the phone in her hand --

-- then she slams it down, races out of the room toward the bathroom and CAROL. TED turns to BOBBY, starts talking fast.

TED (CONT'D)

This is my fault -- I stayed too long.

(CONTINUED)

BOBBY

I want to go with you.

TED

That thought is what's going to get me through these days -- but you'll stay here -- try not to blame her too much -- her world's falling apart and she can't stop biting.

(now he stops and we)

CUT TO

LIZ, coming out of the bathroom -- a strange look on her face. One hand is behind her back.

TED

Yes, Mrs. Garfield?

LIZ

This is?

Now she holds out the keyfob from the Corner Pocket.

TED

A gift from me. Bobby thought Carl might like it.

LIZ

You took my son to a bookie joint in Bridgeport?

TED

I couldn't leave him alone and I needed to place a bet on a prizefight.

LIZ

God I pray you lost!

TED

Quite the reverse -- I'm going there tonight to pick up my money.

CUT TO

LIZ. The rage is back but this is quiet and cold.

LIZ

The thing I've been most afraid of all my life is that my son turns into his father -- and you take him to such a place -- I've tried to protect him and you lead him into sin.

(MORE)

(CONTINUED)

CONTINUED:

LIZ (CONT'D)

(to BOBBY)

Go to your room and do not come out.

(to TED)

I'm going to finish cleaning up that child in there, and then I'm taking her home -- and then I'm going to the park for a nice smoke --

(beat)

-- and Mister, if you are here when I return, I don't care what you know -- I'll take you down with me.

No one moves. Then --

TED

(to LIZ)

I won't be here.

(to BOBBY)

Do what your mother says, Bobby. You must be very tired, get some rest.

(BOBBY hesitates)

LIZ

Damn you, go right now.

Hardest thing maybe ever for BOBBY -- he says not a word, makes a final wave, goes to his room, closes the door.

CUT TO

BOBBY in his room. Wiped out. From the events of the day and the heat of the day, everything.

He lies down on his bed, tries to stay awake, can't...

CUT TO

Of all things, a poster of CLAYTON MOORE IN HIS LONE RANGER MASK.

PULL BACK TO REVEAL

BOBBY waking -- he looks out the window. THE CLAYTON MOORE poster is across the room.

It's early evening. Three or four hours gone. BOBBY gets up, goes outside. Hungry, he heads for the kitchen --

-- but he has to pass his mother's room to get there.

Her door is open and inside, she is snoring loudly --

(CONTINUED)

CONTINUED:

-- and it's been a terrible day, violence and blood and madness, but as he glances into her room, BOBBY realizes what's happened so far, those have been the good things --

CUT TO

LIZ'S ROOM. A mess. Her open purse lies on the floor --
-- and sticking out is a sign, with these words visible:

HAVE YOU SEEN BRAUTIGAN?

HE'S AN OLD MONGREL BUT WE LOVE HIM

CUT TO

BOBBY, and the hits just keep on coming.

BOBBY

Aw no, please God no.

BOBBY takes a deep breath, and as he creeps inside --

CUT TO

THE ROOM. LIZ is snoring, still dressed as before, sprawled across her bed.

BOBBY takes another step --

-- the floor creaks --

-- LIZ cries out --

-- BOBBY freezes --

-- LIZ mutters in her sleep, goes back to snoring.

BOBBY pulls the entire poster slowly out of her purse, then leaves the room on tiptoe.

And outside he takes very special care to close her door, holding the knob at full cock so there is no clicking sound when he closes it shut tight

CUT TO

THE PHONE as BOBBY hurries to it. He spreads the poster on the telephone table, focuses on these words:

(CONTINUED)

CONTINUED:

WE WILL PAY A VERY LARGE REWARD!

(\$ \$ \$ \$ \$)

CUT TO

BOBBY, running his finger under the HOusitonic number.
 He hesitates. He's scared. Takes a deep breath.
 Then, standing over the phone, back to the room, he dials.
 It rings, rings, rings again.
 BOBBY listens. Another ring. Another.
 BOBBY'S about to hang up when --

MAN'S VOICE (OVER)

Yeah?

(It's a soft voice, soft, and
 hollow -- BOBBY says nothing)

Yeah?

(Then this)

What do you want, Bobby?

(Omigod)

You want more money? No good. We only
 negotiate with one member of the family.

BOBBY

(more shaky than he'd like)

Let him be...please.

MAN'S VOICE (OVER)

No can do, kid. Ted's our dog -- if you
 don't want to be our dog too, stay out of
 the way.

Click. THE MAN rings off.

BOBBY stands by the phone. Icy cold. Then from behind him --

LIZ

I had to do it, you'll understand when
 you have kids --
 (as he turns)

CUT TO

LIZ, battered as before. Everything is as it was before --
 except now she's the one who is afraid.

(CONTINUED)

CONTINUED:

BOBBY
You betrayed him.

LIZ
There's no money -- I don't have a job
anymore -- all I wanted was to buy you
that bike.

CUT TO

And now the rage is his.

BOBBY
You lie -- you always lie -- my father
didn't gamble our money away and people
liked him, everyone but you -- and then I
found a grown up friend, and I loved him
and you betrayed us.

THEY stand apart, looking at each other.

And believe this -- there are a lot of emotions on the loose
in that room. Hate, some of that, and despair, sure, that's
there too, and rage, don't forget rage. Also, hanging on by
it's fingertips, love..

HOLD ON BOBBY AND LIZ. Then --

CUT TO

BOBBY, GETTING DRESSED IN HIS ROOM. It's later. Eight-thirty.

Now from downtown, he hears the city clock strike nine.

CUT TO

LIZ, asleep again on her bed, snoring louder than before.

BOBBY enters, creeps to her purse, opens it silently, takes
out some money.

CUT TO

BOBBY, leaving the house. He stops for only a moment.

BOBBY
(glancing back)
Bye, Mom.
(that's all he says. Now --)

CUT TO

BOBBY, racing off alone into the night...

(CONTINUED)

CONTINUED:

CUT TO

A CAB stopping in front of the Bridgeport Criterion. BOBBY pays, gets out, inside. 'Village of the Damned' is still on.

CUT TO

BOBBY, standing in the rear the theatre.

CUT TO

THE AUDIENCE. More moviegoers than last time -- some couples, a lot of young people, not that many old.

CUT TO

BOBBY, slowly starting down a side aisle -- really scared now -- he checks out the people in the theatre as he passes.

CUT TO

A half-filled row of teenaged girls.

CUT TO

BOBBY, no Ted there, obviously. He moves to the next row.

CUT TO

THE NEXT ROW. Half empty. An old couple, the woman sobbing-away, and the man can be heard muttering "There-there, there-there." But that only makes her cry all the harder.

CUT TO

BOBBY, embarrassed to be intruding. Down to the next row.

CUT TO

Teen-aged boys eating popcorn.

CUT TO

BOBBY, more quickly now, to the next row.

CUT TO

A couple necking, then two seats away, a woman alone who can't stop snooping on them and then two seats away from her -
- A LOW MAN. He looks as if he's wearing 'man-tan' sitting there in the darkness, wearing a coat.

CUT TO

BOBBY too afraid to scream.

CUT TO

THE LOW MAN as he turns his swarthy face -- and sees BOBBY --
-- and starts to rise --

CUT TO

BOBBY, about to run like hell --

-- but he can't --

-- because two hands appear -- grip him from behind --

-- and as BOBBY cries out --

PULL BACK TO REVEAL

TED -- his are the hands on BOBBY.

TED

(whispered)

You'll wake the dead.

(BOBBY points sharply to the
LOW MAN as we)

CUT TO

THE LOW MAN. Only it isn't. Just a swarthy guy in a long coat who's getting to his feet, moving to a different seat closer to the screen. As he does this --

CUT TO

A DINER. EMPTY. BOBBY AND TED sit in the back, TED wearing his glasses, his back to the place.

And no more sweet smiles for TED -- he's dazed. He smokes silently, stares down at his coffee.

TED

(shakes his head)

When your mother writes bad under a mental picture of someone, she writes it in ink.

(soft)

Still, I didn't think she despised me.

(he's really lost now)

(MORE)

(CONTINUED)

CONTINUED:

TED (CONT'D)

I need the money to survive -- and I
can't go back to the Corner Pocket.

(sipping)

I need time to think and there isn't any.

CUT TO

BOBBY. CLOSE UP. He hates seeing TED this way. Now he
reaches out toward the OLD MAN.

BOBBY

Take my hands...

(TED does as BOBBY'S says)

Now don't you worry, Ted -- I'll keep
those boogey men away...

Their hands are locked...tight.

CUT TO

THE TRAIN STATION. Night. Not a lot of activity.

Across the street, BOBBY AND TED stand in an alleyway.

Then BOBBY abruptly darts off by himself down the alley. TED
stands as before, looking after him.

CUT TO

BOBBY in the alley. He moves fast, eyes flicking side to
side, doing his best not to look scared --

-- now a garbage can lid clatters to the cement --

-- BOBBY cries out -- he's scared all right --

-- A CAT has knocked off the lid, roots in the garbage.

BOBBY runs on.

Up ahead now, A DRUNK, staggers in BOBBY'S direction --

CUT TO

BOBBY, watching the DRUNK, big and ugly, but he didn't come
this far to lose and he suddenly does something surprising --

-- breaks into a run right at the DRUNK --

-- THE DRUNK reaches out for him, but too late --

-- because BOBBY has dodged at the last minute, run past the
obstacle and as the DRUNK slips, falls --

CUT TO

BOBBY running on, running on, then

CUT TO

THE END OF THE ALLEY -- cars are visible on the street beyond.

BOBBY runs into the shot, out of breath.

CUT TO

WHAT HE SEES -- across the street, THE CORNER POCKET itself.

CUT TO

BOBBY, glancing along the entire street --

-- and then a sharp intake of breath --

BOBBY
(whispered)
omigod...
(and on that)

CUT TO

ACROSS THE STREET. Parked in the darkness not far from the Corner Pocket is this:

-- A FLASHY CAR, PAINTED A LOUD GREEN, COVERED WITH CHROME.

TWO MEN wait in the car. Hard to make them out from here.

CUT TO

BOBBY, backing deeper into the alley, and what he wants to do right now is go to bed and pull the covers over him --

-- but this is for TED.

HE moves to the end of the alley again, glances out again -- they're still there.

BOBBY takes a deep breath, moves out of the alley and --

CUT TO

BOBBY. CLOSE UP. As he screams.

CUT TO

A LARGE OLD WOMAN who has appeared from the shadows, standing close and menacing in front of BOBBY.

BOBBY glances quickly across the street.

CUT TO

THE FLASHY CAR. And one of the MEN has opened his door, is standing on the curb now, staring across to where BOBBY AND THE OLD WOMAN are. A dark swarthy face in the shadows.

CUT TO

BOBBY AND THE OLD WOMAN.

OLD WOMAN

I ran out of aspirin, do you have any aspirin?

BOBBY

No, sorry, I left all mine at home.

OLD WOMAN

I was hoping you'd have some aspirin.

BOBBY

(pointing down the block)
I think there's a drug store that way.

OLD WOMAN

(thinks a moment)
I don't suppose you have any potato chips either.

BOBBY shakes his head. THE OLD WOMAN considers this a moment, then totters away down the block.

BOBBY steps back into the alley a final time. And of course, fear has him, but he has to get to the Pocket. Somehow...

Bobby takes a deep breath, moves out onto the sidewalk.

NOTE: SOME MOMENTS ARE IMMEDIATELY CLEAR IN A MOVIE BUT HARD TO EXPLAIN IN A SCREENPLAY. THIS IS ONE OF THEM.

CAROL IS GOING TO JOIN HIM.

IN THE MOVIE, YOU WILL KNOW INSTANTLY THAT THIS IS IN BOBBY'S MIND, BY THE WAY CAROL WILL BE DRESSED, BY A STING OF MUSIC.

(CONTINUED)

CONTINUED:

BUT JUST AS TED HELPED BOBBY MAKE HIS MIND A BLANK IN THE TRAFFIC JAM SCENE, BOBBY NEEDS HELP TOO.

WHAT THEY ARE SAYING ARE BOBBY'S THOUGHTS, HELPING HIM THROUGH HIS FEARS AND LOSSES.

OK. LET'S GO BACK TO WHERE WE WERE. BOBBY'S LOOKED ACROSS AGAIN. THE FLASHY CAR AND THE TWO MEN ARE STILL THERE.

CUT TO

CAROL, joining BOBBY on the sidewalk.

CAROL

I've never been this scared, Bobby, I don't want to cross that street --

BOBBY

-- nothing to worry about --

CAROL

-- but the Low Men are waiting --

BOBBY

(sharply)

-- they're just two guys in a car.

(softer now)

It's not that bad, you can do it, I did it already, you just take your mind away.

CAROL

(so frightened)

But what do I think of?

BOBBY

Duh.

(this manages to get her to smile -- he takes her hand)

Me, obviously.

They stand on the edge of the sidewalk now.

CAROL

I'm going to think of our kiss on the Ferris Wheel --

BOBBY

(disgusted)

-- that's so typical, why not think of something important, like my triple, the triple that only happened to win the game last year, and you said you'd never seen anybody run that fast before --

(CONTINUED)

CONTINUED:

CAROL
-- like the wind.

CUT TO

THE FLASHY CAR. Now BOTH MEN have gotten out. stare over

CUT TO

BOBBY starting to cross the street.

CUT TO

THE TWO MEN staring. They glance at each other.

CUT TO

CAROL, and suddenly she can't help it, breaks out laughing --

BOBBY
-- what? --

CAROL
-- remember in recess when Sully's fly
was open --

BOBBY
-- how great was that? --

CAROL
-- and he didn't know it --

BOBBY
-- just stood there with his stupid bo-lo
bouncer in his hand --

CAROL
-- and wondered why everyone was pointing
and laughing --
(as they both smile --)
-- that was the best thing ever --
except, of course, for what happened on
the Ferris Wheel.
(as BOBBY turns to her)
I didn't say what it was.

CUT TO

BOBBY, safely across the street now, opening the door to the
CORNER POCKET, going in alone.

CUT TO

LEN FILES AND ALANNA, his sister, at the front desk, staring in surprise as BOBBY walks toward them.

LEN FILES

You know you can't be in here.

BOBBY

It's only for Ted's money.
(holds out a piece of paper)
This is for you.

LEN FILES

(taking it, reading)
'Len -- please give my winnings to Bobby
Garfield. Ted Brautigan.'
(as LEN hesitates)

ALANNA

We're not dealing with Al Capone here.

LEN FILES

How do I know it's his writing?
(pulling out an envelope)
Two thousand's a lot of money to toss
away --

ALANNA

(looking at BOBBY)
Why should we give it to you, kid?

CUT TO

BOBBY. CLOSE UP. He hesitates. Then --

BOBBY

Because I'm my father's son -- and I
don't lie --
(beat)
And I'll never buy a drunk a drink.
(HOLD for a moment, then --)

CUT TO

BOBBY, flying down the alley now, going back the way he came.

CUT TO

THE END OF THE ALLEY, still a good ways off but coming closer
and BOBBY starts to shout: "Ted, I got it, I got it" and

CUT TO

TED, hearing him, and there's joy on the old man's face, and he starts to move into the alley but as he does --

CUT TO

-- A GREEN FLASHY CAR roaring past him, blocking the alley.
Now AN ORANGE CAR guns into view, blocking TED from behind.

And now a third, ALL PURPLE AND CHROME, driving straight at him, car lights blinding, and as the doors of the cars are thrown open --

CUT TO

TED. EXTREME CLOSE UP. No place to run. He shouts into the alley with all he has --

TED
Wouldn't have missed a minute of it Bobby

...

CUT TO

BOBBY, staring at the blinding lights up ahead -- TED'S hard to make out now, and his voice is softer.

TED
...not for all the world...

Bobby runs faster than he ever has, runs and runs and

CUT TO

THE END OF THE ALLEY as BOBBY bursts into view --

CUT TO

THE THREE FLASHY CARS -- one of them the one that was parked by the Corner Pocket -- motors roaring --

-- they race around a corner and are gone.

TED'S gone too.

CUT TO

BOBBY, standing there, heartbroken, all alone in the night...then --

CUT TO

COMMONWEALTH PARK on the hottest day of the summer. No one around.

Up ahead is the grove of trees where CAROL used to go, where she was beaten.

CUT TO

INSIDE THE GROVE OF TREES. The deepest shadow.

BOBBY waits there, a baseball bat in his hands.

CUT TO

HARRY DOOLIN walking slowly through the park, perspiring terribly. He wears jeans, a tucked in T shirt and looks every bit of his size, six feet one, a solid one hundred and seventy five pounds.

He has a box of Marlboro's folded into his T shirt shoulder.

He starts to light up, but he's perspiring too heavily to get the job done -- the match flies out of his wet hands.

HARRY DOOLIN mutters 'shit,' glances around.

CUT TO

Up ahead, the grove of trees.

CUT TO

HARRY DOOLIN tries with another match, fails again. He considers the trees up ahead, moves slowly into the grove.

CUT TO

HARRY DOOLIN in the grove. It is cooler. He takes a deep breath, wipes his face with his T shirt, wipes his hands dry with his T shirt, takes out his matches.

He gets a cigarette lit this time, inhales deeply.

Ahhhh.

CUT TO

BOBBY in full swing, creaming DOOLIN in the small of the back -- there are two sounds: the thud of bat against flesh, and HARRY DOOLIN'S scream of pain and surprise and

CUT TO

HARRY DOOLIN, balance gone, sprawling down to the ground and

CUT TO

BOBBY, swinging harder, this was to the left knee.

CUT TO

HARRY DOOLIN, the light slanting through the trees hitting his face as he blinks and cries out --

HARRY DOOLIN

That fuckin' hurrrts!

He starts to crawl away from his attacker --

-- but BOBBY stays with him, slamming the BIGGER BOY in the stomach this time --

-- and again HARRY DOOLIN cries out and he's still too surprised to do anything except that, cry out and

CUT TO

BOBBY -- it's like a dream come true, everything he wanted --

-- until the baseball bat flies out of his wet hands, lands closer to DOOLIN than to him.

CUT TO

THE TOO OF THEM, both stunned.

HARRY DOOLIN

(realizing his chance, starting for the bat)

I'll beat your face in you little shit --

BOBBY

Maybe --

(and instead of going for the bat, he jumps on HARRY DOOLIN'S ankle instead, hard, as DOOLIN gives the loudest scream of all--)

-- but not today you won't --

CUT TO

THE BAT, as BOBBY gets there, grabs it and

CUT TO

DOOLIN, blind panic now, because he knows something awful is coming and there's not a thing he can do about it.

CUT TO

BOBBY, all he has, swinging the bat, and sure, he only weighs ninety-eight pounds --

-- but he carried CAROL GERBER up the hill and that power is back in his body again.

HE slams HARRY DOOLIN in the ribs -- dead solid perfect --

CUT TO

DOOLIN, crying now, tears and snot on his face and he's trying to crawl away and

CUT TO

BOBBY, the biggest swing of all -- it lands on DOOLIN'S butt and it sounds like a carpet beater pounding a heavy rug and

BOBBY

That was for the Gerber baby --

CUT TO

DOOLIN, on his back, sobbing out of control, with one hand trying to rub some feeling back into his numb ass and

CUT TO

BOBBY, squatting beside him --

BOBBY

I want to hear the sound of your skull,
you wanted to hear how hers sounded,
didn't you? --

(standing now, the bat ready)

CUT TO

HARRY DOOLIN, in terror, managing to make it to his feet, still crying, still out of control, staggering away.

BOBBY

(shouting after him)
Touch her again, I'll kill you.

BOBBY stands still, watching DOOLIN go.

(CONTINUED)

CONTINUED:

In a minute, he's humming a Platters song...

CUT TO

LATE THAT AFTERNOON. BOBBY stands in the doorway of his house, trying not to be afraid. Facing him are three people: HARRY DOOLIN, HIS MOTHER, AND OFFICER RAYMER of the Harwich Police. HARRY is bandaged and limps badly.

OFFICER RAYMER

I'm sorry, son, but it's hard believing you.

BOBBY

But I would never get into a fight with Harry -- he's twice as big as I am.

MRS DOOLIN

(and she is pissed)

Look at that face, a liar's face --

OFFICER RAYMER

(keeping control)

Please, Mary, let me.

(to BOBBY)

He says you attacked from behind. With a lethal weapon, a baseball bat.

(beat)

-- here's why I believe Harry Doolin -- if it wasn't the truth, why would he claim a little fella like yourself kicked the stuffing out of him? He'll be the laughing stock of St Gabe's School, and we both know that's the truth.

LIZ is heard from inside, coming closer.

LIZ

Bobby I need your help --
(behind the screen door now,
she stops)
What is it George?

OFFICER RAYMER

A serious act of violence, Mrs. Garfield.

CUT TO

LIZ, as she joins them on the porch.

(CONTINUED)

CONTINUED:

LIZ
 Involving Bobby?
 (he nods)
 Why am I not surprised.

MRS DOOLIN
 You admit he's violent then?

LIZ
 (sad nod of the head)
 Worse and worse all the time --
 (BOBBY is stunned)

OFFICER RAYMER
 (to LIZ)
 It might be best if I talked to Bobby at
 the station.
 (in despair, LIZ nods)

CUT TO

OFFICER RAYMER, a hand on BOBBY'S shoulder now.

LIZ
 (TO RAYMER)
 I just don't understand why you waited so
 long, George.
 (HE looks at her, confused)
 I mean when did this happen? --
 yesterday? -- last week? --

OFFICER RAYMER
 -- this very afternoon, Mrs. Garfield.

LIZ
 (interesting news)
 Well, then, it couldn't involve Bobby --

CUT TO

LIZ. CLOSE UP.

LIZ
 -- he never left my side all day.

CUT TO

MRS. DOOLIN, exploding at OFFICER RAYMER.

MRS DOOLIN
 (exploding)
 A liar like her son.

(CONTINUED)

CONTINUED:

LIZ

We're moving, you see, off to
Massachusetts and a new life --

(to RAYMER)

-- I surprisingly came into several
thousand dollars and bought a junior
partnership in a small real estate firm
outside Boston -- we've been packing
together all the day long.

(smiles at BOBBY)

Haven't we, darling?

(he nods, LIZ gestures inside)

Would you all like to come see the boxes?

OFFICER RAYMER

You'll swear to this?

LIZ

(not batting an eye)

On my oath before God...

(and on those words)

CUT TO

LIZ AND BOBBY, back inside the screen door watching as
outside, OFFICER RAYMER AND THE DOOLINS are walking away.

LIZ

Bobby-O?

(he looks at her)

Mr. Brautigan said I didn't know who you
were anymore. Maybe I don't --

(beat)

-- but when you total everything up?
Remember to put this on my side of the
ledger...

(HOLD just a moment, then --)

CUT TO

BOBBY, racing across the street, terribly upset, end of day.

CAROL is about to enter her home when he calls out to her.

BOBBY

Carol -- the most horrible news.

CAROL

(stops dead, runs to him)

Oh no --

BOBBY

-- yes, tomorrow.

CUT TO

THE TWO OF THEM. This is hard if you're grown up and mature; how do you deal with it when you're eleven?

BOBBY

Here.

(hands her a piece of paper)

It's where I'll be in Massachusetts,
will you write to me, I'll write to you.
I'll probably be homesick.

CAROL

Of course, you know I will.

From inside her house, Freddy Cannon is singing on the radio:
'she's dancin' to the drag, the cha-cha rag-a-mop.'

SHE takes a step toward him.

CAROL (CONT'D)

Was it you beat up Harry Doolin?
(BOBBY nods)

CUT TO

CAROL. CLOSE UP.

CAROL

Good!

(fiercely)

Good!

And with that she throws her arms around him and kisses him
so hard their teeth clash --

-- and when they part, there is an audible smack.

They both look at each other, kind of amazed.

Then she turns, and runs toward her house.

BOBBY

Carol, wait.

CAROL

I can't, not now.

BOBBY

But I love you.

CUT TO

CAROL, in the doorway now. One final turn --

CAROL

I love you too but I have to make the salad.

(and she's gone. Now --)

CUT TO

BOBBY AND LIZ, the next day, on the porch of their house. In the driveway is LIZ'S car. Bags tied on the roof, the back seat stuffed.

They go in silence to the car, get in.

CUT TO

INSIDE THE CAR. BOBBY takes one final look across the street to CAROL'S place, then stares straight ahead.

LIZ starts the motor. Beat. Then --

LIZ

Oh Bobby, we've made such a mess of things, what are we going to do?

BOBBY

The best we can, Mom. The best we can.

She starts to drive.

On the sidewalk, she passes A FIGURE.

IT'S FIFTY YEAR OLD BOBBY, standing on the sidewalk where we left him to his memories.

The car with LIZ and young BOBBY drives past...

...and disappears...

CUT TO

COMMONWEALTH PARK. Dinner hour. Twilight coming up.

Gym bag in hand, BOBBY THE MAN stops halfway down the hill, looks at the park. A BUNCH OF KIDS move past him, their basketball exploits finished for the night.

Some new signs: BIKES ONLY -- NO ROLLERBLADES! and this one: WHY DO YOU THINK THEY CALL IT DOPE?

(CONTINUED)

CONTINUED:

BOBBY continues on down the hill as we

CUT TO

A BENCH -- it's in front of the grove of trees where so much happened. BOBBY sits down, puts the gym bag next to him, zips it open, takes out a portable radio, turns it on -- it plays golden oldies from the 60's and for a moment, the Everly brothers keep him company. Then, from behind him --

WOMAN'S VOICE (OVER)

You had the most gorgeous red hair.
(BOBBY SPINS, stares back)

CUT TO

WHAT HE SEES -- the sun is square in his eyes and all he can make out is a silhouette of a woman -- with blazing sky spread out on either side of her like fiery wings.

For the moment, he can't speak. Then she comes around the bench, sits alongside.

CUT TO

THE WOMAN. Red haired, a scar running from her eye down to her mouth in a cruel fishhook --

-- yet with that, there's no question she's beautiful.

BOBBY

Carol?

(he stops -- everything is
breaking loose inside him)

Whoa.

(takes a breath)

I knew you'd come.

CAROL

My name is Denise Schoonover -- I teach
math at Vassar.

BOBBY studies her face.

CAROL (CONT'D)

Carol Gerber died when that house
exploded on Benefit Street in Los
Angeles. Thirty years ago.

BOBBY sees her hands now -- they have been severely burned.

BOBBY

You've been on the run for thirty years?

(CONTINUED)

CAROL

(looks at him)

I'm sorry about what I told you after the funeral -- I panicked you'd do something, say something that might be...tricky.

(touches his cheek)

I never wanted to hurt you like that, it was all self protection, forgive me?

(he does)

I meant to write you more, you know. But you never much wrote me.

BOBBY

Kids don't.

CUT TO

THE GYM BAG as BOBBY reaches for it --

-- and takes out the glove.

SHE reaches for it, brings it to her face, inhales deeply.

BOBBY

(during this)

It was on Sully's hand when he died.

CAROL

(as she gives it back)

Lawyer explained that -- Harry Doolin must have stolen it that day -- later, he and Sully were in the war together. Sully saved his life, Doolin made him a gift of the glove, and after that Sully --

BOBBY

(Out of the blue)

-- you married?

CAROL

(quick shake of her head)

-- and after that Sully kept it with him -
- I like to think because it reminded him of our Atlantis days.

(sad smile now)

Remember when he hit himself with that rubber ball?

BOBBY

(remembering)

Omigod, his bo-lo bouncer.

They both stop now, smiling quietly.

(CONTINUED)

CONTINUED:

BOBBY (CONT'D)

When did you decide to save people?

CUT TO

CAROL. CLOSE UP.

CAROL

Your fault really -- I couldn't move and you carried me up the hill and Ted took away my pain and I thought, when I grow up, I'm going to carry people up that hill. I just picked the wrong sort of guys. Remember the Monte man at Savin Rock?

(BOBBY does)

Guys like him.

CUT TO

THE TWO OF THEM. He stares at his glove.

BOBBY

I came to the park to put it in the grove so maybe some other kid will find it. Glove's been all around the world, maybe it's time for another journey.

(she looks at him)

Aren't you even a little curious if I'm married?

CAROL

(she isn't)

We missed our chance.

BOBBY

You don't know who I am now. Those days changed me a lot too -- I hated Massachusetts, hated school, turned out I was good with my hands. I make furniture, live in a little house outside Philly, daughter lives down the block, love her a lot. Read a lot too; books can be solid gold, you know.

(beat)

Divorced ten years.

(now he takes the glove --)

Reach inside.

CAROL

Why?

(CONTINUED)

CONTINUED:

BOBBY

Something was there when I opened the package. Folded up at the end of one of the fingers. Take it out.

CAROL reaches deep inside takes out a piece of paper.

BOBBY (CONT'D)

(she starts to unfold it --
it's new looking)

It's really why I came -- it's why I knew I'd find you.

(beat)

Read it.

CAROL

(she does)

'Tell her she had the heart of a lion.'

CUT TO

CAROL, CLOSE UP, and she's not even close to holding together -- she just loses it --

-- throws back her head, sobs at the darkening sky.

CUT TO

BOBBY, reaching for her, holding her.

BOBBY

That's Ted's handwriting -- somehow he knew we'd meet here -- that's a special message, Carol. For us.

CAROL opens her purse, grabs a handkerchief, tries to get control.

CAROL

Give me one sec?

BOBBY stands, takes the glove, enters the grove.

CUT TO

THE GROVE OF TREES. BOBBY kneels, puts the glove on the ground.

BOBBY

Sully, you were one cool bastard.
(as he rises)

CUT TO

CAROL on the bench, a little better now. She reaches out for him.

He sits alongside her, goes into her arms, holds her.

CAROL

Oh Bobby, it's too late for us, and that's such a waste.

BOBBY

Ted would never have sent the note if he thought that.

CAROL

But I have terrible taste in men.

BOBBY

Only the last forty years.

(holding her tighter)

Now listen: it's gonna be great. I know that.

CAROL

How can you?

BOBBY

Ted told me we were going to be happy forever --

(beat)

-- he just never got around to saying when forever was going to start...

On the radio now, The Platters.

'Heavenly shades of night are falling
It's twilight time.
Out of the mist, your voice is calling,

On the bench now, BOBBY AND CAROL holding on, holding tight.

It's twilight time.
When purple colored curtains
Mark the end of day.

And now for the last shot of the movie.

CAMERA BEGINS TO PULL UP.

Higher and higher it goes. Above the trees --

(CONTINUED)

CONTINUED:

-- now here is what we see --

-- BOBBY AND CAROL on the bench --

-- and behind them, tiny, in the distance, ELEVEN YEAR OLD BOBBY GARFIELD IS CARRYING ELEVEN YEAR OLD CAROL GERBER UP THAT HILL.

He can't really do it, he's not strong enough to do it -- but from somewhere, the strength surges. As he starts to run with her, The Platters finish their song.

I'll hear you
My dear
At twilight time...

HOLD ON BOBBY AND CAROL NOW.

HOLD ON BOBBY AND CAROL THEN.

FINAL FADE OUT...