

INVENTING THE ABBOTTS

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INVENTING THE ABBOTTS

FADE IN:

1EXT. ABBOTT HOME - STREET (HALEY, ILLINOIS) - DAY
(LATE SPRING, 1957)

1

OPENING CREDITS ROLL over a TENT MONTAGE -- ASSORTED ANGLES of a group of men hard at work erecting a large striped "big-top" style canvas tent, INCLUDING: The long steel stakes being sledge-hammered into the lawn, practiced hands rapidly rigging the lines, the tall center poles being leveraged upright, the heavy rolled-up sections of canvas being maneuvered into position, and ENDING WITH the canvas being hoisted up the poles as the tent assumes its full and finished form.

NEW ANGLE - TENT

-- on the front yard of the Abbott mansion. The residence is on Main Street, four blocks from where the commercial district begins. The mature, over-arching trees makes this street of prosperous houses a grand promenade.

2EXT. ABBOTT HOME - STREET - DAY

2

JACEY HOLT and DOUG HOLT walk along the sidewalk on their way to school. Jacey is seventeen; he's as handsome and seemingly self-confident as his younger brother is rumpled and impulsive. Doug is fifteen, a popular culture chameleon who takes on the colors and affectations of whomever his "hero" is at the moment (which presently happens to be Elvis Presley).

Jacey stops and stares with open-faced misery at the tent on the Abbott's front yard (the installation of the tent indicates that the Abbott's are having yet another of the many parties they throw every year).

DOUG

Didn't get invited, huh?

JACEY

Go to hell.

DOUG

Who cares? I'm not going and I got invited.

JACEY

Who invited you?

(CONTINUED)

2CONTINUED:

2

DOUG

Pam, I guess. I don't know.
Didn't open the envelope. I mean,
come on, every time an Abbott girl
gets her period they have some
party.

JACEY

Oh, shut up.

DOUG

Kotex parties, Kotex party hats,
pin the Kotex on the...

JACEY

Shut up!

Jacey swats Doug's school books out from under his arm -- Doug charges his brother to retaliate but they are rudely interrupted by a CAR HORN. They scurry out of the way as LLOYD ABBOTT pulls his 1957 Cadillac out of the driveway and cruises down the street. Lloyd is a well-dressed-and-fed man in his mid-forties. A Midwestern burgher, he exudes the status he enjoys as one of the preeminent pillars of this community. Doug is embarrassed by Lloyd's passing, but Jacey evidently experiences a deeper humiliation -- he gives Doug a glance of betrayal, turns and walks down the block.

3 OMITTED

3

4INT. HIGH SCHOOL - CORRIDOR - DAY (SHORT TIME LATER)

4

ELEANOR ABBOTT gathers some books from her locker. Eleanor is sixteen, outgoing, sarcastic, and very popular. She is the middle of the three Abbott daughters. Eleanor closes her locker, turns and discovers Jacey standing behind her. He follows her down the busy hall.

JACEY

I tried to call you last night but
the line was busy.

ELEANOR

No it wasn't.

(CONTINUED)

4CONTINUED:

4

JACEY

It was busy all night.

ELEANOR

Maybe you had the wrong number?

JACEY

Are you mad at me?

ELEANOR

No. Are you mad at me?

JACEY

No. Who said I was?

ELEANOR

I did.

JACEY

I just wanted to talk to you last night.

ELEANOR

We can talk tonight at the party.

JACEY

I wasn't invited.

ELEANOR

Yes, you were.

JACEY

No, I wasn't.

ELEANOR

Well, now you are. But if you're mad at me you don't have to come.

She gives him a sultry smile, turns and glides into a classroom as the BELL RINGS. The corridor is quickly vacated by all but Jacey -- he savors the aftertaste of Eleanor's smile.

5

EXT. HOLT HOME - EVENING (MAGIC HOUR)

5

ESTABLISHING ANGLE of the modest two-story clapboard house in a working class neighborhood. A home-made ping-pong table takes up so much room in the detached garage that it forced the eviction of the family car, a 1950 Plymouth coupe, which is parked nearby on the driveway. The garage doors are open and the garage light is on.

We hear (V.O.) DOUG SINGING bits and pieces of "Heartbreak Hotel" in his best Elvis fashion.

6 INT. HOLT HOME - BATHROOM - EVENING (MAGIC HOUR)

6

Doug stands in front of the bathroom mirror (wearing a coat and tie) still singing "Heartbreak Hotel" while he carefully draws sideburns on his face with a wide-nib pen and a bottle of India ink. Jacey's reflection appears in the mirror behind Doug -- he's wearing a coat and tie too. Jacey does a pained take on Doug's handiwork:

JACEY

Oh, Christ!

7 INT. DINING ROOM - EVENING (MAGIC HOURMINUTES LATER)

7

HELEN HOLT is seated at the dining table. She was grading a stack of spelling tests with a red pencil when Jacey and Doug came in to ask her to adjudicate the matter at hand. She is an attractive but unostentatious woman without interest in appearing to be anything other than what she is: a forty-one-year-old widow raising two teenage sons on a school teacher's salary. (She teaches second grade at Haley Elementary School.)

JACEY

He has to wash it off, Mother.
You cannot let him go to the party
unless he washes it off.

DOUG

It'll look worse if I wash it.
It's India ink, it'll turn gray,
it'll look like dirt.

JACEY

He looks like such a clown and he
doesn't even know it! He doesn't
get how things work in this town.
I thought you weren't even going
to the party?

DOUG

Changed my mind.

HELEN

Doug, you do understand that you
may be the only person at this
party with artificial sideburns?

DOUG

Yeah.

HELEN

You do understand that your
sideburns don't look real?

Doug was hoping they didn't look that phony, but he
conceals his disappointment and nods:

(CONTINUED)

7CONTINUED:

7

DOUG

Yeah.

HELEN

That they look, really, as though
you'd drawn them on?

DOUG

(swallows, then
shrugs)

Yeah.

She looks hard at Doug for a beat, then turns to Jacey.

HELEN

Well, darling, it seems he does
understand. Why don't you just go
on to the party and ignore Doug.
Just have a good time and pretend
you don't even...

Jacey curses under his breath and storms out the front
door before his mother can finish her sermon.

8EXT. ABBOTT HOME/TENT - STREET - LATER THAT NIGHT

8

The curb is lined with parked cars. We hear a dance band
playing "QUE SERA" and the sounds of the party as Doug
lopes up the sidewalk sporting his India ink sideburns
and smoking a cigarette. He flicks the cigarette into
the street with well-rehearsed ease as he turns and walks
up the long driveway towards the glowing "big-top" tent.
Doug trails his hand over Lloyd Abbott's Cadillac,
caressing it from hood-to-trunk as he ambles by.

9INT. ABBOTT HOME/TENT - NIGHT

9

Doug enters the tent and surveys the gathering -- a
tuxedoed ten-piece band plays on the bandstand.

Despite his mother's advice, a nauseated grimace falls
over Jacey's face when he sees that his younger brother
has arrived. He is dancing with Eleanor.

(CONTINUED)

9CONTINUED:

9

They dance past a group of young men on the sidelines (Jacey's senior classmates), they are all edgy with envy, waiting like predators for their chance to dance with Eleanor.

ELEANOR

I'm going out to the lake tomorrow. Sandy wants to show-off her dad's new boat. Why don't you come?

JACEY

I have to work.

ELEANOR

Well, I guess you'll just have to write me a letter.

JACEY

What do you mean?

ELEANOR

You said you wanted to talk to me in private.

JACEY

I meant... just... we never get a chance to be together, alone, you know?

STEVE (one of the envious classmates) makes his move and cuts in on Jacey and dances away with Eleanor. Jacey handles it with aplomb but his true irritation at being separated from the object of his desire reveals itself as he observes Eleanor flirting with her new dance partner.

10

INT. ABBOTT HOME/TENT - BUFFET TABLE - DOUG

10

-- sampling the hors d'oeuvres. He places the ones he doesn't like back onto the platter. PAMELA ABBOTT steps over to Doug. She is his age (fifteen), the youngest of the Abbott girls, and the least stuck-up.

PAMELA

Hi.

DOUG

u
Hi.

She points at Doug's chest.

PAMELA

Like your tie.

(CONTINUED)

10

CONTINUED:

10

Doug glances down at his tie and Pam flips her index finger up across the tip of his nose. Doug scowls and points at her bust.

DOUG

Can I borrow a Kleenex?

PAMELA

Greaser.

DOUG

(mouth full of
food)

Got any smokes around here?

11

INT. ABBOTT HOME - BACK YARD - NIGHT

11

Doug and Pam smoke their cigarettes in the back yard. The tent can be seen in the b.g. The band is playing "MONA LISA."

DOUG

So, is this Peter guy Alice is gonna marry rich?

PAMELA

Of course. He's one of the Atlas Steel Vanlaninghams. Pittsburgh. He's a bully.

DOUG

So how come Alice's marrying him?

PAMELA

Because my parents want her to and Alice is afraid of my parents. It's practically an arranged marriage. They think Alice has peanut shells for brains or something, so they sort of suggested that maybe it was time to tie the old knot and they sort of suggested that Peter was the one to do it with.

DOUG

Jeez, no one can be that much of a pushover.

(CONTINUED)

11

CONTINUED:

11

PAMELA

Look, Alice is the good daughter,
Eleanor is the bad one, and I'm
the one who sort of gets off the
hook. That's just the way it
works. Which one are you?

DOUG

You mean, which kind of brother am
I? You got me? The little
brother, I guess.

12

INT. ABBOTT HOME/TENT - NIGHT (SHORT TIME LATER)

12

The band improvises a FANFARE as Lloyd Abbott and his
wife, JOAN ABBOTT, step up onto the bandstand. Joan has
the practiced poise of a former beauty queen (as if her
smile had been surgically sewn onto her face). She has a
tendency to smoke and drink a bit too much and eat and
sleep a bit too little.

LLOYD

Ladies and Gentlemen -- I'd like
to propose a toast in honor of our
cause for celebration tonight --
the engagement of our daughter,
Alice, to Mister Peter
Vanlaningham.

He gestures to ALICE ABBOTT and her fiance PETER
VANLANINGHAM. Alice is nineteen, the eldest and the
prettiest and seemingly most conventional of the three
sisters. Peter is the scion of a wealthy Pittsburgh
family. He and his bride-to-be smile and acknowledge the
applause and AD-LIBBED toasts.

The band strikes up "I Got the World on a String" and
Joan whispers something to Alice -- Alice goes over to
Lloyd and (despite his mock-protest) pulls him out onto
the dance floor.

(CONTINUED)

12 CONTINUED: 12

The guests applaud their uninspired box-step; neither father nor daughter appear comfortable at such close quarters.

13 EXT. ABBOTT HOME - DRIVEWAY & TENT - NIGHT 13

The party is going full swing as Doug wanders out of the tent and walks down the driveway. He's had enough of high society for tonight.

14 EXT. SIDEWALK (HALEY) - NIGHT 14

Doug strolls along the sidewalk (in a residential neighborhood) softly singing "You Ain't Nothin' but a Hound Dog." He pauses beside a rubbish can on the curb, strikes a wooden match, and sets the trash on fire. As he nonchalantly continues down the sidewalk we see several trash cans on fire in the near distance.

15 EXT. ABBOTT HOME - BACK YARD - NIGHT 15

Eleanor necks with Steve (Jacey's rival) on the glider in the gazebo in the distant corner of the yard. The sounds of the PARTY can be heard in the b.g. (the band is playing "In Old Monterey"). Jacey stands in the shadows of the shrubbery spying on them with pure heartache.

16 EXT. STREET (HALEY) - NIGHT (SHORT TIME LATER) 16

Jacey walks home with his eyes brimming with bitter tears -- past the smoldering rubbish cans along the curb.

17 EXT. HOLT HOME - SIDEWALK & GARAGE - NIGHT 17
(MINUTES LATER)

As Jacey turns up the driveway, a light snaps on in the garage. The garage doors are open, Doug sits on the edge of the ping-pong table smoking a cigarette with his hand still on the light fixture pull chain.

DOUG
Three out of five?

JACEY
Two out of three. You serve.

Jacey and Doug pick up their paddles and begin a game of ping-pong. They are expert players and fierce competitors.

18

EXT. TEXACO GAS STATION (DOWNTOWN HALEY) - NEXT DAY

18

Lloyd Abbott pulls his (1957) Cadillac up to the pumps. The DING-DING of the BELL HOSE summons Jacey. He wears a Texaco uniform complete with bow tie and cap.

JACEY

'Morning.

LLOYD

Fill 'er up. Hi-test.

Jacey sets the pump nozzle on automatic and cleans the windshield. Lloyd slips the ashtray out of the dash, climbs out of the car, and empties the ashtray in the trash can.

JACEY

That was a nice party last night.

LLOYD

You were there?

JACEY

Yes, sir. Eleanor invited me.

LLOYD

Did she? Didn't see you.

(slight beat)

You going to be an engineer like your dad was?

JACEY

I want to be an architect.

LLOYD

Hmmm... I guess some people care more about having ideas that they do about making money.

JACEY

I care about making money.

Lloyd idly examines the mechanism on the ashtray that enables it to slide in-and-out of the dash.

LLOYD

That full suspension file drawer your dad invented is still in production, did you know that? We'll ship thirty-maybe-forty thousand of those file cabinets this year. Hell, that drawer put Midwest Steel Desk on the map.

JACEY

Yes, sir. I know.

(CONTINUED)

LLOYD

An architect, huh?

The GAS NOZZLE CLICKS OFF, Jacey hangs up the nozzle, and replaces the gas cap. Lloyd pulls out his wallet.

LLOYD

You want some free advice?

JACEY

Sure.

LLOYD

Don't waste your life making other people rich. Keep the change.

He hands Jacey a five-spot and gets into his car. Lloyd drives away in his Cadillac. Jacey crumbles the five dollar bill into a ball. As he returns to the office he catches his reflection in the mirror of the cigarette machine. He frowns and pulls off his cap and bow tie.

A19

INT. BOATHOUSE (LAKE) - LATER THAT DAY

A19

The abandoned boathouse is a dilapidated structure situated on an isolated shore of the large lake. Doug strikes a wooden match, shepherds the flame, leans over, holds the match to his ass and lights a fart. The amorphous blue flame flares and almost instantly disappears as the gas is consumed. VICTOR, Doug's partner in crime and best friend, is impressed. (Victor is fifteen, too.)

VICTOR

Jeez Louise! How'd you do that?

DOUG

Intestinal gas -- produced by bacterial metabolism of food residues in the colon. A mixture of oxygen, hydrogen, carbon dioxide, and methane. That's the secret ingredient.

VICTOR

What's so secret about it?

DOUG

Not everyone can produce methane. It's genetic, that means it's inherited. There's a lot of methane in my family.

(CONTINUED)

A19

CONTINUED:

A19

VICTOR
You're full of shit.

DOUG
Look it up, it's all in the
encyclopedia.

VICTOR
They don't got farts in the
encyclopedia.

DOUG
Hey, they got 'vagina' in the
dictionary, they got farts in the
encyclopedia.

The ROAR of a PASSING SPEEDBOAT attracts Doug's interest.

VICTOR
(incredulous)
Vagina is in the dictionary?

DOUG
'A canal leading from the uterus
to the vulva'.

VICTOR
You sure read a lot, man.
(slight beat)
A canal?

B19

EXT. BOATHOUSE DOCK (LAKE) - CONTINUOUS ACTION - DAY

B19

Doug steps out of the boathouse onto the sagging dock and
sees a fast speedboat cutting across the lake towing a
male water skier. (Another young man is driving the boat
with two young women in bathing suits as passengers.)
Victor comes out as the speedboat's wake rocks the old
dock.

VICTOR
Assholes!

DOUG
It's Jacey -- that's him skiing.
He must've skipped out on work.

19

EXT. LAKE - ANGLE ON SPEEDBOAT

19

-- with Jacey skiing behind it. STEVE is at the helm.
Eleanor and SANDY lounge in their bathing suits.

(CONTINUED)

19

CONTINUED:

19

As they pass a ski ramp Steve points to it. Jacey gives him a thumb's up gesture and Steve circles the boat around for the approach.

SANDY

No way! He's never done the ramp.

STEVE

He wants to do it.

Steve lines up the approach and pushes the throttle open.

Jacey swings out on the end of the tow-rope and pops over the wake.

Eleanor leans over to Steve.

ELEANOR

You know you're going too fast?

STEVE

(grins)

Yeah, I know.

The boat zips by the ramp and Jacey's skis contact the slippery surface and his skis go out from under him. He takes a hard bounce, loses hold of the tow-rope, and goes tumbling over the apex of the ramp into the water.

20

INT. HOLT HOME - BATHROOM - THAT NIGHT

20

Jacey is soaking in the bathtub. Doug enters without knocking.

DOUG

Time to eat.

Doug washes his hands. Jacey climbs out of the tub and fetches a towel. And Doug reacts to...

DOUG

Jesus Christ!

Jacey's back and buttocks are severely bruised. Jacey wraps the towel around his waist and turns to his brother.

JACEY

Don't tell Mom.

DOUG

Oh, shit...

(CONTINUED)

20

CONTINUED:

20

JACEY
(cutting him off)
Just don't tell Mom. All right?

DOUG
Yeah, okay, all right.

Jacey walks out of the bathroom.

21

EXT. TEXACO STATION (DOWNTOWN HALEY) - DAY (SUMMER 1957)

21

Lloyd Abbott's 1957 Cadillac pulls up to the pumps.
Lloyd is behind the wheel, Joan sits next to him, Eleanor
and Pamela are in the back seat. The DING-DING of the
BELL HOSE summons...

22

INT. TEXACO STATION - JACEY

22

-- sticks the mop he's been using into a pail and goes to
answer the bell. He hesitates as he sees the Abbotts and
lets another attendant wait on them. He retreats into
the garage and resumes mopping the floor.

ELEANOR (O.S.)
Hi.

Jacey finds Eleanor standing in the garage doorway.

ELEANOR
Congratulations.

JACEY
For what?

ELEANOR
I heard you got accepted to Penn.

JACEY
Oh. Yeah. Thanks.

ELEANOR
How'd you swing an Ivy League
school like that?

JACEY
My grandfather went there. I had
the grades, so...

ELEANOR
It stinks in here.

JACEY
I dropped something.

(CONTINUED)

ELEANOR

Yeah, me.

JACEY

I just thought you and Steve...

ELEANOR

Well, that's what you thought. I think Steve is... I don't even know what I think about Steve, I never think about him. I just do things. And let other people figure them out. That's what parents are for. They're real good at doing all the thinking. Why should I?

(slight beat)

Alice is going to have a baby. She and Kilroy didn't waste any time. He's already talking about having another, and Alice is up-chucking every hour on the hour. She's got morning-noon-and-night sickness. I've got the feeling she'll be barefoot and puking for years to come. Wallpaper patterns -- that's all she talks about. She and my mother spend hours looking at wallpaper pattern books. That's another thing I never think about... wallpaper.

(another beat)

Well, I think this is called the silent treatment. I get enough of that from my father, I don't need it from you. Good luck at Penn.

She starts to walk away, but Jacey pulls her back and kisses her fiercely -- Eleanor responds with equal heat. They don't see Pamela enter the garage. Pam studies them for an imperturbable beat, then:

PAMELA

Come on, Eleanor -- Dad's waiting.

The Abbotts drive away. Jacey stands in the garage in the b.g. He watches the Cadillac disappear into traffic.

24

EXT. DOWNTOWN HALEY - INSIDE CADILLAC

24

-- with Lloyd behind the wheel, Joan in the front passenger seat, and Eleanor and Pam in the back seat. Lloyd says to Eleanor:

LLOYD

Stay away from him.

ELEANOR

Who?

LLOYD

Jacey.

ELEANOR

Why?

LLOYD

Because I said so.

25

OMITTED

25

26

EXT. IRON SKILLET RESTAURANT - DAY (TWO WEEKS LATER)

26

A family-style restaurant in the center of town. It's a sweltering, hot July day. Heat shimmers off the sidewalk.

27

INT. IRON SKILLET RESTAURANT - DAY

27

The decor is mock-Colonial. Victor and Doug (in their bus boy uniforms) are stocking a waitress station with silverware, coffee cups, and water glasses.

VICTOR

We should have a party out at the boathouse, man. That's what we should do.

DOUG

Sure.

VICTOR

You know, invite some girls.

DOUG

Right.

VICTOR

Get some beer, go swimming. Look up a few words in the dictionary.

(CONTINUED)

27

CONTINUED:

27

DOUG

Yeah, like 'boring' or 'eunuch.'

VICTOR

Eunuch? What's that?

DOUG

It's Latin for bus boy.

WEBB CROSBY, the proprietor of the restaurant, steps over.

WEBB

Business is a little light today,
too damn hot. Which one of you
knuckle-heads wants to get off
early?

DOUG & VICTOR

(in unison)

Me... I do.

WEBB

(takes out a coin)

Call it in the air...

28

EXT. IRON SKILLET RESTAURANT - DAY (MINUTES LATER)

28

Doug bicycles away (he won the coin toss).

29

INT. HOLT HOME - KITCHEN - DAY (SHORT TIME LATER)

29

Doug sails through the back door. He gets a bowl out of the cupboard and fetches the ice cream scoop from a drawer.

30

INT. HOLT HOME - GARAGE - CONTINUOUS ACTION - DAY

30

Doug enters with the bowl and ice cream scoop in hand. He lifts the lid of the freezer, reaches for a carton of ice cream and something startles him. He cocks his head to listen and slowly lowers the freezer lid.

He peers into the silvery, dim light and sees Jacey and Eleanor naked on an old daybed near the coal bin in the back of the garage. She is on top of Jacey, riding him rhythmically. Eleanor is facing Doug. She reacts without alarm or shame when she notices Doug staring at her. She coolly returns his stare. Doug tries, but he's unable to avert his eyes.

(CONTINUED)

30

CONTINUED:

30

Eleanor only shifts her gaze when distracted by her orgasm, which triggers Jacey's -- as she recovers her composure she says:

ELEANOR

Hi, Doug.

Jacey bolts upright, throwing her off of him, and shouts:

JACEY

Get out!!!

Doug drops the bowl and scoop and charges out of the garage.

31

EXT. HOLT HOME - STREET - DAY (SECONDS LATER)

31

Doug races away from the house on his bicycle -- pumping furiously and sweating profusely.

32

EXT. LAKE - DAY (SHORT TIME LATER)

32

Doug dives into the lake in his underpants, then surfaces. The water has cooled his body, but not his mind.

33

OMITTED

33

34

INT. HOLT HOME - JACEY'S BEDROOM - DAY (EARLY FALL 1957)

34

Helen assists Jacey as he packs his bags in preparation for his departure to college the next day.

HELEN

Oh, we forgot an umbrella.

JACEY

I'll buy a new one in Philadelphia.

HELEN

And don't forget your sport coat.

JACEY

Yeah, I'll go pick it up.

HELEN

Take Doug with you.

JACEY

I'm just going to the cleaners.

(CONTINUED)

HELEN

Take him along for the ride. Go
have a root beer at the
Dog'n'Suds.

JACEY

I gotta finish packing.

HELEN

I'll finish up. Doug's going to
miss you.

JACEY

Baloney.

HELEN

I think he will.

JACEY

Not much.

HELEN

Oh, dammit, Jacey, please -- take
your brother with you.

JACEY

Yes, ma'am.

Jacey (behind the wheel) and Doug drive into town in the
Plymouth coupe. After a long silence:

JACEY

If Mom starts having problems with
the car stalling just change the
fuel filter. It gets clogged up
when she lets the gas tank get too
low.

DOUG

Okay.

JACEY

And every-once-in-a-while take her
to the movies so she doesn't just
sit around the house all the time
reading.

DOUG

She likes to read.

JACEY

She reads too much.

(CONTINUED)

35

CONTINUED:

35

DOUG

Okay, I'll take her to the movies.

JACEY

(slight beat)

You want to go have a beer?

DOUG

Root beer?

JACEY

No, a beer.

DOUG

A beer beer?

JACEY

Yeah.

DOUG

Where are we gonna get beer?

JACEY

The bait shop. If you go in alone and nobody else is in the store, Ernie'll sell you a couple of bottles.

36

EXT. DIRT ROAD (COUNTRYSIDE) - DAY

36

The Plymouth is parked on a dirt lane separating two cornfields. Jacey sits on the fender of the car nursing on a bottle of beer. Doug urinates between two rows of corn.

DOUG

Remember that time I got my dick caught in my zipper?

Jacey gives Doug a quizzical look.

DOUG

You know, when I was in first grade. At school? In the boys' room? Remember I wouldn't let Mrs. Horton help me, so she went and got Mom out of her classroom, but I wouldn't let Mom help me either. I told her to go get you. Remember?

JACEY

Yeah, I remember.

(CONTINUED)

Doug retrieves his beer from the roof of the car. A semi-trailer drives past with "Midwest Steel Desk, Inc. -- Haley, Illinois" painted on its sides.

JACEY

We should own that company.

DOUG

What do you mean?

JACEY

Midwest Steel Desk. Dad's file cabinet drawer. Lloyd Abbott screwed mom out of Dad's patent after he died.

DOUG

Says who?

JACEY

It's true.

DOUG

Mom's not stupid.

JACEY

I didn't say she was stupid. Lloyd's pretty smooth. That's why he owns the company.

DOUG

He owns the company 'cause he married the boss's daughter.

JACEY

He owns the company 'cause that patent saved the company's ass after the war, when all the war contracts dried up.

DOUG

Well, maybe Mom sold it 'cause we needed the money.

JACEY

What money? We never had any money. Money had nothing to do with it.

DOUG

Then why did she sell the patent?

(CONTINUED)

36

CONTINUED: (2)

36

JACEY

She just did, that's all that matters. And that's why we're driving this car and not that one.

Jacey gestures to '57 Thunderbird convertible speeding past them. He finishes off his beer, then:

JACEY

I guess you'll just have to be real careful zipping up your pants while I'm gone.

DOUG

Yeah.

37

EXT. BUS DEPOT (DOWNTOWN HALEY) - NEXT DAY

37

Helen stands on the curb waving good-bye as the Greyhound bus carrying Jacey away to Philadelphia departs. Doug hangs back, leaning against the Plymouth's fender.

38

INT. HIGH SCHOOL - LIBRARY - DAY (SPRING, 1958)

38

Doug steals lustful looks at Eleanor from behind his book. She is seated across the table from him. The library is filled with students poring over their assignments. Eleanor is seemingly oblivious to Doug's probing eyes.

Doug allows his pencil to roll off the edge of the table. He ducks under the table to retrieve his pencil and his ruse is revealed as he stares up Eleanor's skirt at the soft triangle that her white panties cover between her parted legs. Eleanor's hand lowers a piece of notebook paper beneath the table, on it she has written: "Hi Doug!"

Doug starts with panic, rears back, cracks his head on the bottom of the table, and then, as his head rebounds from the blow, he accidentally impales himself in his chin with the sharp pencil. Doug scrambles up from under the table with the pencil dangling from his chin, knocking over his chair in the process. The tranquility of the library is destroyed by the flabbergasted reactions of the students. Eleanor is momentarily concerned about his welfare, but she cannot help but laugh, too.

39

EXT. STREETS OF HALEY - LATER THAT DAY

39

Doug morosely slouches along the sidewalk on his way home from school. He sports a Band-aid on his chin. Pamela Abbott pulls up alongside Doug and tails him in her 1958 Dodge Custom Royal Lancer convertible (with the top down).

PAMELA

How's your chin?

DOUG

Drop dead.

PAMELA

You want a ride?

DOUG

Nope.

PAMELA

You can drive.

DOUG

I don't have my license yet.

PAMELA

I don't care.

40

EXT. ROAD - COUNTRYSIDE - DAY

40

The convertible speeds along the two-lane blacktop with Doug behind the wheel and Pamela sitting next to him.

PAMELA

How come you never ask me out?

DOUG

What for?

PAMELA

For like a date, block-head.

DOUG

I see you all the time.

PAMELA

I don't mean hanging out.

DOUG

Come on.

PAMELA

You scared of me or something?

(CONTINUED)

40

CONTINUED:

40

DOUG

Hell, no. I gotta job, I got school, I don't have time for dates and all that stuff.

PAMELA

Then forget it.

DOUG

It's not like we're... you know... like I'm your boyfriend or...

PAMELA

(cutting him off)

I said forget it, so forget it.

41

INT. HOLT HOME - GARAGE - LATER THAT NIGHT

41

Doug sits on the ping pong table gazing at the daybed as he smokes a cigarette. His reverie is broken by Helen's voice calling him:

HELEN (V.O.)

Doug? Dinner...!

42

INT. HOLT HOME - DINING ROOM - NIGHT

42

Helen and Doug are at the dinner table.

HELEN

I wish you wouldn't smoke in the garage, darling.

DOUG

I don't smoke in the garage.

HELEN

There's lots of old stuff out there, I don't want anything to catch on fire.

DOUG

I don't smoke, Mom.

HELEN

Well, just the same, I'd prefer it if you'd smoke in the backyard.

DOUG

Yes, ma'am.

(slight beat)

I gotta go, gonna be late.

(CONTINUED)

42

CONTINUED:

42

HELEN

Late where?

He rises from the table and fidgets with his napkin.

DOUG

I... have a date, kind of. It's
Friday night, you know?

HELEN

Yes, I know. Well, have fun.

DOUG

You too.

Doug walks out of the dining room.

43

EXT. ABBOTT HOUSE - FRONT DOOR - NIGHT

43

Doug waits nervously for the doorbell to be answered.
He's wearing a jacket and tie. Pamela opens the door and
reacts with surprise.

DOUG

Hi.

PAMELA

Jesus... what do you want?

DOUG

What are you doing tonight? You
want to go out?

PAMELA

I don't believe you. You're
crazy. I'm baby-sitting. My
folks went out to dinner with
Peter and Alice and I got tricked
into watching the baby.

DOUG

Oh. Where's Eleanor?

PAMELA

I thought you came over to ask me
out?

DOUG

I did.

PAMELA

Good, 'cause Eleanor isn't here.

(CONTINUED)

43

CONTINUED:

43

DOUG

Can I come in?

PAMELA

No.

DOUG

Why not?

PAMELA

Because, you know, my parents
aren't here.

DOUG

Well... maybe some other time...

Alice's BABY starts CRYING O.S. and Pamela grimaces.

PAMELA

Oh, hell. Okay, but just for a
little while.

44

INT. ABBOTT HOME - DEN - NIGHT (SHORT TIME LATER)

44

An episode of "Death Valley Days" with commercials for 29
Mule Team Borax AIRS on the deluxe console TV. Doug sits
on the sofa smoking a cigarette. Pamela sits at the
opposite end of the sofa.

PAMELA

You're not like Jacey.

DOUG

Why not?

PAMELA

He's so... so trig and polished.

DOUG

What's 'trig' mean?

PAMELA

You know... handsome, sexy,
sophisticated. Pipe-smokers.

DOUG

Oh. I don't think Jacey smokes a
pipe.

PAMELA

Well, you don't have to smoke a
pipe to be trig.

(CONTINUED)

44

CONTINUED:

44

DOUG

Oh.

PAMELA

You think I'm... different than
Eleanor?

DOUG

Sure.

PAMELA

Like... how?

DOUG

Like... you're smarter.

PAMELA

Yeah, real smart, that's why I'm
baby-sitting and she's out having
fun.

(slight beat)

Eleanor's smart.

DOUG

So how come she flunked biology?

(CONTINUED)

PAMELA

Well, you're no Albert Einstein.

DOUG

I got a three-point-two average.

PAMELA

Doesn't mean you know my sister.

DOUG

Oh yeah? You might be surprised.

PAMELA

About what? What? What?

DOUG

Why are we talking about Eleanor?

PAMELA

I didn't bring her up.

DOUG

Look, either you're mad at me
'cause you're mad at me -- or
you're mad at me 'cause you like
me. 'Cause that's how girls act.
I don't know much, but I know
that. So like which is it?

PAMELA

Both.

Doug exhales with bewilderment, stubs out his cigarette, then awkwardly slides down the sofa to Pamela. She holds perfectly still as Doug slowly moves his mouth to hers and kisses her. Then he concludes the kiss to check her reaction; she timidly smiles. He kisses her again with greater fervor. Doug creeps his hand up her blouse and massages her breast. Pamela struggles to suppress her surprise, which he mistakes as a sign of her approval. Emboldened by her lack of resistance, he slips his hand under her bra. Pam is shocked by the pleasure of the sensation, then alarmed by the pace of their passion.

PAMELA

Doug...

Doug kisses her again and as they kiss he stares at a framed photograph of Eleanor amongst an assortment of family photos on the long table behind the sofa. It is Eleanor that he is thinking of -- in his mind's eye it is Eleanor's breast that he is fondling. Pamela pulls her lips from his:

(CONTINUED)

44

CONTINUED: (2)

44

PAMELA

Do you love me, Doug? Do you?

He kisses her with such ardor that she interprets his answer to be yes, when in reality Doug is only trying to silence her. He pulls his hand out of her blouse and slips it under her skirt. Pam lurches back into the sofa:

PAMELA

Jesus...

He tries to kiss her again but she twists her head away.

PAMELA

Stop it... stop it!

She shoves him away and jumps off the sofa. Doug looks at her with breathless confusion. She turns away from him and tries to button her blouse, but she can't see the buttons for her tears. She begins to sob and runs out of the room.

45
ACTION

INT. ABBOTT HOME - ENTRY HALL AND STAIRCASE - CONTINUOUS

45

Pamela dashes up the stairs. Doug comes out of the den looking for her. He is quite shaken:

DOUG

Pam? Hey...

(under his breath)

Oh, dammit...

He slowly mounts the stairs, wary of invading Pamela's privacy anymore than he already has.

DOUG

Pam?

46
ACTION

INT. ABBOTT HOME - SECOND-FLOOR HALLWAY - CONTINUOUS

46

Doug finds Pamela weeping in the dark hallway, still fastening the buttons on her blouse.

DOUG

I'm sorry... I'm really sorry...

PAMELA

I'm not Eleanor... I can't go so fast.

(CONTINUED)

46

CONTINUED:

46

They are both seized with fright as they hear the front
DOOR OPEN below and Peter's angry voice:

PETER (O.S.)

Every time we go out you have to
tell that same goddamn story!

Pam pushes Doug down the hall away from the front stairs
and whispers urgently:

PAMELA

Get out of here! Get out!

47
ACTION

INT. ABBOTT HOME - ENTRY HALL AND STAIRS - CONTINUOUS

47

Peter and Alice are taking off their coats.

ALICE

Accidentally brushing your teeth
with Brylcreme is a funny story.

PETER

Will you shut up about the fucking
Brylcreme!

ALICE

It comes in a red-and-white tube
just like a tube of Pepsodent.

PETER

Do you hear me, Alice?! Shut up!

Their BABY begins to CRY (O.S.) and they find Pamela
standing at the top of the stairs.

PAMELA

The baby's crying.

48

INT. ABBOTT HOME - BACK STAIRWAY AND KITCHEN - NIGHT
(MOMENTS LATER)

48

Doug sneaks down the back stairs and enters the kitchen
as Lloyd and Joan enter from the garage pulling off their
coats. Doug ducks back into the stair landing unseen.

LLOYD

Just stay out of it, Joan.

JOAN

Alice meant no harm, I think...

(CONTINUED)

48

CONTINUED:

48

LLOYD

(cutting her off)

It doesn't matter what you think,
it's their business. Alice is a
spoiled brat, but she's Peter's
problem now. So just take one of
your pills and go watch Jack Paar,
see what he's crying about
tonight.

49

INT. ABBOTT HOME - SECOND FLOOR HALLWAY - NIGHT

49

Doug sticks his head out of the back stairwell and spots
Peter pounding on a locked bedroom door.

PETER

I'm warning you, Alice! Open the
damn door! Alice?! Dammit!

50

INT. ABBOTT HOME - STAIRWELL - DOUG

50

Trapped in the stairwell. He hisses under his breath:

DOUG

Oh, shit! Let me out of here...

He notices a small window in the stairwell.

51

EXT. ABBOTT HOME - WINDOW - NIGHT

51

Doug squeezes out of the small window, his legs dangling
six feet above a large rose bush directly under him.

52

INT. HIGH SCHOOL - CORRIDOR - DAYS LATER

52

Doug makes his way along the crowded corridor showing a
few of his wounds from his emergency landing in the rose
bush. He slows as he nears Pamela at her locker. She's
aware of him, but pretends that she isn't. Doug
hesitates as if he might say something to her, but loses
his nerve and continues to mope along the hallway. Pam's
disappointment is plain to see.

Doug doesn't notice Eleanor and a few of her girl friends
approaching in the opposite direction. As they pass him
Eleanor smiles brightly and says:

ELEANOR

Hi, Doug!

(CONTINUED)

52

CONTINUED:

52

The girls giggle, "Hi, Doug!" has become a running punchline to them. Doug is so undone by their laughter that he walks into an open door.

53

EXT. BUS DEPOT (DOWNTOWN HALEY) - DAY (SUMMER, 1958)

53

Jacey collects his suitcase from the bus driver. He's become very much the Ivy League man. Doug waits for him beside the Plymouth across the street. As Jacey starts across the street a CAR full of young women, including Eleanor and Sandy, HONKS, and stops beside him. Jacey hops into the car and calls out to Doug:

JACEY

Hey, Doug! Get my suitcase!

The car pulls away and Doug irritably fetches Jacey's bag.

54

EXT. HOLT HOME - DRIVEWAY - DAY

54

The hood on the Plymouth is propped open. Doug assists Jacey as he replaces the fuel filter.

DOUG

How do you know when a girl's... ready?

JACEY

What do you mean, `ready'? Ready for what... sex?

DOUG

Yeah.

JACEY

They're all ready for sex.

DOUG

They are?

JACEY

They might not be willing but they're ready. Just have to make them think you're the only one around who has what they need.

DOUG

How do you do that?

(CONTINUED)

JACEY

Find out what's making them itch
and scratch it. If they're
scared, be dependable. If they're
bored, be exciting. If they're on
the rebound, catch them.

DOUG

What if you're not very dependable
or exciting, you know?

JACEY

Pretend you are.

DOUG

You mean, it's all just fake?

JACEY

The sex is real. They pretend
they don't want it. You pretend
that you care. Everybody gets
what they want.

DOUG

But what if you really feel
something for someone? Really
care for them?

JACEY

I thought you were talking about
getting laid?

DOUG

I guess. I don't know what I'm
talking about.

JACEY

No shit.

The marquee reads: TONY CURTIS -- JANET LEIGH -- "THE
PERFECT FURLOUGH" -- CINEMASCOPE -- AIR-CONDITIONED.

It's Friday night -- a long queue has formed at the box
office window, mostly teenagers, but some adults, too.
Jacey cruises past the theater in the Plymouth, looking
for... Eleanor. She chats with a group of friends
standing in line. She sees Jacey, skips over, and gets
into the car.

56 EXT. TEXACO GAS STATION (DOWNTOWN HALEY) - NIGHT 56

Lloyd Abbott opens a bottle of Coke that he just purchased from the vending machine. His (1958) Cadillac is being fueled at the gas pumps. As he returns to his car he sees Eleanor and Jacey drive by the station in the Plymouth.

57 EXT. RIVER POINT PARK - WOODS (HALEY) - NIGHT 57

Jacey and Eleanor are copulating on a blanket beneath a canopy of tall trees near the river. Jacey is on top, Eleanor has her legs clenched around his hips.

ELEANOR

Come on, come on, come on...

Her encouragement inspires their mutual orgasms.

58 EXT. RIVER POINT PARK - ROAD - LATER THAT NIGHT 58

Jacey and Eleanor approach the parked Plymouth. Jacey has the blanket rolled up under his arm. Suddenly they are captured by a pair of headlights. Lloyd Abbott climbs out of his parked (1958) Cadillac.

ELEANOR

Hi, Daddy.

LLOYD

What are you doing out here?

ELEANOR

Fucking Jacey.

Lloyd absorbs this information without surrendering his composure -- but Jacey cannot conceal his shock.

LLOYD

Get in the car.

ELEANOR

(to Jacey)

'Night.

Jacey doesn't respond to the kiss Eleanor gives him, but when she places her hand on his crotch, he yanks her hand off. Eleanor walks over and gets into the car. Lloyd gazes at Jacey for a beat, then gets in the car and drives away.

59

INT. HOLT HOME - DINING ROOM - NEXT AFTERNOON

59

Doug is at the table doing homework. The DOORBELL RINGS. Doug starts to get up as Helen comes out of the kitchen.

HELEN

I'll get it.

60
DAY

INT./EXT. HOLT FRONT DOOR/FRONT YARD - CONTINUOUS ACTION - 60

Helen opens the screen door and finds a well-dressed woman standing in the yard with her face turned away.

HELEN

Hello?

The woman turns -- it is Joan Abbott. Helen is momentarily caught off balance by Joan's bristling presence.

HELEN

Joan. How are you?

JOAN

May I have a word with you, Helen?

HELEN

Of course, come in.

JOAN

No... no, I don't have time...
thank you.

61

INT. HOLT DINING ROOM AND FRONT DOOR - CONTINUOUS ACTION

61

Doug spies on Joan and Helen and their curious exchange through a dining room window. Unable to hear their words he can only witness how their words are spoken.

62

EXT. HOLT HOME - DOUG'S POV

62

Helen steps off the porch and approaches Joan, who is doing most of the talking -- but Joan seems to require a certain distance from Helen and works her way to her Chrysler Town & Country station wagon parked at the curb. Joan grows more and more agitated as she talks.

63

INT. HOLT HOME - ENTRYWAY

63

Eager to hear what is being said, Doug dashes through the living room to the front door.

64

EXT. STREET - HOLT HOME - DAY

64

Joan has the driver's door to her station wagon open now. Helen is on the sidewalk. Her demeanor is measured, purposefully matter-of-fact.

HELEN

I don't think that's necessary.

JOAN

Well, if I were you I would talk to him and tell him...

HELEN

(cutting her off)

No, I'm sorry, Joan, I will not do that. If you have something to say to my son, then you'll have to say it to him yourself.

JOAN

I just thought you would like to know what he's done.

HELEN

And why on earth should I believe anything you say, Joan?

Joan is unable to find a quick retort, she gets into her station wagon and drives away.

Helen notices a baseball lying in the gutter, she picks it up and cleans it off with her apron. As she turns to go back to the house, she finds Doug standing on the porch steps. Without warning, she expertly pitches the baseball across the yard to Doug -- it makes his hand sting when he catches it. Helen walks up to the porch.

HELEN

I'm going to ask you one question, Doug, and if you have no idea, or don't want to answer, just tell me.

DOUG

Okay.

HELEN

Is there any sense, you think, in which Jacey has... oh, I don't know, it sounds ridiculous... corrupted Eleanor Abbott? Led her astray?

Doug's mind works in several directions at once as he tries to figure out how much he should or could tell her.

(CONTINUED)

64

CONTINUED:

64

DOUG

Well... jeez... I know that
he's... that he's slept with her.
But not because he's talked about
it. I mean... Eleanor has lots of
boyfriends. I think Jacey likes
her more than she likes him.

HELEN

(long beat)

I see.

(another beat)

Go finish your homework.

Doug lobs the baseball back to her and goes inside.
Helen sits on the porch steps and now the true toll that
Joan's visit has taken on Helen becomes apparent -- a
bone-weary sadness falls over her. Her "tranquility" is
not borne of happiness, it is only a means of coping with
the sadness that is at the core of her being.

65

EXT. COUNTRYSIDE - ROAD - DAY (ONE WEEK LATER)

65

A drab, four-door Chevrolet sedan with Wisconsin license
plates speeds away from town.

Incongruously, the unassuming vehicle is chauffeured by
an African-American DRIVER. There are two passengers in
the back seat: a conservatively-dressed, middle-aged
WOMAN and Eleanor Abbott. There is nothing telling about
Eleanor's countenance, neither happiness nor sadness can
be found on her face.

66

EXT. ABBOTT HOME - STREET - DAY (WEEKS LATER)

66

Doug walks home from summer school. He pauses to watch
the workmen erecting the party tent in the Abbott's front
yard.

PAMELA (O.S.)

How come you're going to summer
school?

Doug turns to find Pam at the driveway gate.

DOUG

I got an incomplete in U.S.
History.

PAMELA

How did you manage to do that?

(CONTINUED)

DOUG

Mrs. Bates caught me drawing boobs
on a picture of Mamie Eisenhower.

PAMELA

(laughs)

Why do you do things like that?

DOUG

I wish I knew. I just can't seem
to help it sometimes.

PAMELA

Are you coming to the party?

Doug shakes his head no.

PAMELA

It's my birthday, you know?

DOUG

Happy birthday.

PAMELA

Everybody's going to be here.

DOUG

I don't know. Maybe.

PAMELA

Just come, okay? Please.

Doug pulls the Plymouth up to the pumps. He's neatly
dressed in a jacket and tie. Jacey comes out of the
office and leans in the car window.

DOUG

Fill 'er up.

JACEY

(frowns)

Nice tie.

DOUG

Oh -- mind if I borrow it?

Jacey puts the nozzle in the car as Doug climbs out.

JACEY

I thought you didn't like those
parties at the Abbott's?

(CONTINUED)

67

CONTINUED:

67

DOUG

I don't.

JACEY

Then why are you going?

DOUG

Just doing someone a favor. How come you're not going?

JACEY

I'm persona non grata.

DOUG

What's that mean?

JACEY

You know what it means.

DOUG

What happened with you and Eleanor?

JACEY

Nothing. I just outlived my usefulness, that's all.

DOUG

How were you 'useful' to her?

JACEY

Christ, use your imagination.

Doug has no reply to that.

JACEY

Eleanor was just looking for a way out. A way out of the whole Abbott world. And it turns out that it takes a lot to get away. It's not enough that you sleep around with boys from your world, you have to fuck boys from the wrong side of the tracks.

DOUG

What do you mean? Like guys from Fountain Park?

JACEY

No, I mean me. She was fucking me.

(CONTINUED)

67

CONTINUED: (2)

67

DOUG

We're not from the wrong side of
the tracks.

Jacey hangs up the nozzle and screws the gas cap back on.

JACEY

I wouldn't go to that party if I
were you.

DOUG

Well, you're not me. We're just
as good as the Abbotts.

Doug hands Jacey a few dollars. Jacey heads for the
office.

JACEY

You still don't know, do you?

DOUG

Know what?

68 INT. TEXACO STATION (DOWNTOWN HALEY) - OFFICE -
CONTINUOUS ACTION

68

Doug follows Jacey inside as he rings up the sale.

DOUG

Know what?

JACEY

After Dad died... Mom... had an
affair with Lloyd Abbott. That's
how he got Dad's patent away from
her.

DOUG

I don't believe you.

JACEY

Believe it or not. I don't care.

DOUG

You're full of shit.

JACEY

Then why don't you go ask Mom?
Ask her what happened -- ask her
why she doesn't have any friends
-- ask her why she's never invited
to the Abbott's -- ask her which
side of the tracks we live on?

Jacey shoves the cash register drawer shut.

69

INT. ABBOTT HOME - TENT - NIGHT

69

The party is well underway, it's a younger crowd tonight. The band plays "Fly Me To The Moon." Doug stands apart from the others. He's ill-at-ease. His conversation with Jacey resonates within him. As he looks over the gathering, he's pained to discover how easy it is to see things the way Jacey does: Lloyd holding court with a group of men in tuxedos... Joan Abbott propelling a reluctant Alice towards a group of guests Alice's age (Alice and Peter have separated)... and, finally, Pamela dancing with a handsome young man (TED). She is the belle of the ball, radiant and suddenly mature in her beautiful gown. She smiles as she sees Doug, excuses herself, and comes over to him.

PAMELA

How long have you been here?

DOUG

A while.

PAMELA

Are you okay?

DOUG

I'm fine. Having fun?

PAMELA

Yes, I am. Come on, dance with me.

She pulls him towards the dance floor.

DOUG

You didn't tell me I had to dance.

PAMELA

Just one dance and we'll be even. I won't have to be mad at you anymore and you won't have to be so sorry.

DOUG

What am I supposed to be so sorry about?

PAMELA

Oh, you're not sorry?

DOUG

All right, yeah, I'm sorry.

PAMELA

Sorry about what?

(CONTINUED)

DOUG

You always do this to me.

PAMELA

You said you weren't sorry and now you say you are. So maybe I'm not sure what you're sorry about?

DOUG

I'm sorry for what I'm supposed to be sorry about. Okay?

PAMELA

You're sorry for feeling me up?

DOUG

(embarrassed)

Oh, shit, come on, Pam. Dammit. For crying out loud. Forget it.

PAMELA

I accept your apology. Let's dance.

Doug allows Pam to pull him out onto the dance floor. He feels like a dolt, but she arranges his hands on her and they begin to dance. She gazes into his eyes and smiles:

PAMELA

Hi.

DOUG

Hi.

Pam is in love with Doug, she has been since they were children. Doug is mellowed by his tender feelings for her. For a golden minute they are in pleasurable bubble of true affinity. But their bubble begins to deflate as Doug sees Joan Abbott staring at them. Her disapproval is unmistakable. Doug steers Pam around the dance floor to avoid Joan's eyes, but then he sees Lloyd Abbott. Lloyd's stare is even more discomfoting. Pamela senses the change in Doug's mood, but she is unaware of the cause.

PAMELA

Is Jacey home for the summer or is he just here for a visit?

The mention of his brother's name at this exact moment sends a chill down Doug's spine.

(CONTINUED)

69

CONTINUED: (2)

69

DOUG

Home for the summer.

(slight beat)

It's cheaper if he stays here for the summer. He can save more money for school, 'cause he doesn't have to pay rent. Money's tight, you know, we're sort of poor.

PAMELA

You're not poor, are you?

DOUG

Hell -- you kidding? Even with Jacey working summers, my mom had to borrow against the house so he could go to Penn. I don't know where the money'll come from for me to go to college.

Doug sees Joan Abbott prompting Ted to cut in on his dance with Pamela. Doug's bitterness swells.

DOUG

I hear Alice and Peter are getting a divorce.

PAMELA

They're just separated.

DOUG

What's the difference?

PAMELA

I don't know, you'll have to ask them.

DOUG

So, where's Eleanor tonight?

PAMELA

Eleanor's... just not here.

DOUG

Is she pregnant?

PAMELA

No! Who said that?

(CONTINUED)

69

CONTINUED: (3)

69

DOUG

I don't know, everybody in town is saying something different -- she got knocked up, she ran away, your old man kicked her out. So, which is it?

Ted steps over and taps Doug on the shoulder.

DOUG

Fuck off.

Ted is taken aback. Pamela's eyes fill with tears.

PAMELA

Why do you hate me so much?

TED

Excuse me, asshole, but...

Doug spins and slugs Ted in the jaw -- sending him reeling into the other dancers. Everyone pulls away from Doug and Pam. Doug massages his fist and looks helplessly at Pamela:

DOUG

I don't hate you.

70

INT. HOLT HOME - DOUG'S BEDROOM - LATER THAT NIGHT

70

The hall light is on but the bedroom is dark. Doug lies on his bed (still dressed). Jacey appears in the doorway.

JACEY

You asleep?

DOUG

Nope.

71

EXT. HOLT HOME - GARAGE - NIGHT (SHORT TIME LATER)

71

Doug and Jacey play another hard fought game of ping-pong in the garage. In the midst of a volley Doug says:

DOUG

I'm gonna go to Penn like you.

Jacey snorts with incredulous laughter.

JACEY

You're gonna what?

(CONTINUED)

DOUG

I'm going to the University of Pennsylvania. I think I'm going to be an architect, too.

JACEY

Like hell you are.

DOUG

Why not? Maybe we can be roommates in Philadelphia?

JACEY

You're nuts. You'll never get accepted to Penn. Besides, Mom couldn't afford it anyway.

DOUG

I'll get a scholarship.

JACEY

I had a four-point-0 grade average and I couldn't get a scholarship -- so, I say you got your head up your ass.

Jacey skillfully manipulates the volley and wins the game with a savage return that Doug is unable to counter. Jacey smiles, puts his paddle down, and walks out of the garage. Doug quickly picks up a ping-pong ball and hits it into the back of Jacey's head. Jacey turns and shoots a perturbed look at Doug -- Doug smiles:

DOUG

'Night.

72 INT. WOMEN'S APPAREL STORE (DOWNTOWN HALEY) - DAY
(WINTER, 1958)

72

Helen looks over the merchandise. Doug absent-mindedly trails after his mother as he studies a large brochure about the University of Pennsylvania.

DOUG

What's 'scenic design'?

HELEN

In what context?

DOUG

What a minute -- it's theatre.

HELEN

Mmmm?

(CONTINUED)

DOUG
(re: brochure)
'The Howard Lambert Scholarship in
Scenic Design for the Theatre.'
It's a full ride, four years.
Pays everything almost. Hell, I
could do that. Just have to
figure out what scenic design is.

Doug looks up from the brochure and comes face-to-face
with a mannequin wearing a bra, girdle, and stockings.
He almost flinches with surprise and blushes profusely:

DOUG
I'll wait for you outside, Ma.

73 EXT. LADIES APPAREL STORE (DOWNTOWN HALEY) - MOVIE 73
THEATER - SIDEWALK - DAY (MINUTES LATER)

It's snowing -- Doug paces to keep warm. He momentarily
forgets the cold as he sees Pam and three of her girl
friends come out of the drugstore across the street. The
girls are in high spirits as they get into Pam's car.

Two well-dressed townswomen (MURIEL and DORIS) encounter
Helen on their way into the apparel shop as she steps out
onto the sidewalk.

HELEN
Hello, Muriel... Doris.

The women pass by Helen with obvious reserve. Helen is
seemingly unruffled by their distant responses. She
observes Doug as he watches Pam and her friends drive
off.

Helen and Doug walk up sidewalk (towards the movie
theater -- the marquee reads: KIM NOVAK -- JEFF CHANDLER
-- JEANNE EAGELS):

HELEN
Why don't you drop me off at home
and take the car and go out with
your friends. Go have some fun.

DOUG
Why don't you?

HELEN
Why don't I what? Go hang out at
the Dog'n'Suds?

(CONTINUED)

73

CONTINUED:

73

DOUG

No, go out -- play bridge or
whatever adults do for fun.

HELEN

I read for fun.

DOUG

You read too much.

HELEN

You sound like your brother.

DOUG

Come on -- let's go see a movie.

74

INT. MOVIE THEATER (DOWNTOWN HALEY) - DAY

74

Doug and Helen share a bag of popcorn as they wait for
the feature to begin.

HELEN

Came here on my very first date
with Charlie. Saw Rosalie with
Nelson Eddy and... not Jeanette
MacDonald... oh... Eleanor Powell.

DOUG

Did Dad kiss you?

HELEN

(gives Doug a "look")

No.

(slight beat)

I kissed him.

DOUG

(grins)

All right, Mom.

75

OMITTED

75

76

EXT. HIGH SCHOOL - PLAYING FIELD - GYMNASIUM - DAY
(SUMMER, 1959)

76

The commencement exercises are being held in the
sweltering gym to accommodate the large crowd of proud
parents and family members. Doug, hot and uncomfortable
in his cap and gown, is seated among his fellow graduates
behind the podium. The PRINCIPAL (at the podium)
announces the names of the graduates as he calls them
forward to receive their diplomas.

(CONTINUED)

PRINCIPAL

Pamela Louise Abbott...

Pamela rises from her seat and takes her diploma.

Lloyd and Joan Abbott applaud their daughter. Joan stands to take a snapshot. Alice is occupied with her restless and fussy eighteen-month-old daughter, Susan.

Doug watches Pam return to her seat; she avoids his eyes.

Helen is all smiles, this is a very special day for her. The chair next to her is empty. She glances behind her and sees Jacey standing in the back of the gym.

Jacey idly surveys the gathering with irritable boredom. He is only there at his mother's insistence. His eyes settle on... Alice Abbott.

Alice tries to quiet her CRYING eighteen-month-old daughter (SUSAN). Lloyd makes a reprimanding aside to Alice and she rises and carries Susan up the aisle.

Jacey's eyes follow Alice -- she notices his stare as she passes by with Susan in her arms.

EXT. HIGH SCHOOL - PARKING LOT - LATER THAT DAY

Commencement is over -- the parking lot is a sea of cars slowly negotiating through the mob of celebrating graduates, beaming parents, and rambunctious siblings.

As Helen slips through the crowd she is pleasantly ambushed by three (second grade) students of hers. She has a brief exchange with the children and then moves on.

Helen finds herself face-to-face with Lloyd Abbott as they both attempt to pass through a narrow space between two parked vehicles. They are both caught off-guard -- there is no graceful way for them to squeeze past each other.

LLOYD

Congratulations, Helen.

HELEN

Thank you. Congratulations to you, too. Where's Pam going to school?

LLOYD

Hmm... Christ, I forgot.
(MORE)

(CONTINUED)

77

CONTINUED:

77

LLOYD (CONT'D)

Bryn Mawr. I should be able to
remember that. It costs enough.

HELEN

She'll do well there -- a very
bright girl.

LLOYD

And Doug -- he's going to...?

HELEN

He got a scholarship to the
University of Pennsylvania --
scenic design -- theater.

LLOYD

Same school as...

HELEN

(filling in blank)

Jacey.

LLOYD

Right. Well. Congratulations.

HELEN

Thank you, Lloyd.

They pass each other and head their separate ways. Their
chance meeting has not gone unobserved:

Joan Abbott has been watching them from the front seat of
Lloyd's brand-new 1959 Cadillac. She pretends to repair
her lipstick with her compact mirror as Lloyd slips
behind the wheel.

And Helen finds Jacey frowning at her. He opens the door
so that she can get into the Plymouth (Doug is already in
the back seat). Jacey glares at Lloyd as he walks around
the car and gets in behind the wheel.

Lloyd flips down his sun visor (to block Jacey's glare)
and pulls out of his parking spot.

78

INT. IRON SKILLET RESTAURANT - THAT NIGHT

78

A waitress walks across the busy diner to Helen, Jacey,
and Doug at their table. Helen and Doug are eating
their desserts -- Jacey is content to brood over his
cup of coffee. The waitress puts their bill on the
table and steps away.

(CONTINUED)

As Helen starts to open her purse Webb Crosby appears and picks up the bill.

WEBB

It's on the house.

HELEN

Oh, Webb, really -- that's not necessary.

WEBB

How many restaurants got an Ivy League busboy? That's worth a free meal. Charlie'd be real proud of these two highbrows.

HELEN

Yes, he would. He'd be extremely proud.

WEBB

(to Jacey)

You take good care of your little brother in Philadelphia, you hear me?

JACEY

Yes, sir.

The Holt family drives home from the restaurant -- Jacey driving, Helen in front, and Doug in the back seat.

HELEN

What a wonderful night. What a wonderful day. My two Ivy League boys.

This is torture for Jacey. Doug looks out the window at the striped tent in the Abbott's front yard as they pass by. A party for the "Class of 1959" is underway (as a banner on the tent proclaims). The street is lined with parked cars and busy with late-coming guests.

Doug checks the rearview mirror for Jacey's reaction, but his brother keeps his eyes on the road.

HELEN

I never understood that tent. I wonder if they own it? I'm surprised they don't just leave it up all year long.

(MORE)

(CONTINUED)

HELEN (CONT'D)

(slight beat)

Lloyd's mother was a tough old bird. She sold eggs. They had a place way out on Ditch Road near County Line. That was ages ago. Poor Lloyd had to walk all that way in to school and then back everyday. Charlie used to call Lloyd 'Egg-head' and he didn't mean smart.

(another beat)

I'm in the mood for ice cream.

EXT. HOLT HOME - FRONT PORCH - LATER THAT NIGHT

Jacey and Doug sit on the porch steps eating bowls of ice cream. Helen rises from the porch swing and takes her empty bowl inside the house.

HELEN

I think I'll have one more scoop.

DOUG

Ping-pong?

JACEY

Too hot.

DOUG

You want to go out to the lake and get a couple beers?

JACEY

No, I don't want to go out to the...

(exhales)

Goddammit. Goddammit! Look, I don't want you in Philadelphia. I don't need you around to remind everybody that I come from Hicksville, U.S.A. So if you're going to go to Philadelphia, you're on your own, dip shit. I don't need you riding my coat tails. Christ -- why don't you get your own life? Stop being my fucking shadow.

Doug digests Jacey's insult, then scoops a ball of ice cream out of his bowl with his spoon and flings the gooey ice cream into the side of Jacey's face. Doug rises and goes to the front door.

(CONTINUED)

DOUG

Screw you.

JACEY

You little prick!

Jacey hurls his BOWL at Doug -- it misses and SHATTERS on the wall.

DOUG

Missed me, peckerhead.

As Doug opens the screen door Jacey dives into him -- they fall into the porch swing with such force that its chains rip out of the porch ceiling and Doug, Jacey, and the swing go overboard off the end of the porch into the shrubs.

HELEN (O.S.)

(inside house)

Doug? Jacey? What was that?

Doug and Jacey scramble to their feet, their clothes are ripped and disheveled.

JACEY

You're dead, dip shit!

DOUG

You gotta catch me first, asshole!

Doug takes off with Jacey in hot pursuit. A few beats later, Helen steps out onto the front porch and discovers her sons and the porch swing missing.

HELEN

Jacey? Doug?

Jacey races up a driveway -- Doug is nowhere to be seen.

JACEY

Come on, weasel dick! Come on out, you chicken shit!

A collection of GARBAGE CANS EXPLODE in all directions as Doug pops up from behind them and bolts down the driveway. Jacey chases after him, following him across the street. They pay no heed to Helen (in the b.g.) standing in their front yard, calling out to them:

HELEN

Douglas Lee! John Charles!

82 NEIGHBORHOOD - HOLT HOME 82

Porch lights are turning on up and down the block and the neighborhood DOGS begin to HOWL as Doug leads Jacey between two houses.

83 NEIGHBORHOOD - HOLT HOME 83

Doug jumps up onto a tall wooden fence. He gets halfway over when Jacey leaps up and grabs him and the fence collapses, dumping them into a back yard vegetable garden.

84 NEIGHBORHOOD - HOLT HOME 84

Doug and Jacey wrestle and grapple in the muddy soil, cursing each other and crushing the rows of green crops. MRS. PORTER appears at her back door brandishing a broom.

MRS. PORTER
Git! Stop that! You two git!

She sails into combat with her broom swinging. But Doug and Jacey are unwilling to give up the fight -- they are finally separated by a strong blast of water. They sputter for breath and discover that Helen is holding the hose.

85 EXT. MRS. PORTER'S HOUSE - DAY (NEXT DAY) 85

Helen sits in a lawn chair in the back yard wearing a large straw hat and reading a book. Doug and Jacey are repairing and painting the fence. Helen looks up from her book:

HELEN
That board doesn't look straight,
Jacey. Come on, Doug, you've been
painting the same spot for the
last five minutes.

86 EXT. HOLT HOME - GARAGE - NIGHT 86

Doug and Jacey clean their hands with turpentine. Doug picks up a ping-pong paddle and bounces the ball on it, trying to see how long he can keep it bouncing. Jacey finishes cleaning up, picks up a paddle, and then, without a word, Doug serves the ball and they begin to volley.

The Plymouth drives along the two-lane blacktop past the fields of tall, green corn. Doug is driving, Helen sits beside him. She reacts to something in the distance:

HELEN

Isn't that Pamela Abbott?

In the distance Pamela struggles with a jack as she tries to remove a flat tire on her convertible.

Doug grimaces as he recognizes her.

HELEN

It is Pam. Pull over.

Doug reluctantly pulls over beside Pam's car. She's no more pleased to see Doug than he is to see her.

HELEN

Hi, Pam. Do you need some help?

PAMELA

Hi, Mrs. Holt. It's so darn hot the stupid jack just keeps sinking into the pavement.

HELEN

Well, maybe Doug can give you a hand?

Doug frowns and slowly climbs out of the Plymouth.

DOUG

Where's the thing that goes on the bottom of the jack?

PAMELA

What thing?

DOUG

The thing, the base that the jack fits into?

(finds it in her
open trunk)

This.

PAMELA

Oh, I thought that was just the 'spare-tire-holder-on-er.'

DOUG

Read your manual.

Pamela would slug him if his mother wasn't present.

(CONTINUED)

87

CONTINUED:

87

Doug releases the load on the jack and strains to extract it from the molten pavement.

HELEN

Pam, would you mind running Doug home? I'd like to get to the bank before they close.

DOUG

(protesting)

Mom...

PAMELA

Sure, Mrs. Holt, I'll drive him home. Thanks for stopping.

HELEN

Of course. Bye-bye.

Helen slides over behind the wheel and drives away.

Doug fumes silently while he reassembles the jack.

88

INT. IRON SKILLET RESTAURANT - DAY

88

Jacey sits at the counter at the rear of the busy diner sipping an iced tea. He sees Alice Abbott enter -- she pulls a dollar bill out of her purse as she approaches the cash register near the front door. She calls out to a waitress who is fetching an order from the grill.

ALICE

Excuse me -- could I get change for a dollar?

The waitress is too distracted to take notice of Alice and Alice herself doesn't notice Jacey as he steps up behind her.

JACEY

Can I help you?

ALICE

Yes, I need change for...

(turns to him)

Oh... you don't work here, do you?

JACEY

No. I was just thinking about you. I was going to call you tonight.

(CONTINUED)

88

CONTINUED:

88

ALICE

(rattled)

What? Why?

JACEY

There's a picnic out at River
Point on Sunday -- I wanted to
invite you.

ALICE

I couldn't.

JACEY

Bring Susan, kids love picnics.

ALICE

(re: the dollar bill)

I need change for the parking
meter.

JACEY

Here.

Jacey opens his palm and reveals the correct change.
Alice nervously exchanges the dollar bill for the
coins.

ALICE

Oh, thanks.

JACEY

Do you have time for an ice tea?

ALICE

My mother's waiting by the car
so I won't get a ticket.

JACEY

Maybe she'd like an ice tea, too?

ALICE

No.

JACEY

No harm asking.

ALICE

No. Don't do that.

JACEY

Why not?

ALICE

You know why.

(CONTINUED)

88

CONTINUED: (2)

88

JACEY

Then I'll make you a deal.

ALICE

I just came in to get some change.

JACEY

Come to the picnic on Sunday and I'll wait here and let you leave first, so your mother won't see me.

ALICE

I don't care if my mother sees you.

JACEY

(heads for the door)

Then you won't care if I ask her if she'd like to join us for an ice tea?

ALICE

No! Wait.

Jacey turns to her.

ALICE

I don't know if I can. I'll try. It just depends.

Alice goes out the door -- as she passes by Jacey he says:

JACEY

Sunday. River Point. Around noon.

Jacey watches through the window as Alice returns to the Town & Country station wagon and puts a few coins into the meter. Joan waits impatiently beside the car with Susan in hand. As the Abbott women walk down the sidewalk (away from the diner), Alice glances back and sees Jacey smiling at her from the diner window.

89

EXT. ROAD (COUNTRYSIDE) - DAY

89

Pamela sits behind the wheel of her convertible listening to PAT BOONE sing "April Love" on the car RADIO. Doug drips with sweat as he tightens the lugs on the spare tire. Pamela climbs out and inspects his progress.

(CONTINUED)

89

CONTINUED: (A1)

89

PAMELA

You think you'll finish sometime today? I'm getting sun stroke.

DOUG

Put the top up.

PAMELA

Stop acting like Jacey. What makes you think you're so... cool?

DOUG

Because -- I know all the answers on 'The \$64,000 Question,' because I have X-ray vision and I can sing better than Pat Boone. And because I'm really a negro, but don't tell anyone around here, 'cause you know what would happen to me.

PAMELA

God, I can't even talk to you.

She starts to get back into the car, then turns to him:

(CONTINUED)

PAMELA

Name one bad thing I've ever done to you.

DOUG

Why?

PAMELA

Go on, name one bad thing.

DOUG

What's the point?

PAMELA

You tell me, because I don't get it! Look, I'm not rich, my father is. And I didn't pick my father. And if I had a choice between having tons of money or having another father, I'd be absolutely delighted to be poor! But unfortunately life is not a cafeteria!

DOUG

Life is not a cafeteria?

PAMELA

You know what I mean!

DOUG

Shit, I'm supposed to feel sorry for you 'cause you're rich?

PAMELA

Well, am I supposed to feel sorry for you 'cause you're so poor?

DOUG

No.

PAMELA

So then just stop it!

DOUG

Stop what?!

PAMELA

Stop treating me like an Abbott!

DOUG

Well, how am I supposed to treat you?

(CONTINUED)

89

CONTINUED: (2)

89

PAMELA

Like you used to. Like just plain
Pam.

Doug exhales as if he's winding up to apologize.

PAMELA

And you don't have to say you're
sorry, and you don't have to look
like somebody just ran over your
dog. You just make me want to
scream sometimes.

Doug stares at her as if he's never seen her before.

PAMELA

What are you looking at?

DOUG

You.

90

EXT. RIVER POINT PARK - DAY (FOLLOWING SUNDAY)

90

Jacey lounges on top of a blanket beside a cooler.

ALICE (O.S.)

Where is everyone?

Jacey sits up and finds Alice standing behind him. She
carries a picnic basket. Other than a few children
skipping rock into the river they are alone.

JACEY

We are everyone.

ALICE

But you said...

JACEY

(overlapping)

No, I didn't. I just said a
picnic. I didn't say if anyone
else was coming.

Alice walks away. Jacey jumps up and runs after her.

JACEY

Where are you going?

ALICE

I'm sorry... I thought...

(CONTINUED)

90

CONTINUED:

90

JACEY

(blocking her way)

You didn't come here to see everybody else. You came here to see me. Didn't you? That's why you didn't bring Susan along.

ALICE

I'm married.

JACEY

I thought you were getting a divorce?

ALICE

I am, but it's not final yet. Besides, I'm two years older than you.

JACEY

Good, if the cops come around we'll tell 'em you bought the beers in the cooler.

91

EXT. RIVERPOINT PARK - ANOTHER PART OF PARK -
LATER THAT DAY

91

Jacey and Alice wander along a path on the riverbank.

ALICE

I knew he would hit me. Peter's a real hot-head. I knew if he hit me hard enough, hurt me enough, that even my father wouldn't stand for it. Then one night I put too much soap in the washing machine and it overflowed. That did it. He punched me. Broke my front tooth.

JACEY

Bastard.

ALICE

So... what do you hear from Eleanor?

JACEY

I don't. Do you?

ALICE

No. Did you love her?

(CONTINUED)

91

CONTINUED:

91

JACEY

We weren't in love, we were in
heat.

Alice blushes.

JACEY

Did you love Peter?

ALICE

No.

JACEY

Then why did you marry him?

ALICE

Because...

92

EXT. RIVERPOINT PARK - ROAD - LATER THAT DAY

92

Jacey holds open the driver's door as Alice climbs in
behind the wheel (of her mother's Town & Country station
wagon). He closes the door.

JACEY

Which tooth was it?

She points to a front tooth. He leans over to look at
it.

ALICE

This one. I had it capped. You
can't really tell, can you?

JACEY

No. It's a beautiful mouth.

ALICE

Are you going to kiss me?

JACEY

I don't want to scare you.

ALICE

I can't see you again, Jacey.

JACEY

Sure you can. There are ways.

ALICE

Oh, God... why you? Why am I
telling all these things to you?

(CONTINUED)

92

CONTINUED:

92

JACEY

Because there's no one else you
can tell them to. Because I'm the
only person you know who will
admit to your face that your
father's a bag of shit. The
biggest bag of shit in this town.

(slight beat)

Better head home. Shouldn't be
gone too long.

Alice drives away. Jacey smiles -- he's won.

93

EXT. ROAD (OUTSIDE HALEY) - DAY (SHORT TIME LATER)

93

The Plymouth cruises back toward town. Jacey drinks a
bottle of beer and happily contemplates the possibilities
of a relationship with Alice. He approaches a billboard
that reads: "MIDWEST STEEL DESK, INC. -- Welcomes You to
Haley, Illinois."

Jacey drains the last of the beer and hurls the empty
bottle at the billboard as he drives past it.

94

EXT. ABANDONED FARMHOUSE - DAY (WEEKS LATER -
LATE AFTERNOON)

94

Pam's convertible is parked in a weed-choked yard. Pam
and Doug hurl rocks at the windows, trying to break what
is left of the shattered windows on the weather-beaten,
two-story farmhouse.

PAMELA

Who do you look like more, your
father or your mother?

DOUG

Hell, I don't know.

PAMELA

Well, what did your father look
like?

DOUG

Like a photograph. I never knew
him. He died like a month before
I was even born. Jacey probably
looks more like him than I do.
Jacey's named after him. That's
how he got to be called 'Jacey,'
after his initials, John Charles,
J.C.

(CONTINUED)

PAMELA

He died in a car wreck, right?

DOUG

You never heard about that?

PAMELA

About what?

DOUG

Well, it was sort of a car wreck.
He drowned, or froze to death, or
both, I don't know. He was trying
to drive out to Mud Island.

PAMELA

Mud Island's in the middle of the
lake.

DOUG

It was winter time, the lake was
froze over.

PAMELA

Jesus, that's pretty stupid.
(catches herself)
Sorry.

DOUG

It's all right, it is stupid.
Real stupid. He did it on a bet.
He bet someone twenty bucks that
he could do it. He made it all
the way out there, too. He went
through the ice on his way back.

Doug and Pamela sit on the ridge of the farmhouse roof
(they climbed out of a dormer window from the attic).

DOUG

I think my dad was like Jacey is.
Some guys are just dare-devils. I
bet Jacey once that he couldn't do
a back-flip off the garage roof
into a big pile of leaves. And he
did it.

PAMELA

(slight beat)
One time Eleanor and I snuck out
and walked around the yard naked.

(CONTINUED)

DOUG

You did?

PAMELA

Yeah. It was sort of a dare, too.
She dared me, I dared her, so we
both did it.

DOUG

Was this day or night?

PAMELA

Night.

DOUG

Was there a full moon?

PAMELA

I don't remember.

DOUG

You walked around the yard or did
you like run from tree to tree?

PAMELA

We just walked around the yard.

DOUG

Front yard or back yard?

PAMELA

Back yard.

DOUG

Oh.

PAMELA

Does it matter?

DOUG

Yeah. Back yard nudity is
hypocritical. It's insincere.
People should do and say exactly
what they feel or think and not
try to hide things.

PAMELA

Okay.

DOUG

Okay.

Their conversation is stifled by this new standard of
absolute honesty.

(CONTINUED)

95

CONTINUED: (2)

95

The sunset provides a convenient excuse for their silence. But then Pam realizes he is staring at her.

DOUG

Hi.

PAMELA

Hi.

DOUG

You look pretty.

PAMELA

Really?

DOUG

Yup.

Pamela takes his hand, gently unfolds it, and with her index finger she writes on his palm, "I love you." Telling him took all the nerve she could muster, she hasn't the stamina for a disappointing response -- she places her fingers on his lips to silence him. Doug leans over and kisses her, sweetly and tenderly, and for a long time. They will always remember this kiss.

96

EXT. MOVIE THEATRE (DOWNTOWN HALEY) - NIGHT

96

The marquee reads: "FRANK SINATRA -- EDW. G. ROBINSON -- 'A HOLE IN THE HEAD' -- CINEMASCOPE -- AIR CONDITIONED." Alice Abbott buys a ticket at the box office.

97

INT. MOVIE THEATRE - NIGHT (MINUTES LATER)

97

The movie has already begun. Alice enters the sparsely peopled theatre and pauses to allow her eyes to adjust to the darkness. A hand reaches out and takes her hand -- it is Jacey. He's seated beside the door. He rises and leads her across the row of empty seats to the exit.

98

INT. MOVIE THEATRE - BALCONY - NIGHT (MOMENTS LATER)

98

Jacey guides Alice to two seats deep in the shadows of the otherwise unoccupied balcony. They gaze at the screen for a few moments, then he moves his mouth to her ear and nibbles on her lobe. She turns her lips to his and they kiss passionately. Jacey slides his hand under her skirt. Alice presses herself against his hand and whispers:

(CONTINUED)

98

CONTINUED:

98

ALICE

Don't tell... don't tell anyone
what we're doing... don't tell
anyone... no one can know,
Jacey... no one...

99

INT. TEXACO STATION (DOWNTOWN HALEY) - NIGHT
(WEEKS LATER)

99

The station is closed and locked up for the night. Jacey and Alice are naked in the back seat of a car parked inside the dark service bay. It is a hot and humid night. They are slippery with sweat.

JACEY

Marry me.

ALICE

Impossible...

JACEY

Nothing's impossible...

100
thru
B102

OMITTED

100
thru
B102

C102

EXT. BUS DEPOT (HALEY) - DAY

C102

Helen leans out a bus window and calls to Doug, who is perched on the front fender of the Plymouth, which is parked nearby with Jacey behind the wheel.

HELEN

Don't forget to water my tomatoes!

DOUG

Okay, Mom, okay.

The bus pulls away. Doug waves as the bus goes down the street -- then he leaps with surprise as an impatient Jacey leans on the CAR HORN.

Doug and Pamela lounge on opposite ends of the sofa with his bare feet pressed against hers in a gentle shoving match. They are watching an episode of "Sea Hunt" on the TELEVISION.

PAMELA

How long is your mom gone?

DOUG

Two weeks. She goes up every summer to see this friend she went to college with.

PAMELA

Eleanor lives in Chicago.

DOUG

She does?

PAMELA

Yeah. She's going to stewardess school.

DOUG

What do they teach you at stewardess school?

PAMELA

I don't know. How to wiggle your bottom.

DOUG

Maybe you should go there instead of Bryn Mawr?

She pushes harder against his feet and her foot slips off his and clobbers him in the crotch. He moans and sits up.

DOUG

Oww! Damn!

PAMELA

Sorry.

DOUG

Watch it.

PAMELA

It was an accident. Don't be crabby.

She pulls him down on top of her. She kisses the tip of his nose then blows his bangs off his forehead.

(CONTINUED)

DOUG

You want to... go upstairs?

PAMELA

No.

DOUG

I just thought maybe you were tired of just kissing?

PAMELA

I'm not tired of kissing. Are you?

DOUG

No, but touching is nice.

PAMELA

We are touching.

DOUG

I just... you know... would like to see what you look like without any clothes on.

PAMELA

Doug!

DOUG

Aren't you curious?

PAMELA

No, I know what I look like without any clothes on -- I look naked.

DOUG

Can I touch your breasts?

PAMELA

Jesus.

DOUG

Just on the outside?

PAMELA

No. You can kiss me. I like lips.

DOUG

You like lips?

(CONTINUED)

102

CONTINUED: (2)

102

PAMELA

I like your lips, block-head. I like being here like this. But I'm not taking my clothes off, 'cause if we do that, you know what we'll do. And I'm too... I don't want to be like my sisters. Not if I can help it.

They kiss but are almost instantly interrupted by the SLAM of the SCREEN DOOR. Doug looks up and does a surprised take as he sees Alice going up the stairs followed by Jacey.

DOUG

Shit...

PAMELA

Who is it?

DOUG

My brother. He just went upstairs with your sister.

PAMELA

With Eleanor?

DOUG

Alice.

103

EXT. HOLT HOME - STREET - NIGHT

103

Pamela rushes out of the house with her shoes in her hand. Doug chases after her in his bare feet.

DOUG

Hey... hold up!

PAMELA

Why didn't you tell me?

DOUG

Hell, I didn't know. What does this got to do with us?

PAMELA

My God... what is she doing?

DOUG

Why is it okay for you to sneak around with me, but it's not all right for Alice to sneak around with Jacey?

(CONTINUED)

PAMELA

Because I'm not Alice! And you're not Jacey! Alice is... is like my mom, they both get hurt so easy, they're like turtles without shells.

DOUG

Come on, take it easy.

PAMELA

You don't know my father. You don't know how he is about Jacey. He blames him for everything that happened with Eleanor.

DOUG

Eleanor fooled around with lots of guys, it's not Jacey's fault your dad kicked her out.

PAMELA

Oh, Jesus! He didn't kick her out, he put her in a nut house! He shipped her off to this clinic in Wisconsin.

DOUG

(taken aback)

But... I thought you said she's in Chicago?

PAMELA

She is now. They let her out a month ago.

DOUG

Oh, shit.

PAMELA

Yeah. Shit.

The Plymouth approaches -- Jacey turns off the headlights and KILLS the MOTOR and coasts to a stop in front of the house next door to the Abbotts'. Alice gets out of the car, Jacey hurries after her, following her into her front yard.

JACEY

Alice... wait!

(CONTINUED)

ALICE

Go away.

JACEY

It's the truth, you know it is.

ALICE

No, no, it's all just... screwing.

JACEY

It's called making love.

ALICE

Don't.

JACEY

Don't what?

ALICE

Don't follow me.

He grabs her arm and stops her.

JACEY

What's wrong?

ALICE

I spend all day, every day, just waiting and waiting to be with you, waiting to forget everything, you make me forget... but then when I get dressed and I come home, you... just... leak out of me. Leak away. I go into the bathroom and I wash you off of me and I remember everything.

JACEY

Remember what?

LLOYD (O.S.)

Alice?! Is that you?

Lloyd's voice paralyzes them.

LLOYD (O.S.)

Alice?

Alice steps out of the shadows and finds Lloyd standing at the front door.

ALICE

Yes, Daddy...

(CONTINUED)

104

CONTINUED: (2)

104

LLOYD

Who are you talking to?

PAMELA (O.S.)

She's talking to me, Daddy.

Pamela rises from a wrought iron bench in another part of the yard -- she strolls over to Alice.

PAMELA

Just girl talk.

LLOYD

You can talk inside. It's late.

Pamela and Alice go inside the house.

Jacey exhales, he is ashen.

105

EXT. IRON SKILLET RESTAURANT - NEXT DAY

105

Doug hoses down the sidewalk in front of the restaurant. Pamela pulls up in her car and gets out.

DOUG

Hi.

PAMELA

Hi.

DOUG

What's up?

PAMELA

I've been thinking -- maybe we shouldn't see each other right now.

DOUG

Oh, yeah? Why?

PAMELA

Well... if my father... I don't really care what would happen to me if he found out I was seeing you, but I have to take care of Alice and my mother and Eleanor, and... well, it would be hard for me to do that if I were in the doghouse, too. You know?

DOUG

Christ, why do you have to take care of them?

(CONTINUED)

105 CONTINUED:

105

PAMELA
(shrugs)
No one else will.

He struggles to hold his anger and frustration in check.

DOUG
Okay. Sure. See you around.

Pam's composure begins to weaken, but she quickly returns to the car before she can lose control. Doug turns the hose back on. He doesn't look up as she drives away.

106 INT. HOLT HOME - KITCHEN - DAY (TWO WEEKS LATER) 106

Helen rinses off some just-picked vegetables. She turns off the faucet, then pauses in reaction to something.

107 INT./EXT. HOLT HOME - STAIRS/FRONT PORCH - DAY 107

Helen approaches the foot of the stairs drying her hands with a dish towel. She listens for a beat, then steps out on the front porch. Doug is brushing a coat of green enamel on the repaired porch swing.

HELEN
Who's upstairs with Jacey?

DOUG
Alice Abbott.

HELEN
(long beat)
How long is she likely to stay?

DOUG
I don't know, but I wouldn't hold
up dinner.

108 INT. HOLT HOME - KITCHEN - NIGHT (EARLY EVENING) 108

Doug rinses the dirty dinner dishes in the sink.

109 INT. HOLT HOME - DINING ROOM - NIGHT 109

Helen hears the SCREEN DOOR SLAM as she fetches a clean tablecloth from the buffet. She puts the tablecloth on the table, starts for the kitchen, then hesitates.

Jacey stands on the porch watching the taillights of Alice's car disappear into the night. Helen appears behind the screen door.

HELEN

Do you want dinner?

JACEY

No, thanks.

HELEN

Don't sit on the swing -- Doug just painted it.

JACEY

I know.

(slight beat)

I had to bring her here today. She couldn't see me tonight and there was nowhere else we could go.

HELEN

I can appreciate that, Jacey, but...

JACEY

I love her, Mother. I'm going to marry her.

HELEN

Do her parents know about this?

JACEY

Of course not.

HELEN

Don't you think they should?

JACEY

I don't give a damn about them.

HELEN

Does Alice feel the same as you do?

JACEY

She loves me.

HELEN

Has she agreed to marry you?

(CONTINUED)

110

CONTINUED:

110

JACEY

She will. She needs time. She's frightened. It's not easy for her.

HELEN

How does hiding it from her family make it any easier?

JACEY

We don't have any choice.

HELEN

Alice is a grown woman, she's a mother with a child of her own; if she really loves you then she should...

JACEY

(cutting her off)

All that matters is that I get her away from them before they find out.

HELEN

I can't be a party to that, Jacey.

JACEY

I don't need your help. I'm not asking for it.

HELEN

(slight beat)

You'll have to find somewhere else to take Alice -- I can't have you bringing her here again. I'm sorry.

She steps away from the screen door.

111

INT. ABBOTT HOME - ENTRY HALL AND STAIRCASE - NIGHT

111

Alice comes in the front door and goes up the stairs.

JOAN (O.S.)

Alice? Where have you been?
Susie cut her finger on the piano pedal. They're as sharp as razor blades...

Joan steps into the entry hall.

(CONTINUED)

111

CONTINUED:

111

JOAN

Alice? Did you hear me? Susan
cut her finger on the piano pedal.

Alice disappears at the top of the stairs.

112

INT. HOLT HOME - ENTRYWAY - LATE THAT NIGHT

112

It is almost two o'clock in the morning. Helen has dozed off in her chair with a book on her lap. She is startled awake by a loud BANGING at the front door. Helen hurries to the door and opens it. Pamela is on the porch. She is out of breath and very distraught. Her CAR is parked in the middle of the street with its lights on and MOTOR RUNNING.

HELEN

Pamela, are you all right?

PAMELA

I need to talk to...

Jacey comes down the stairs, pulling on his bathrobe.
Doug appears on the stairs behind him.

JACEY

What's wrong?

PAMELA

Alice took some pills, some of my
mother's pills...

JACEY

Oh, Jesus, no...

PAMELA

She's all right, we took her to
the hospital...

JACEY

I'll get dressed...

PAMELA

No!

JACEY

I have to see her.

PAMELA

No. That's why she sent me, she
doesn't want you to come, she was
afraid you would if you heard from
someone else. She's all right.

(MORE)

(CONTINUED)

112

CONTINUED:

112

PAMELA (CONT'D)

They just want her to rest tonight, they said they might let her come home in a day or two. She just needs to rest. I've got to go, I'm supposed to be on my way home from the hospital.

JACEY

But I have to see her.

PAMELA

Dammit, no! I'm warning you, just wait! I'll let you know just as soon as she can see you. Please, don't make things worse. Don't.

113

EXT. HOLT HOME

113

Pamela dashes back to her car.

112

CONTINUED:

112

as Jacey walks down the remainder of the stairs and watches Pamela speed away.

JACEY

Jesus...

Helen closes the front door and turns to say something to Jacey, but he cuts her off:

JACEY

Leave me alone, just leave me alone.

Helen climbs the stairs, collects Doug at the top landing, and leads him away.

Jacey punches his fist through a glass pane of the sheer-curtained sidelight beside the front door.

114

EXT. HOLT HOME - STREET - YARD - DAY (FIVE DAYS LATER)

114

Doug is mowing the front lawn.

115

INT. HOLT HOME - JACEY'S BEDROOM - DAY

115

The DRONE of the LAWN MOWER accompanies Jacey's pacing. His face is haggard and unshaven. He glances out the window and sees something that sends him bolting out of his bedroom.

116
LATER)

EXT. HOLT HOME - STREET - FRONT YARD - DAY (MOMENTS

116

Pam's convertible barely comes to a halt at the curb before Jacey comes charging out of the house to Pam. Doug is occupied with the lawn mower; he doesn't notice Pam and Jacey at first. (Jacey and Pam have to speak over the din of the LAWN MOWER.)

JACEY

How is she?

PAMELA

She's all right.

JACEY

Can I see her?

PAMELA

At the boathouse -- at the lake.

Jacey turns and dashes up the driveway.

Doug watches Jacey jump into the Plymouth and speed down the driveway and then up the street.

Doug SHUTS OFF the LAWN MOWER and walks over to Pam.

DOUG

What's going on?

She looks at Doug with tears in her eyes.

PAMELA

I had to... for Alice's sake.

DOUG

(puzzled)

Had to what? What?

PAMELA

Tell Jacey I'm sorry.

Pam drives away.

117

EXT. BOATHOUSE (LAKE) - DAY

117

The PLYMOUTH SKIDS to a stop behind the Abbott's Town & Country station wagon. Jacey jumps out of his car and rushes into the boathouse.

118

INT. BOATHOUSE - DAY

118

Jacey discovers Lloyd Abbott waiting for him.

(CONTINUED)

118

CONTINUED:

118

LLOYD

I have plans for my daughters, Mr. Holt, and they don't include you. I know you. I know you better than you know me. I know all there is to know about screwing your way into a wealthy family. I'll never let you screw your way into mine.

JACEY

Where is she? Where's Alice?

Jacey turns and rushes out of the boathouse.

119

EXT. BOATHOUSE - PLYMOUTH - DAY

119

Jacey hops into the PLYMOUTH and PEELS OUT as he speeds away. Lloyd Abbott steps out of the boathouse and approaches the station wagon.

120

EXT. PLYMOUTH (STREETS OF HALEY) - DAY

120

Jacey speeds recklessly back into town.

121

EXT. ABBOTT HOME - DRIVEWAY - DAY (MINUTES LATER)

121

Jacey skids into the driveway and leaps out of the car.

122

INT. ABBOTT HOME - ENTRY HALL AND STAIRS - DAY

122

Jacey bursts through the front door and cries out.

JACEY

Alice! Alice!

Joan Abbott rushes into the entry hall.

JOAN

Dear God!

JACEY

Where is she?! Alice! Alice!

JOAN

Who do you think you are?

JACEY

Dammit, where is she?!

(CONTINUED)

122

CONTINUED:

122

JOAN

Get out!

JACEY

Alice!

JOAN

Get out of here!

JACEY

Alice!

Lloyd Abbott steps in the front door and drops his car keys into the silver bowl on the hall table.

LLOYD

Call the police, Joan.

Joan hurries away.

JACEY

You son-of-a-bitch! Where is she?!

LLOYD

Behind you, Mr. Holt...

Jacey turns and sees Alice standing at the top of the stairs. She is pale and drawn and wearing a bathrobe.

JACEY

Come with me. Please, Alice, just come with me now, right now.

ALICE

I told you... I can't...

She walks OUT OF VIEW. Lloyd steps up behind Jacey and says softly but with piercing intensity:

LLOYD

Now, get out of here, you runt stud. And keep your poor-boy dick out of my daughters.

Jacey turns and stares at Lloyd -- then brushes past him on his way out the door.

123

INT. HOLT HOME - JACEY'S BEDROOM - LATER THAT DAY

123

Jacey haphazardly packs his suitcases. His emotions have been spent. Helen stands in the doorway.

(CONTINUED)

123

CONTINUED:

123

HELEN

Why spend all night and half the day tomorrow waiting in Chicago for the Philadelphia bus? Why not just wait and take the morning bus to Chicago?

JACEY

Because... the sooner I get out of this fucking town the better.

HELEN

(slight beat; stung)
Suit yourself.

124

OMITTED

124

125

EXT./INT. ROAD/BUS (OUTSIDE HALEY) - EVENING (MAGIC HOURSHORT TIME LATER)

125

Jacey doesn't look out the window as the bus (on its way out of town) drives past the illuminated billboard that reads: "MIDWEST STEEL DESK, INC. -- Welcomes You to Haley, Illinois."

126

INT. HOLT HOME - DINING ROOM - LATER THAT NIGHT

126

Doug and Helen sit across from each other, neither one has much of an appetite. They eat in silence for a few moments, then:

DOUG

Dammit... why can't he just leave them alone?

HELEN

Who?

DOUG

The Abbotts. I don't know why... why couldn't he just forget 'em? Just pretend they didn't even exist?

HELEN

If the Abbotts didn't exist, Jacey would've had to invent them, one way or another. There are no ends of Abbotts in the world, if that's what you need.

(MORE)

(CONTINUED)

126

CONTINUED:

126

HELEN (CONT'D)

And he just needs that somehow.
Well, actually, I know how.

She rises and picks up her plate.

127

INT. HOLT HOME - KITCHEN - CONTINUOUS ACTION - NIGHT

127

Helen carries her plate to the sink. Doug follows her in.

DOUG

What do you mean, how do you know?

She sits at the kitchen table and sighs as if coming around to some central, hard truth.

HELEN

I was just a wreck when Charlie died.

(MORE)

(CONTINUED)

127

CONTINUED:

127

HELEN (CONT'D)

Jacey was almost two and I was eight months pregnant with you and... well, some mornings I'd be crying before I even woke up. Then you were born. And Jacey just got lost in there. I didn't have anything for him. Mother took him over. He'd cry or call for me, and then I'd hear Mother answer him, and I'd go back to sleep.

(sighs bitterly)

I should've taken us away from here, gone somewhere else.

DOUG

Why?

HELEN

After Charlie died Lloyd Abbott started dropping by on his way home from work. He felt so bad about that bet Charlie made with him at the lake. That foolish, idiotic bet. Poor Lloyd -- I felt sorry for him. He'd have a cup of coffee with Mother and me. If a doorknob had come off he'd fix it. He'd carry the garbage cans to the curb. Someone dies, people try to be helpful. But he was by here so often that people started to talk. It was fairly obvious that he wanted something more from me than just a cup of coffee. I suggested that he didn't need to stop by here so often, but... then one afternoon I was at Woolworth's, having lunch at the counter. All of sudden Joan Abbott was standing there -- screaming and yelling at me to stop sleeping with her husband, with Lloyd. I was speechless. She was gone before I could find my tongue.

DOUG

(stunned; almost
ill)

Christ...

(CONTINUED)

HELEN

I went to see Joan, I tried to talk to her, to put her mind at ease, but...

DOUG

Dammit, why didn't Lloyd tell her that nothing had happened?

HELEN

I'm sure he did, but men always say that, darling. Besides, Lloyd was always having affairs. He's that type of man.

DOUG

Ahhh, Jesus... but why? Why did everyone in town believe Joan Abbott?

HELEN

Because she's Joan Abbott. If you cross Joan you don't get invited to her parties -- and the Abbotts have the best parties in town. The only parties.

DOUG

I hate this town. I hate the Abbotts.

He slaps the back of a chair and knocks it over.

HELEN

I'm sorry, Doug, I shouldn't have told you.

DOUG

I already knew.

HELEN

People still talk about it?

DOUG

No, I've never heard anyone talk about it. Not to me.

HELEN

Then how did...?

DOUG

Jacey.

(CONTINUED)

127 CONTINUED: (3)

127

HELEN

Oh, Lord... he knows too?

DOUG

Yeah. But he thinks it really happened.

Helen is overcome with tears. Doug stares at her helplessly. He's never seen his mother weep before.

128 OMITTED

128

& &

129

129

130 EXT. COUNTRYSIDE ROAD - DAY

130

The bus cruises along the two-lane blacktop. Doug stares out the window.

A131 EXT. PHILADELPHIA STREET - NIGHT (EARLY FALL 1959)

A131

Partygoers enter building.

131 INT. JACEY'S APARTMENT

131

A vintage, third-floor, railroad flat -- sparsely furnished and neat as a pin. Jacey is hosting a party. A TONY BENNETT record ("When Somebody Breaks Your Heart") plays on the hi-fi. The apartment is elbow-to-elbow with Penn men and attractive coeds from Radcliffe, Mt. Holyoke, and Byrn Mawr. Doug sits in the middle of the sofa wedged between two coeds having separate, but equally animated conversations with two of Jacey's classmates (who are perched on the arms of the sofa). Doug wears a jacket and tie but his knack at looking out of place is intact.

Jacey is apart from the others wooing a gorgeous CO-ED in a tight cashmere sweater.

JACEY

Airplanes, bridges, skyscrapers,
bras, all utilize the same
fundamentals of structural
design...

With his finger he traces the back strap of her bra beneath her sweater...

(CONTINUED)

131

CONTINUED:

131

JACEY

A stable foundation that resists
compression...

His finger trails the shoulder strap of her bra...

JACEY

Carefully calculated suspension...

He draws his fingertip around the outside of her breast
to the lower front of her bra...

JACEY

And cantilevered elements to
provide support.

The Co-ed is bothered but none-the-less bewitched.

CO-ED

Ahh... you know, I'm engaged.

JACEY

So am I.

CO-ED

(shocked)

You are?

JACEY

I'm engaged in conversation with
you.

Jacey smiles and then kisses her. Doug is spying on them
from the safety of the crowd. Jacey winks at Doug. Doug
shakes his head in wonder.

132

EXT. CAMPUS - SIDEWALK (UNIVERSITY OF PENNSYLVANIA,
PHILADELPHIA) - DAY (MONTHS LATER LATE FALL, 1959)

132

Doug walks along the sidewalk towards the entrance of the
theater carrying some rolled-up plans under his arm. He
reacts as he sees:

DOUG

Hey! Hey! Pam!

Pamela Abbott walks across the quad. Pam is 19 years old
now, her beauty in full bloom. Doug jogs over to her.

DOUG

Hi.

(CONTINUED)

PAMELA

Hi.

DOUG

What are you up to?

PAMELA

I come down to use the library
sometimes or go shopping.

DOUG

How's Bryn Mawr?

PAMELA

Very... Bryn. I got to catch the
bus back.

DOUG

Just have to drop off these set
designs -- you want to go get
something to eat?

PAMELA

I can't. Sorry.

DOUG

Why not? It's been a long time.

PAMELA

You seem taller.

DOUG

(re: her figure)
And you seem... not so plain.
(slight beat)
So, dinner, okay?

PAMELA

I can't. I have to go to this
party.

DOUG

What party?

The traffic light changes and the other pedestrians cross
the street.

PAMELA

Just a party I got roped into
going. Maybe some other time,
okay? I mean it, really.

DOUG

Just call -- I'm at Reed Hall.

(CONTINUED)

132

CONTINUED:

132

PAMELA

Okay. Bye.

DOUG

Bye.

Doug watches her cross the street.

133

INT. REED HALL - DOUG'S DORM ROOM - THAT NIGHT

133

Doug is revising a set design -- deeply concentrating on his task. He's startled by a KNOCK on the door.

MALE STUDENT (O.S.)

Hey, Holt! You got a visitor downstairs!

134

INT. REED HALL - LOBBY - NIGHT (MINUTES LATER)

134

Doug comes down the wide stairs with a puzzled look on his face. He stops at the front desk and the student clerk points to another part of the lobby. Doug walks across the cavernous lobby and finds Pamela Abbott slumped in a chair.

DOUG

Did you miss the bus?

Pam laughs and Doug suddenly realizes:

DOUG

Damn, you're drunk. Awww, man...
I better get you out of here before
the Puritans tar-and-feather you.
Can you walk?

Pam awkwardly rises and Doug guides her to the door.

DOUG

Listen to me -- go out the front
door, turn right, go around to the
side of the building and wait for
me by the fire escape. Okay?
Just wait.

135

EXT. REED HALL - FIRE ESCAPE - NIGHT (MINUTES LATER)

135

Pamela leans against the side of the building as the fire escape ladder descends to the pavement. Doug climbs down.

(CONTINUED)

135 CONTINUED:

135

DOUG

Come on -- up we go. Pam?

Pam keels over and vomits.

136 INT. REED HALL - DOUG'S DORM ROOM - NIGHT

136

Pam sits on the bed as Doug pulls her stained turtleneck sweater off over her head (she's wearing a bra).

DOUG

What were you drinking, Sterno?

PAMELA

I'm cold...

DOUG

Hold on, we got to get your pants too. Can you stand up.

(as she collapses on
the bed))

No, you can't stand up. All right.

He undoes the waist of her pants and tugs on her pant legs, but her panties start to slide off along with her pants.

DOUG

Nope, nope, let's keep the panties on, okay? Pam? Can you hold on to your underpants?

(she's out)

I'll hold on to your underpants.

He holds her panties in place while he struggles to get her pants over her hips.

137 INT. REED HALL - RESTROOM - NIGHT

137

Doug rinses out Pam's clothes in a sink.

138 INT. REED HALL - DOUG'S DORM ROOM - NIGHT

138

Pam's wet clothes have been draped over the radiator. Pam is passed out, tucked in under the covers. Doug sits on the edge of the bed gently cleaning her face with a damp washcloth.

139 INT. DOUG'S DORM ROOM - NEXT MORNING

139

Doug stirs from his sleeping spot on the floor (he slept with his clothes on). He notices that Pam's clothes have been removed from the radiator. He sits up and finds that the bed is empty. She's gone.

140 EXT. BRYN MAWR - DORMITORY - TWO DAYS LATER

140

Pamela approaches her dorm carrying an armload of books. She starts up the steps then stops when she sees Doug.

DOUG

You're welcome.

PAMELA

I'm sorry, Doug.

DOUG

Shit. That's it? You're sorry?

PAMELA

(suddenly alarmed)

Oh Jesus... did we?

DOUG

Oh-Jesus-did-we what?

PAMELA

Did we... do it?

DOUG

What do you think?

PAMELA

I... don't... remember...

DOUG

Goddammit. Well, I know you might find this hard to believe, but I don't sleep with drunks.

He walks away. She calls after him.

PAMELA

Doug? Hey!

141 INT./EXT. DOUG'S DORM ROOM/FIRE ESCAPE - THAT NIGHT

141

Doug lounges on his bed reading a textbook. It is raining outside. He is startled by a TAPPING on the windowpane. Pamela is outside on the fire escape. He ignores her.

(CONTINUED)

PAMELA

Doug! Open the window! Come on,
I'm freezing. Doug...!

He gets out of bed, unlatches the window, then returns to the bed and his book. Pamela opens the window (with difficulty) and climbs in. She drapes her wet coat over the radiator and sits in the desk chair.

DOUG

If you feel like you're gonna puke
use the wastebasket there.

PAMELA

I'm sorry. I am so sorry. I was
embarrassed. I didn't know where
I was when I woke up. I felt like
I was dying, so, I just... I was
going to call you.

Doug doesn't respond -- he turns the page of his book.

PAMELA

I don't know... I was blotto. I
mean, I was so happy to see you.
Then I just got sad. I got sad.
And stupid. It happens, you know?

Doug snaps his book shut.

DOUG

You want to hear something stupid?

PAMELA

What?

DOUG

When I was cleaning you up, wiping
the puke off your face, I suddenly
realized how much I miss you --
how much I love you. How's that
for stupid?

Pam is stung by his flippancy, she begins to cry.

DOUG

What are you crying for?

PAMELA

I love you. But it's too late.

DOUG

Why?

(CONTINUED)

141

CONTINUED: (2)

141

PAMELA

Everything's too screwed up.

Doug kneels in front of her and anxiously tries to console her.

DOUG

No, no, it's not too late. It's perfect timing. We're on our own now. No Jacey and Eleanor or Jacey and Alice. That's what stinks about being the youngest, we have to sweep up after everybody else. But now it's just us. It's our turn.

PAMELA

How can you be in love with me?

DOUG

How can you be in love with me?

PAMELA

'Cause I've always have been. You... block-head.

He kisses her, then he gazes at her and strokes her hair.

DOUG

Hi.

PAMELA

Hi.

DOUG

You want to see something?

PAMELA

What?

DOUG

Come on.

142 EXT. THEATER - SIDEWALK (UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA) - NIGHT

142

Doug and Pam hurry along the rain-swept sidewalk towards the theater.

143 INT. THEATER - NIGHT (MOMENTS LATER)

143

The large theater is dark except for a single work light standing on the bare stage.

(CONTINUED)

143

CONTINUED:

143

Doug leads Pam by the hand down the aisle from the lobby.

PAMELA

What are we doing here?

DOUG

I want to show you something.

He escorts her up a short flight of steps and positions her center stage near the footlights.

DOUG

Just stand right there.

He takes the work light with him as he walks off stage. Then with a METALLIC CLANK everything goes dark.

PAMELA

(alarmed)

Doug!

DOUG (O.S.)

It's all right -- don't move!
Stay put.

There's the RUMBLE and SQUEAK of a piece of SCENERY being rolled onto stage -- then the SWOOSH of a backdrop being lowered from the fly loft.

DOUG (O.S.)

Almost, almost... hold on.

We hear Doug RUNNING somewhere backstage then a beautiful sunset slowly illuminates the stage -- creating the perfect mood for the modestly scaled stylized set that Doug has put into place: It is the roof of a weathered farmhouse with a dormer window and a tall brick chimney. Doug steps on stage, he's a bit winded from his quick-change routine.

PAMELA

Oh, Doug, it's beautiful.

DOUG

The senior acting class does scenes from different plays, they invite everybody, it's a real big deal. So, there's this competition among all the theater design students to do the sets. And -- anyway -- I'm the one whose design got picked.

(CONTINUED)

143

CONTINUED: (2)

143

PAMELA

What scene is it for? What play?

DOUG

(a tad embarrassed)

Umm... Romeo and Juliet. It's something different, I think that's why they picked it. Everybody else was doing castles and stuff. Rooftop Romeo and Juliet by Douglas L. Holt.

PAMELA

You're really good at this.

DOUG

It's like building models when I was a kid. It's fun. It's... make-believe.

PAMELA

You know, they tore that old farmhouse down?

DOUG

Oh, no. Did they?

PAMELA

Yeah.

DOUG

They always tear down the wrong stuff.

PAMELA

Oh, Jesus, I missed you -- so much.

DOUG

Missed you, too.

They kiss -- then Pamela pulls away. Doug studies her, then:

DOUG

You have a boyfriend, right?

PAMELA

No.

DOUG

Well, what? You worried what your old man would think?

(CONTINUED)

143

CONTINUED: (3)

143

PAMELA

He doesn't care what I do, as long
as I don't do it in Haley.

DOUG

Then what's the problem?

PAMELA

I can't... do this.

DOUG

Why not? I mean... okay. We
don't have to go so fast. Shit,
I'm sorry. I blew it again, huh?

PAMELA

No, I did.

DOUG

How?

Pam climbs down off the stage and starts up the aisle.

PAMELA

I'm on probation. They pulled a
bed-check the night I was here. I
have to be back in the dorm by
ten. Gotta go.

DOUG

What about tomorrow? I could come
up in the afternoon and...

PAMELA

No! It's just too late. It's all
messed up. I can't seem to make
things all right. The more I try
the worse everything gets. I'm
sorry.

Pam walks up the aisle and disappears through a door to
the lobby.

DOUG

Pam! It's not too late!

144

OMITTED

144

&

&

145

145

146 OMITTED 146
& &
147 147

A148 INT. BRYN MAWR DORMITORY - LOBBY - LATER THAT NIGHT A148

Pam enters the lobby. A female student CLERK (#1)
displays a message as Pam passes by the front desk.

CLERK #1

Pam -- some guy named Doug keeps
calling for you.

Pam ignores the Clerk and the message and goes upstairs.

148 EXT. BRYN MAWR DORMITORY - DAY 148

Pamela approaches her dorm. She stops as she sees Doug
waiting beside the entrance. She turns and walks away.

A149 EXT. BRYN MAWR DORMITORY - NIGHT A149

Doug still waiting beside the entrance for some sign of
Pam. He's tired, cold, and hungry. He grinds out his
cigarette with his heel and walks away.

B149 EXT. JACEY'S APT. (PHILADELPHIA STREET) - DAY (SUNDAY) B149

149 INT. JACEY'S APARTMENT 149

Jacey sits in his favorite armchair reading the Sunday
newspaper. Doug sits in the middle of the sofa. Jacey
scrutinizes his brooding younger brother.

JACEY

What's wrong with you?

DOUG

Nothing.

A boiling water KETTLE starts to WHISTLE (O.S.) -- Jacey
goes into the kitchen to tend to it. There is a soft
KNOCK on the front door. Doug goes to answer it. He
opens the door and finds Pamela standing there with her
coat in her hand. He is pleasantly surprised; Pam is
distant, slightly off-balance.

DOUG

Hi.

PAMELA

Hi.

(CONTINUED)

149

CONTINUED:

149

DOUG

How did you know I was here?

JACEY (O.S.)

You want another cup of...

Jacey steps out of the kitchen and frowns when he sees Pam.

JACEY

I told you not to come by on Sundays.

PAMELA

I forgot.

The breath goes out of Doug as if he'd been struck in the stomach.

JACEY

Dammit, why didn't you call first?

PAMELA

Didn't have any nickels.

JACEY

Well, I didn't expect to see you again. You want to fuck? I mean, that's why you came over, right?

PAMELA

(slight beat)

Sure.

JACEY

Then take off your clothes.

Pamela drops her coat on the floor. She pulls her sweater off over her head. Doug's anguish is as great as Pamela's humiliation. He cannot bear any more if this -- he walks out the door.

150

EXT. JACEY'S APARTMENT (PHILADELPHIA) - SIDEWALK - DAY

150

Doug comes out of the apartment house and walks up the sidewalk. Tears begins to stream down his face. He begins to run and run as fast as he can.

151

INT. REED HALL (PHILADELPHIA) - LOBBY AND STAIRS - THAT NIGHT

151

Doug enters the dormitory and starts up the stairs.

(CONTINUED)

151

CONTINUED:

151

JACEY (O.S.)

Doug...

Doug turns and finds Jacey at the foot of the stairs.

DOUG

Fuck you.

Doug continues up the stairs -- Jacey pursues him.

JACEY

I didn't know.

DOUG

You didn't know what?!

JACEY

How you felt about Pam.

DOUG

Fuck you.

JACEY

I'm sorry.

DOUG

Apologize to her, you asshole!

JACEY

I did.

(slight beat)

I ran into her a few weeks ago at a party. She was drinking and I... it was easy. She felt guilty about telling her father about Alice and me. Actually, I made her feel guilty, I made her feel like she had betrayed Alice.

DOUG

She didn't betray Alice! She was just trying to get rid of you so Alice wouldn't try to kill herself again. Jesus Christ, you shit-head, Alice couldn't marry you!

JACEY

I know. I mean, I do now.

DOUG

Then what the hell did Pam ever do to deserve your revenge?

JACEY

Nothing.

(CONTINUED)

151 CONTINUED: (2)

151

DOUG

Just your way of evening the score
with Lloyd Abbott, right?

JACEY

Right.

Doug spins and delivers a wild, roundhouse punch that lands brutally on the side of Jacey's face -- the impact knocks him down onto the steps. Jacey's eyebrow has split open, he is blinded by blood.

DOUG

I don't know you! I don't know
who the fuck you are! You fuck
everything. You fuck everything
up! Why did you have to fuck Pam,
too?!

Doug walks away, leaving Jacey sitting on the steps, clutching a banister for support. He presses his palm to his eyebrow to squelch the flow of blood.

152 EXT. BRYN MAWR DORMITORY - DAY

152

Doug approaches Pam's dormitory.

153 INT. BRYN MAWR DORMITORY - LOBBY - DAY

153

Doug steps up to the female student CLERK (#2) at the front desk.

DOUG

Pamela Abbott, please. Tell her
Doug is here.

CLERK #2

She's not here.

DOUG

I'll wait.

CLERK #2

But she left.

DOUG

What do you mean?

CLERK #2

She left... last night.

(CONTINUED)

153

CONTINUED:

153

DOUG

Where did she go?

CLERK #2

I don't know.

DOUG

Well, did she go home?

CLERK #2

No one seems to know. She just
took some clothes and left.

DOUG

(lost)

Oh, God... no...

His pain is so clear that it spurs the Clerk's sympathy.

CLERK #2

Look, I'm not supposed to do this,
but... well, I can give you her
home address.

DOUG

(explodes with irony)

Shit! Yeah, right...

(slight beat)

I mean... thanks. Thanks anyway.
I know her home address.

154

EXT. ABBOTT HOME - STREET - DAY (DECEMBER, 1959)

154

The Abbott house is decked with snow. Doug sits behind
the wheel of the Plymouth. He's parked down the street.
He smokes a cigarette and stares at the house -- the
pavement outside the driver's window is littered with
butts.

155

EXT. SHOP (DOWNTOWN HALEY) - DAY

155

Alice comes out on the street laden with packages and
shopping bags. She's startled by Doug when he falls in
beside her and follows her down the sidewalk.

DOUG

Where's Pam?

ALICE

I don't know.

DOUG

Is she with Eleanor?

(CONTINUED)

155

CONTINUED:

155

ALICE

I don't know.

DOUG

In Chicago?

ALICE

I don't know.

DOUG

I couldn't find Eleanor's name in
the Chicago phone book.

ALICE

Maybe it's unlisted.

DOUG

Well, do you know Eleanor's
address?

ALICE

No. I don't know her address, I
don't know her phone number.
You'd have to ask my father for
it. All right?

Alice turns and steps into another shop -- leaving Doug
behind on the sidewalk.

156

INT. HOLT HOME - LIVING ROOM - NIGHT (CHRISTMAS, 1959)

156

PERRY COMO SINGS "The Little Drummer Boy" ON the
TELEVISION. Doug rises from the sofa.

157

INT. HOLT HOME - KITCHEN - CONTINUOUS ACTION - NIGHT

157

Helen is peeling apples to make a pie. Doug enters and
studies her for a beat.

DOUG

Are you okay?

HELEN

I'm fine.

DOUG

You look... tired.

HELEN

Just a cold.

DOUG

You sure?

(CONTINUED)

157

CONTINUED:

157

HELEN

I do wish Jacey had come home for Christmas. Maybe that's what's wrong with me.

DOUG

I guess that free-lance drafting job was too good for him to turn down.

HELEN

I don't think that's why he didn't come home. I wrote him a letter, you know. About Lloyd and me. Has he mentioned it to you?

DOUG

No.

Doug wants to avoid the topic of Jacey. He opens the refrigerator.

DOUG

When did you start drinking beer?

HELEN

Oh... I bought those for you. I had them in the basement; I kept forgetting to bring them up.

He does a bemused take on her.

HELEN

Good heavens, I know you drink beer.

Doug takes out two bottles of beer and opens them.

DOUG

Here. Have one with me.

HELEN

I bought those for you, honey.

DOUG

It's not good to drink alone, Mom.

HELEN

Don't be silly.

DOUG

Come on. Sit down. Have a beer.

(CONTINUED)

He pulls out a chair for her. She reluctantly comes over and sits down. Doug sits and proposes a toast.

DOUG

Merry Christmas.

HELEN

Merry Christmas.

(takes a sip)

It's beer.

DOUG

Let's drink 'em all.

Helen laughs girlishly.

HELEN

Charlie was always trying to get me to drink beer.

DOUG

Why do you always call him Charlie?

HELEN

That was his name.

DOUG

Why don't you ever say 'your father'?

HELEN

Sometimes I do, don't I? I don't know. When I think of him, I think of 'Charlie.'

DOUG

Did you ever... meet anybody else?

HELEN

You mean another man?

DOUG

Yeah.

HELEN

Well, everyone always thinks things are more possible than they are. I mean, single men don't stay in Haley if they have any starch. The only eligible man around was Drew Carter, but he smells like his dog.

(CONTINUED)

157

CONTINUED: (3)

157

Her remark cracks Doug up -- Helen laughs, too.

HELEN

I wish I'd remembered the beers
sooner. It's nice to see you
smiling.

DOUG

Sorry.

HELEN

Don't be. Everyone has sad times.

Doug dissolves into tears. He lowers his head and shields his eyes with his hand. Helen leans over and strokes his hair. After a few moments, he rises and wipes away his tears with a dish towel.

HELEN

I'll tell you a secret. I did
have a friend. A man in Chicago.
I used to see him when I went up
to Chicago to visit Bea during
summer vacations.

DOUG

'Used to see him' -- you don't see
him anymore?

HELEN

No.

DOUG

Did you like him?

HELEN

He was a wonderful man. A little
boring, but really, very
wonderful.

DOUG

How long did this go on?

HELEN

About eight years or so, it was
when you boys were still at home.

DOUG

That's a long time. Did you ever
think about marrying him?

HELEN

He proposed. But, well, obviously,
I said no.

(CONTINUED)

157 CONTINUED: (4)

157

DOUG

Why?

HELEN

Because I'm in love with... your
father. With my memory of him.
He was the one for me. Oh, I
don't know... there's different
kinds of love, darling. Some
people you love no matter what.
Other people you love if the
situation is right. To me the
best kind of love is the 'no
matter what' kind.

(slight beat)

Well, I am a cheap drunk, aren't
I?

158 EXT. COUNTRYSIDE - ROAD - DAYS LATER

158

The bus cruises along the narrow ribbon of pavement.

159 INSIDE BUS - ANGLE ON DOUG

159

-- sitting by himself; there's not many passengers today.
We hear the VOICES of rambunctious CHILDREN...

160 INT. HALEY ELEMENTARY SCHOOL - CLASSROOM - DAY
(LATE SPRING, 1960)

160

The second-grade students are in the midst of an art
project where they make a design by gluing various sorts
of dried beans to colored paper -- but the beans are
being thrown about the room and other beans have been
spilled on the floor. Helen wearily attempts to rein in
the unruly children:

HELEN

Too much noise, please. Let's
finish up. Keep the glue on the
paper. Sam, Lillian, Jack -- in
your seats, please...

Helen suddenly loses her energy and interest in policing
the children. Their hijinks continue as she steps out of
the classroom.

161
ACTION

INT. HALEY ELEMENTARY SCHOOL CORRIDOR - CONTINUOUS

161

Helen steps over to a window and stares out -- lost in her own thoughts and oblivious to the NOISE from her classroom.

162

INT. UNIVERSITY OF PENNSYLVANIA - THEATER - DAY (LATE SPRING, 1960)

162

Doug is on a cat-walk in the fly loft high over the stage floor. He strains as he drops 20 pound slabs of pig-iron onto a counterweight carriage, then he releases the line and flies a canvas backdrop up into the loft. He locks off the line, wipes his brow, turns, and finds Jacey standing behind him.

DOUG

What-the-hell do you want?

JACEY

Mom...

163

INT. AIRPORT TERMINAL (PHILADELPHIA) - THAT NIGHT

163

Doug sits in an almost empty terminal waiting to catch a red-eye flight to Chicago. A group of just arrived stewardesses pass by chatting with a captain and other flight officers. Eleanor Abbott does a take on Doug, steps away from her co-workers, and doubles back to him.

ELEANOR

Hi, Doug!

Doug almost doesn't recognize her. She is twenty years old now and very grown-up, very stylish in her stewardess uniform. She smiles at him.

ELEANOR

How's your chin?

(as he doesn't respond)

Remember... the pencil?

DOUG

Yeah. I have a little scar.

ELEANOR

You going home? Back to Hole-in- the-Ground, Illinois.

DOUG

My mother died.

(CONTINUED)

163

CONTINUED:

163

ELEANOR

(taken aback)

Oh God. Oh no. Oh, Doug, I'm
sorry.

DOUG

She had cancer. I just saw her
Christmas. She was tired, but I
thought she just had the flu or
something. She didn't tell us.
The hospital told Jacey when they
called him.

ELEANOR

(slight beat)

How is Jacey?

DOUG

He had to stay to take his state
board exams. He's coming back the
day after tomorrow.

ELEANOR

He's an architect?

DOUG

If he passes his exams. He will.

ELEANOR

I'm so sorry, Doug.

DOUG

You know, I tried to find your
phone number a couple of months
ago.

ELEANOR

It's in my roommate's name, I've got
to fix that.

DOUG

I was wondering if you knew where
Pam was?

ELEANOR

(slight beat)

No. I don't.

DOUG

She left school.

ELEANOR

I know. My father called me.
(MORE)

(CONTINUED)

163 CONTINUED: (2)

163

ELEANOR (CONT'D)

He was looking for her. I don't know where she is. I gotta run -- I'll miss my ride to the hotel.

DOUG

Tell Pam I love her.

Eleanor looks at him.

DOUG

Tell her... just tell her that.

Eleanor doesn't reply. She turns and walks away.

164 EXT. FUNERAL HOME (HALEY) - ALLEY - DAYS LATER

164

The distance between Jacey and Doug is telling, as is the difference in their behavior. Doug leans against a wall with his hands in his pockets, his eyes cast down on his shoes. Jacey roams the alley unable to stand still for grief. He lights a fresh cigarette off the butt of another.

JACEY

Why? Why didn't she tell us?

The FUNERAL DIRECTOR appears in the back door:

FUNERAL DIRECTOR

Gentlemen...

165 INT. FUNERAL HOME (HALEY) - DAY (MINUTES LATER)

165

Helen's closed casket is surrounded by floral tributes. Doug and Jacey enter from a door near the casket -- they pause in reaction to the crowded parlor, it overflows with mourners. Jacey explodes under his breath, so that only Doug can hear:

JACEY

Fucking hypocrites -- every one of 'em.

Jacey turns and walks out through the door they came in. Doug walks over to his seat in the front row -- he hesitates when he sees Lloyd Abbott standing in the back of the parlor.

166 INT. HOLT HOME - DINING ROOM - NEXT DAY

166

Doug sits at the table wrapping dishes in newspaper.
Jacey comes in with a framed photograph of their grandmother.

JACEY
Do you want this picture of
Grandma?

DOUG
You can have it.

JACEY
You sure?

DOUG
Yeah.

Jacey steps out of the dining room.

167 INT. HOLT HOME - HELEN'S BEDROOM - DAY (SHORT
TIME LATER)

167

Jacey is packing Helen's things. Doug steps in the doorway.

DOUG
I'm starving. You want to go get
something to eat?

Jacey is caught a bit off-guard by Doug's invitation,
then:

JACEY
Sure.

168 INT. IRON SKILLET - NIGHT

168

Jacey and Doug are seated in a window booth. They eat in
silence, then:

DOUG
You don't have to stick around. I
can handle things here.

JACEY
What about school?

DOUG
I hate Penn. Always have. You
were right.

(CONTINUED)

168

CONTINUED:

168

JACEY

About what?

DOUG

I should live my own life. Stop being your shadow. I'm not like you, Jacey -- I don't want to be like you.

JACEY

You going to stay here? In Haley?

DOUG

No. I was thinking New York. If I'm going to really learn how to design sets, that's the place to do it.

JACEY

(long beat)

I'm sorry.

DOUG

I know you are.

(slight beat)

Did you have to get stitches?

JACEY

Hmmm?

DOUG

Your eyebrow.

JACEY

My eyebrow -- yeah, ten stitches.

DOUG

Sorry.

Doug takes an envelope out of his coat pocket and puts it on the table.

DOUG

Found this in one of the boxes in the basement.

JACEY

What is it?

DOUG

A letter of agreement between Lloyd Abbott and Dad. Dad sold him the file drawer patent -- not Mom.

(CONTINUED)

Jacey opens the envelope and studies the yellowed document.

JACEY
(re: document)
A car?

DOUG
Yup.

JACEY
Jesus Christ... he sold the patent
for a used car?

DOUG
Used cars were the only kind of
cars around. The war was on --
everything was mobilized. They
stopped making new cars, they were
making tanks and bombers in
Detroit. And even Midwest Steel
wasn't making desks, they were
making ammo boxes and mortar
shells.

JACEY
How did you get to be such an
expert on World War Two?

DOUG
U.S. History -- high school. I
should be an expert, I had to take
the damn class twice. I guess Dad
needed a car and he figured who-
the-hell needed a full-suspension
file drawer?

JACEY
(reading aloud)
'1937 Desoto coupe convertible as
is.'

DOUG
Wonder whatever happened to it?

JACEY
He parked it at the bottom of the
lake.

Doug follows Jacey to the door of the bus. Neither one
of them knows how to say good-bye, after an awkward beat:

(CONTINUED)

169

CONTINUED:

169

JACEY
(fighting back tears)
Do me a favor. Don't stand here
and wave good-bye... it makes me
think of Mom.

DOUG
Okay. See you.

Doug turns and walks away. Jacey climbs onto the bus.

170

EXT. ABBOTT HOME - STREET - DAY

170

Doug drives home from the bus depot in the old Plymouth.
He slows as he sees... the party tent in the Abbotts'
front yard (with its canvas sides rolled up).

Susan's third birthday party is underway, dozens of well-
dressed children and their parents are in attendance.
Alice (who is very pregnant) and Peter Vanlaningham and
Lloyd and Joan Abbott watch Susan riding her new pony, a
gift from her grandparents. A new generation of Abbott
parties has begun.

171

EXT. HOLT HOME - DRIVEWAY - DAY

171

A "For Sale" sign has been placed on the front yard.
Doug pulls up the driveway in the Plymouth. He turns OFF
the ENGINE but doesn't get out of the car. Then he
STARTS the CAR again and backs out of the driveway.

172

INT. ABBOTT HOME - TENT - DAY (SHORT TIME LATER)

172

Despite it being a birthday party for a three-year-old,
this is very much a grown-up affair. The band is
playing, the adults are dancing, Joan Abbott is flitting
from guest-to-guest, Alice is dutifully silent while
Peter dominates the talk at their table, Lloyd is with
his cronies. Doug enters the tent -- one-by-one the
guests take notice of him as he works his way across the
tent -- and all are very aware of his uninvited presence
by the time he reaches Lloyd Abbott. Lloyd scrutinizes
Doug, then:

LLOYD
What do you want?

DOUG
I want to talk to you.

Doug follows Lloyd into the dark-paneled room.

LLOYD

Shut the door.

Doug closes the door. Lloyd lights a cigarette.

LLOYD

Smoke?

DOUG

No thanks.

LLOYD

Sit down.

DOUG

I don't want to.

LLOYD

Then don't.

(slight beat)

I'm sorry about your mother.

DOUG

Sorry about what?

LLOYD

You didn't know your mother at all if you think someone like me would've ever stood a chance with someone like her. That just goes to show you how stupid this town is -- that they'd believe she slept with me. That'd make Charlie laugh. Your old man was my best friend. He used to call me 'Egg-head' -- hell, everybody did. And back then everybody knew that Egg-head Abbott didn't stand a snowball's chance in hell with Helen Riley. Of course, that was all before I became Lloyd Abbott -- Mr. Abbott. That was back when I still had chicken shit on my shoes and twelve cents in my pocket. Charlie Holt was the only one good enough for Helen. I used to spy on 'em -- yup, I did.

(fixes a drink)

Used to watch them sit on the front porch of her house -- your house -- and watch 'em talk.

(MORE)

(CONTINUED)

173

CONTINUED:

173

LLOYD (CONT'D)

And talk. I never knew what to say to a girl. Never could just talk. Could dance, could listen to the radio. But I couldn't talk... except with your mother, except with Helen. I talked more to her after your dad died than I'd ever talked to any woman before then -- or since then. Jesus, I talked. Just like this. Just like right now. Just pouring out. Helen would listen and whatever I said, she'd never make me feel bad or ignorant or guilty. I mean... for Christ's sake, she never blamed me for what happened at the lake, for letting Charlie drive out on that ice. She never did anything but try to make me hurt less and I...

Lloyd is startled by Joan as she opens the door.

JOAN

Lloyd...?

LLOYD

Get out of here!

JOAN

It's time for Susie's birthday cake.

LLOYD

(exploding)

Goddammit, Joan, go way! Get the hell out of here! Leave me alone!

He hurls his GLASS at her and it SHATTERS on the door jamb. Joan recoils in dumb-founded shock and backs out of the doorway. Lloyd fumes over and slams the door shut in her face. He leans against the door and catches his breath.

LLOYD

I wanted sons -- isn't that funny? I wanted sons and I got three daughters. I wanted a woman I could talk to and I got a woman whose ears are stuffed full of money and Percodan. But I got the chicken shit off my shoes.

(MORE)

(CONTINUED)

173

CONTINUED: (2)

173

LLOYD (CONT'D)

My shoes are clean.

(slight beat)

I know that's what Jacey thinks.
I could always tell by the way he
looked at me -- even when he was a
little boy -- like I owed him
something. But, goddammit, he's
wrong. That bet was your father's
idea and I never meant your mother
any harm. I would've done
anything for her -- anything. I
loved her. But the only thing she
ever wanted from me was just for
me to leave her alone.

He pours himself a fresh drink, then turns to Doug:

LLOYD

So, what do you want?

DOUG

I want to find Pam -- and you're
going to tell me where she is.

174

EXT. BROWNSTONE APARTMENT BUILDING (CHICAGO) - THAT
NIGHT

174

Doug navigates the busy sidewalk to the entrance of the
building. He checks the number over the door to the
address on the scrap of paper in his hand.

175

EXT. APARTMENT BUILDING DOORWAY - ELEANOR'S APARTMENT - 175
NIGHT (MINUTES LATER)

Doug knocks on the door. Eleanor opens it, she's dressed
for work in her stewardess uniform. She's obviously
surprised to find Doug on her doorstep, but she greets
him with a warm smile.

DOUG

Where is she?

176

EXT. DEPARTMENT STORE DISPLAY WINDOW (CHICAGO) -
SIDEWALK - NIGHT (SHORT TIME LATER)

176

Pamela dresses a mannequin in the display window. As she
moves behind the mannequin to fasten a garment she sees
Doug standing on the other side of the glass watching her
from the sidewalk. Doug writes a message on the plate
glass window with his index finger (printing the letters
in reverse so that the message is legible from Pam's
POV); his message reads: "I love you."

177

EXT. DEPARTMENT STORE ENTRANCE - SIDEWALK - NIGHT
(MOMENTS LATER)

177

Pamela comes out of the store via the revolving door and finds Doug waiting for her on the sidewalk.

PAMELA

How can you...?

DOUG

How can I what?

PAMELA

Ever... forgive me?

DOUG

You always loved me no matter what I did, right?

PAMELA

Yeah.

DOUG

Maybe that's how I love you -- no matter what. That's the best kind of love, you know?

PAMELA

But... oh, Jesus... how do we start all over again?

Pam's eyes fill with tears. Doug steps over to her and embraces her tenderly, holding her close.

DOUG

There. We're doing it.

PAMELA

(through her tears)
Doing what?

DOUG

Starting over. So, what are you doing tonight? You want to go out?

PAMELA

You're crazy.

DOUG

Some people never change.

He wipes her tears from her cheeks with his fingers, then gives a short, but sweet, kiss. Then he smiles:

(CONTINUED)

Hi.

DOUG

Hi.

PAMELA

FADE OUT.

THE END