

NOWHERE TO RUN
(PALS)

by

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First Revision

FADE IN:

1

EXT. PRISON YARD - DAY

The State of Nevada Correctional Facility at Carson City. Hundreds of men, walking about in their convict denims, talking, eyeing each other -- lethargy, pant-up menace.

SAM BRAGG sits on the ground, alone, his easel in front of him, painting. He is young, but his face is time-worn; a face that has seen it all; a face masked and vulnerable to nothing; the face of a man who will always survive.

We see his painting. It is an outfielder crashing against a stadium wall, ready to catch a long fly ball. He gets up suddenly, his painting in his hand -- so are his brushes and a paint can. He walks toward the prison walls. A GUARD sees him and follows him. Sam stops near the wall, stares at it.

THE GUARD

What are you doin'?

SAM

(without looking at him)

Paintin'.

He shows the Guard the painting. The Guard looks at it, sees the outfielder against the stadium wall.

SAM

I gotta look at the wall.

The Guard looks at the painting again, then walks away. Sam looks at the wall, at his painting, and then goes back to where he sat. He starts painting again. And then he stops, stares at the prison wall, and shakes his head. He gets up again and approaches the wall again, lost seemingly in his painting. Nobody follows him this time. He stands there with the painting and the brush and the can of paint in his hands and smiles suddenly. He turns, starts to walk away from the wall, and when he is far enough away -- he suddenly backhands the can of paint against the wall and throws himself to the ground.

The wall EXPLODES. Pandemonium. Confusion. Chaos. Men yelling. SIRENS. GUNSHOTS. Sam runs desperately for the crumbled wall, through it. A black Pontiac GTO stands not far away, its engine running. He races for the GTO -- we hear GUNSHOTS. The car door opens, he hurls himself inside.

2

INT. THE GTO - DAY

BILLY sits behind the wheel as the car SCREECHES and swerves down the road. He is a kid, gangling, a manchild, vulnerable.

2

CONTINUED:

BILLY

(yelling)

We did it! Goddamnit! We did it!

Whoooo! Woo-whooooo!

SAM

(yelling, evenly)

Floor it!

BILLY

(laughing)

I'm floorin' it!

A beat, and then Sam puts his head back against the car rest. He breathes deeply, stares ahead as the GTO races down the road. His face is expressionless.

BILLY

(excited, joyous)

We won it! We won the goddamn pennant!

Sam opens the glove compartment. He takes a .45 out. He holds the big gun, enjoys the feel of it. We can tell how much he likes the feeling of a gun in his hand.

BILLY

(trying to be
happy again)

I even brought you some paints!

SAM

(hard, low, fondling
the gun)I don't wanna see another can of
paint, as long as I live.

3

EXT. COUNTRY STORE - DAY

It is the kind of mom and pop country store that sells everything. The GTO is parked in front of it. Sam and Billy get out of the car. Billy looks at the store, then at Sam. He looks scared. Sam looks cool.

4

EXT. COUNTRY STORE

They walk in. An OLD MAN in his 60s sits at the counter -- he wears a lumberjack shirt and overalls. A RADIO plays MUSIC near the cash register.

THE OLD MAN

Howdy.

(CONTINUED)

4

CONTINUED:

BILLY

(smiles)

How ya doin'?

THE OLD MAN

(eyes Sam)

What can we do for you today?

SAM

(after a beat)

You got steaks?

THE OLD MAN

(after a beat, eyes Sam)

Yessir, we got lots of steaks.

5

INT. STORE - LATER

Sam and Billy stand at the meat counter. The Old Man is piling steaks up on the counter -- a whole heapful of steaks.

THE OLD MAN

(grins)

You think that oughta hold you?

SAM

You got whiskey?

THE OLD MAN

(smiles, but eyes Sam)

Yessir, can't sell no meat without no whiskey. Over there.

Sam walks down the counter and sees a whole wallful of whiskey bottles. Sam stares at all this whiskey; a little boy in a candy store. The Old Man watches him. Sam turns to him suddenly and the Old Man smiles.

6

INT. STORE - LATER

They are standing at the cash register as the Old Man is totaling everything up -- they have four or five bags.

THE OLD MAN

(as he totals it up)

You doin' some huntin' up here?

BILLY

(after a beat)

Uh-huh.

THE OLD MAN

What kinda huntin' you doin'?

(CONTINUED)

CONTINUED:

Billy doesn't know what to say.

SAM

(suddenly, deadpan)

Alligators, pink flamingoes, the usual.

The Old Man looks at him, then cackles loudly. As his laugh dies, we hear --

THE RADIO

-- is extremely dangerous and is probably still in the area. Police have identified him as Samuel James Bragg, who was serving a life sentence for bank robbery and murder. Police say a bottle of nitroglycerine --

SAM

(over the radio,

suddenly)

You got lots of pink flamingoes here, don't you?

THE OLD MAN

(cackling)

Yessir, we got all the pink flamingoes you want.

Sam looks him dead in the eye -- the Old Man looks scared. The RADIO returns to MUSIC. Sam reaches around behind his own back with one hand -- we see that his hand is on his gun. He is ready to draw it. The Old Man does not see his hand movement.

THE OLD MAN

(after a beat)

\$232.53

Sam still has his hand on the gun.

SAM

(after a long beat,

suddenly)

Pay the man.

He walks out of the store.

INT. THE GTO - DAY

Billy drives -- Sam is in the back seat, changing -- struggling to put on a suit. The suit, too big, looks totally wrong for him -- it is a cockeyed color - lime green or turquoise maybe.

(CONTINUED)

SAM
(disgustedly, as he
puts the suit on)
Where the hell'd you get this thing?

BILLY
J.C. Penney.
(he looks at him in
the mirror, grins)
It looks good on you.

SAM
(after a beat, calmly)
I should've killed him.

Billy looks at him in the mirror -- he looks startled, scared.

SAM
(as if to explain it)
That old guy. I should've killed him.

Billy takes his eyes off of him, stares at the road.

SAM
(quietly)
Salt.

BILLY
What?

SAM
(casually)
We forgot to buy salt. For the steaks.

Billy can't believe the casualness of that.

8

EXT. A HILLSIDE - DAY

Sam, wearing his lime green suit, is walking up a hillside off of a dirt road; Billy is behind him carrying a shovel. It is an isolated spot -- no houses, nothing around. Sam stops, looks at a nearby tree, measures the spot.

SAM
Gimme the shovel.

BILLY
(friendly)
I'll do it.

Sam takes his suitcoat off -- wears a white shirt and lime-green pants now.

(CONTINUED)

8 CONTINUED:

SAM
(hard, even)
Give it to me!

Billy hands him the shovel -- it is brand spanking new, a fancy shovel. Sam starts to shovel into the ground.

SAM
(as he shovels)
What'd this damn shovel cost you?

BILLY
\$23.76. I got it at J.C. Penney.

SAM
(as he shovels)
You got took. You got took with his damn suit, too.

Billy looks at him as he shovels. He grins.

9 EXT. HILLSIDE - LATER - DAY

Sam sweated, stops shoveling. He digs into the ground with his hands and pulls out a metal box. He opens the box very calmly as Billy watches him. There are three sacks in it. He opens one of the sacks and starts taking banded-up rolls of hundred dollar bills from it.

BILLY
(looking at the money)
Lord!

Sam starts putting the wads of bills into two stacks.

BILLY
(excited)
Who-veeee! That's a lotta money!

SAM
(evenly)
\$129,324.76.

He keeps counting the bills into stacks.

SAM
(pushing a stack
toward him)
Here -- take it.

BILLY
You can give it to me later.

(CONTINUED)

9

CONTINUED:

SAM

(looks at him hard)

I said take it! That's what you
came for.

Sam finishes counting the money, grabs his sacks, and starts
down the hill.

BILLY

(after a beat)

You think that's why I helped you?

10

INT. THE GTO - LATER - DUSK

They are driving down a two-lane country road; Sam, his
suitcoat back on, has a map in his hands. The RADIO PLAYS
a country song. Nothing is said a long beat, then --

BILLY

What are you gonna do?

Sam says nothing; he takes a slug of whiskey.

BILLY

(smiles)

I'm gonna go back to Detroit City.
I'm gonna get myself one of them
penthouse apartments with the shag
rugs. I gonna buy me a Corvette.
I'm gonna take a trip down to Florida.
I'm gonna drink that what jigaboo
rum --

SAM

(cold)

You're gonna piss it all away. Year
from now, two, you'll be back at Ford,
humpin' the assembly line.

Billy looks at him -- he is hurt. Then he looks back up the
road and freezes. Up ahead we see two highway patrol cars
hood-to-hood across the road: a roadblock...

BILLY

(suddenly, in panic)

Jesus Christ!

He stops the car. Up ahead, the highway patrolmen eye the
car.

SAM

(quietly)

Keep goin'.

(CONTINUED)

CONTINUED:

BILLY

(loud, very scared)

I can't!

Sam takes the gun from his back, holds it.

SAM

(very hard, eyes

on Billy)

Goddamnit, keep goin'!

A beat, and then Billy drives the car slowly up to the roadblock -- and then Sam suddenly puts his foot over, jams on the accelerator, and the car bursts into the roadblock. The highway patrolmen shoot at the car -- Sam, his foot still on the accelerator, shoots one of the highway patrolmen in the leg. The patrolman goes down. The car bursts past the two highway patrol cars. It swerves around down the road.

SAM

(yelling to Billy)

Straighten it out!

He looks at Billy, sees the blood. Billy has been shot in the neck. Sam moves him over and gets behind the wheel -- it is a difficult, dangerous maneuver as the GTO careens wildly all over the road. The gun in his hand now, Sam is driving, Billy on the car seat next to him.

BILLY

(crying, bleeding badly)

I don't want to die.

Sam checks his rearview mirror, sees nothing. He makes a wild turn onto a dirt road.

BILLY

(crying softly)

Sam! I don't want to die! X

SAM

(loud)

Shut up!

Sam keeps barreling down the dirt road, the gun in his hand. He checks his mirror; nothing is behind him. Then he looks at Billy. Billy is dead. He stops the car. His mask breaks and we see the pain; his face literally come apart -- and then, for a long beat, Sam closes his eyes. X

11 EXT. HILLSIDE - DUSK

He is digging a grave with the shovel Billy bought at J.C. Penney. Finished digging, he goes back to the car. He opens the car door, reaches for Billy's body, and stops. And then, with incredible gentleness, he picks the boy's body up and, his face expressionless again, carries him up the hillside.

12 EXT. HILLSIDE - NIGHT

He finishes shoveling in the darkness. A long beat, his face expressionless, and then he throws the shovel down on top of the grave. He stands there a long moment. He wants to say something, do something, but can't. And then he says it, quietly, in a mumble of hurt and grief and love, one word --

SAM

Billy.

A beat and he turns suddenly and walks down the hillside.

13 INT. THE GTO - DAY

He is driving down a dark two-lane blacktop road, wearing his suit.

THE RADIO

Bragg, serving a life sentence, was described by Nevada Correctional officials as a model prisoner.

We see the faintest glimmer of a smile for only a split second and he takes the gallon jug of whiskey from his lap and takes a big slug. We see a sign at the side of the road. It says: "California State Line." Another sign says: "San Francisco, 162." He glances around, then sees a dirt road leading off the two-lane. He turns onto the dirt road. He passes vineyards on all sides. And then, as he keeps driving, he sees what look like abandoned farmhouses. He turns onto another dirt road. Up ahead, he sees a little farmhouse. He slows and looks at the place. He sees a small, white, time-worn two-storey farmhouse. Two children are near the front porch, raking leaves - a boy of about ten who wears an oversized longbill cap and a little girl of about seven with very long hair. Next to the house is a ramshackle barn and then a long clearing that leads to the woods. Near the barn he sees a variety of hit-and-miss poultry: a turkey gobbler, ducks and geese, a bantam hen. There is a rustic charm about the place: old oaks scattered about, blackbirds hovering in the sky. He stops for a moment, looking at the place. Three MEN come out of the house -- one of them is older, white-haired; the other two are young. All wear expensive suits. Behind them is a WOMAN in her 30s, attractive wearing blue jeans and a sweater. She is visibly upset.

(CONTINUED)

13

CONTINUED:

THE WOMAN

(loud, hard, to the men)

I don't care. I don't care what you offer me. The answer's no. I'm never gonna sell. I was raised here.

THE OLDER MAN

(smoothly)

Just think it over, Mrs. Anderson.

THE WOMAN

(upset)

There's nothin' to think about.

Sam, who has overheard that, watches as the men get into the Cadillac and leave. Sam watches the car as it drives off, then watches the Woman. She stands in front of the house, lost in her thoughts. She looks upset.

14

INT. THE WOODS -- DUSK

He has set a tent up. It is raining. He wears his dumb lime-green suit. He carries things from the car and piles everything up in the tent - shopping bags, camping equipment, suitcases. Then he goes back to the GTO and gets in again.

15

INT. THE GTO

He starts it up, puts it into drive, and jumps out. The GTO goes into the pond, where it slowly sinks in the pouring rain.

16

EXT. WOODS - NIGHT

He moves through the woods in the pitch-black, a flashlight to the ground. He gets to the treeline, stops and looks at the farmhouse. It is lighted up. He checks the gun, which is stuck into his belt.

17

INT. FARMHOUSE - NIGHT

The two children Sam saw raking leaves yesterday, are sitting at the kitchen table. The boy, MOOKIE, is 9 1/2 years old, a loose-limbed child, gangly, awkward, skinny. There is not an ounce of fat on him. He is absolutely not cute and pudgy. The girl, BREE, is 7 years old. Her mother has let Bree's hair grow down to the middle of her back. She is, we will see, sharp as a whip and a terrific pain in the ass to her brother. The boy has a pencil in hand and is working on a piece of paper; the girl is playing with an old rag doll.

(CONTINUED)

CONTINUED:

The woman doing the dishes at the sink behind them is CLYDIE, their mother, the woman Sam saw earlier outside the farmhouse. Clydie is an attractive woman who wears old blue jeans, scuffed shoes, and a short haircut. She is sexy, but her sexiness is close to the bone and kept under wraps; she is not sexy in a sashaying way. She is the kind of woman who stands firmly on her own two feet, but there is a jangled, nervous quality underneath which can only be glimpsed fleetingly.

CLYDIE

(to Mookie)

Are you done with your homework?

MOOKIE

(working)

I hate homework!

BREE

(playing with the doll)

When am I gonna get homework?

CLYDIE

(smiles)

Soon enough.

She comes to the table.

MOOKIE

(to Bree)

You can't do homework. You're too little.

BREE

(holding the rag doll)

Uh-uh. Dolly does homework.

MOOKIE

(superior)

You're so little you've still got a dolly!

CLYDIE

Come on, let's get to bed. It's late.

There is suddenly a lot of NOISE from outside: a COW MOOING, a GOAT BRAYING, a DOG BARKING.

MOOKIE

(looking up)

What's that?

18

EXT. HOUSE - NIGHT

Sam makes his way across the clearing between the woods and the house. A COW MOOS, a GOAT BRAYS, and the ugliest DOG in the world is standing there BARKING at him. He stops, stares at the dog. The DOG GROWLS at him. Then Sam takes a piece of steak out of his pocket and throws it at the dog. The dog stops barking immediately and gobbles the steak. We see the faintest glimmer of a smile, and then Sam creeps toward the house in the pitch black.

A VOICE
(high-pitched, loud,
right behind him)

Yowk!

He spins, badly startled, and finds himself staring at a large peacock. The peacock stands there, eyeing him, its train unfolding into iridescent green, purple, blue colors.

19

INT. HOUSE

Clydie and the children, listening, as all the noises stop outside.

CLYDIE
It was probably just a possum.

BREE
(to Clydie)
Can we buy some more bubble gum tomorrow?

CLYDIE
You've got enough bubble gum.

BREE
Mom--mmy!

CLYDIE
(losing patience)
Come on, let's get to bed.

MOOKIE
What if it was E.T.?

BREE
(making fun of him)
What if it was the Cookie Monster?
What if it was Miss Piggy?

MOOKIE
(angry)
Shut up, Bree!

(CONTINUED)

19

CONTINUED:

CLYDIE

(all patience gone)

I mean it, let's go!

20

EXT. HOUSE - NIGHT

Sam is pressed against a wall, watching the three of them through a window. He sees Clydie shepherd the children up the stairs.

21

INT. CHILDREN'S BEDROOM - LATER

There are two beds in the room, which is very neat. Near Bree's bed is a mountain of stuffed animals. There are no stuffed animals near Mookie's. Posters surround his bed, though. A "Return of the Jedi" poster, a "Superman" poster, a "Rocky" poster, and, in a special place above the bed, an "E.T." poster. It shows E.T.'s outstretched glowing finger. Clydie tucks them in. Bree has dolly in her arms.

CLYDIE

(kissing them, in
a flurry)

Good night, God-bless, sleep tight,
don't let the bedbugs bite, sweet
dreams.

BREE

Mookie farted!

MOOKIE

I did not!

BREE

(picking at her mouth)

If this tooth comes out, is the tooth
fairy gonna come?

CLYDIE

(in a hurry)

I bet she will.

MOOKIE

There is no tooth fairy!

BREE

(upset)

Uh-huh! Mommy said!

Clydie gives Mookie a sharp look.

BREE

(to Clydie)

You didn't kiss Dolly.

(CONTINUED)

21

CONTINUED:

Clydie leans down again, kisses the rag doll, then heads out of the room.

BREE

(quietly)

Night, Mommy.

MOOKIE

(quietly)

Night, Mom.

22

EXT. HOUSE - NIGHT

Sam watches as she comes down the stairs, suddenly looking exhausted. We see the strain of the children on her face now. She stops for a moment, then heads toward another room. Sam sneaks around the house quietly, goes to another window, looks in. It is the bathroom. He watches her as she opens the medicine cabinet and takes out a pack of cigarettes. She lights one and takes a deep, desperate drag. And then, very casually, she puts the shower on and starts taking her clothes off. Sam watches her and she strips. He has been in jail. He hasn't had a woman; he looks at her, naked now; he suddenly leans his head against the wall. There is overwhelming desire in his face, pain, and what can be interpreted as menace. He takes the gun out of his belt and, holding it, creeps around to the back of the house. He tries a door -- and is surprised to find it open.

23

INT. HOUSE - DOWNSTAIRS

He inches into the darkness of the house, his gun drawn, nerves on edge. He bumps into the kitchen table. He freezes.

24

INT. CHILDREN'S BEDROOM - UPSTAIRS

Mookie hears the bump and sits straight up in bed. He listens. (Bren is asleep.)

25

INT. HOUSE - DOWNSTAIRS

Sam, the gun in hand, moves again very carefully.

26

INT. CHILDREN'S BEDROOM - UPSTAIRS

Mookie listens, hears nothing, and lies back down, eyes wide open at the ceiling.

27

INT. HOUSE - DOWNSTAIRS

Sam moves through the room, gun in hand. He stands there a moment. We don't know what he is going to do and maybe he doesn't, either. Then he suddenly picks up a salt shaker and pockets it.

28

INT. CHILDREN'S BEDROOM - UPSTAIRS

Mookie hears something at the door downstairs, sits back up a beat, then gets out of bed and runs to the window. He sees the barest outline of a shadow near the woods. He grins. It is a joyous, triumphant grin.

29

INT. KITCHEN - MORNING

The children are sitting at the table. Clydie serves them bacon and eggs. They start to eat. a RADIO is on, PLAYING MUSIC, and we also see Dolly sitting very properly in a chair next to Bree.

MOOKIE

Who named god God?

CLYDIE

What?

MOOKIE

How do we know his name is God?

BREE

(knowingly)

It's in the Bible!

MOOKIE

(to Bree)

Somebody still had to name him!

CLYDIE

God did.

MOOKIE

God named God God?

CLYDIE

Uh-huh.

MOOKIE

Why did he name himself God? How come he didn't name himself Tom or Charlie?

BREE

(making fun)

Charlie?

(CONTINUED)

29

CONTINUED:

CLYDIE

(smiles)

I don't know.

BREE

(making fun, to Mookie)

You think God would want people to call
him Charlie?

MOOKIE

(disgusted with Bree)

Can I put some salt on this, Mom?

CLYDIE

It doesn't need any salt.

MOOKIE

Come on, Mom, just a little.

BREE

(reproving, to Mookie)

Salt's bad for you!

MOOKIE

(getting even)

You eat potato chips!

(a beat)

Where's the salt, Mom? - -

She looks at the table, looks around the kitchen.

CLYDIE

(to Bree)

Did you move the salt shaker, Bree?

BREE

(eating)

Uh-huh.

CLYDIE

(looking around,
can't find it)

I don't believe this!

MOOKIE

(suddenly)

E.T. took it!

CLYDIE

Mookie.

MOOKIE

He did. He was here. I saw him.

(CONTINUED)

29

CONTINUED: (2)

BREE
(challengingly)
When?

MOOKIE
(answering her challenge)
Last night.

BREE
(flatly)
E.T.'s make-believe.

MOOKIE
(emotionally)
He is not! The tooth fairy's make-believe. E.T.'s real!

CLYDIE
(gently, to Mookie)
Honey, you've got to stop all this.

MOOKIE
(getting upset)
He was here, Mom. I saw him.

BREE
Uh-huh! I didn't see him!

CLYDIE
(to Mookie, losing
patience a bit)
You've just got to stop making things
up.

MOOKIE
(very upset, loud)
I'm not!

CLYDIE
(hard)
Stop it!

Mookie jumps up from the table suddenly, emotionally, and runs out of the house. Clydie moves to the window, watches him. He is standing there, staring at the woods.

30

EXT. OUTSIDE THE HOUSE

Mookie, standing there, staring at the woods. The peacock comes up next to him.

THE PEACOCK
Yowk! Yowk!

(CONTINUED)

30

CONTINUED:

MOOKIE

(after a beat)

Did you see E.T., Elmer?

ELMER

Yowk! Yowk! Yowk!

MOOKIE

(after a beat,
staring at woods)I thought you did.

31

EXT. WOODS - DAY

It is still raining. Sam is grilling a steak over a fire that is barely going. He wears his lime-green suit. He keeps sweeping the fire with his hands, trying to keep it going without much success. He watches the steak for a while, then sees the fire is out, takes the steak off. It is barely done. Then he takes the salt shaker he stole from the house and douses the steak with salt. He cuts a piece off with a knife, puts it into his mouth, and chews. His expression says this is the best steak he's ever had.

32

INT. HIS TENT LATER

He is putting the sacks of money back into the metal box: Billy's share back in with his own. Then he puts the box down and starts going through one of the suitcases. He finds what he is looking for: more ammunition. As he takes the shellboxes out, he sees a small cassette recorder in the suitcase. He looks at it a beat, then picks it up. He sees there is a cassette inside. A beat, and he turns the recorder on.

BILLY'S VOICE

Hi. Brother --

He shuts the recorder off suddenly, looks at it like it's going to bite him. A long beat, as he stares at the tape recorder -- and then he puts it on again.

BILLY'S VOICE

I know you don't like me callin' you that, but listen -- I figure if somethin' happens to us -- just one time -- I wanna talk to you straight.

(a beat)

You know somethin'? -- I don't give a shit about your money. Money, Jesus -- you get it, you spend it, it comes, it goes. The reason I'm doin' this is --

(CONTINUED)

32

CONTINUED:

BILLY'S VOICE (CONT'D)

(a beat)

It's because of you. You got any idea how much I missed ya? Jesus Christ, sometimes I just wished, just wished, that you was there. I don't care about what you done -- the grocery stores, that bank, killin' that bank guard, I just wanted you there.

(a long beat)

Remember that ball game you took me to one time? I remember that, and then the day they come and got you.

(a long beat)

I used to go out to the ball games by myself, you know that? I seen more damn Detroit Tigers ball games.

(a long beat, quietly)

I wish we could've gone to see a ball game again, just the two of us, I really do.

And that's all Billy says. There is no more on the tape. Sam stares at it, lets the tape run. We hear nothing but the SOUND OF THE EMPTY TAPE SPINNING. And then Sam goes to the tent flap and stares at the rain falling, the recorder still in his hand.

33

EXT. WOODS - NIGHT

Sam, holding the flashlight, walks through the dark woods in the rain. We see his shoes going across the wet ground, the flashlight scattering light on it. At the edge of the woods, he stops, crouches against a tree. He looks at the farmhouse. There is only one light on, downstairs. There is a sheriff's deputy's car parked in front of the house.

34

EXT. CLEARING OUTSIDE THE HOUSE - NIGHT

He moves, crouching in the darkness, through the clearing towards the house. The DOG runs for him, BARKING and GROWLING. Sam stops. The dog stands there, GROWLING. He throws the dog a piece of steak and the dog stops growling. Sam gives the dog a look that says: Asshole -- and keeps moving. He sneaks up against the side of the house by the room where the light is on, lies flat against it. He takes the gun out of his belt. He listens -- he hears voices laughing -- then he crouches closer to the window. He peers inside the softly-lighted room. He see Clydie in bed. LONNIE, a good-looking man in his 30s, is getting up. He is naked.

(CONTINUED)

34

CONTINUED:

CLYDIE

(laughing)

You do. You got the nicest ass in
Sonoma County.

LONNIE

(laughs)

You've got the nicest ass in the
State of California.

CLYDIE

(laughs)

I've got the nicest ass in the
United States of America.

They laugh -- a long beat -- as Lonnie is getting dressed.

LONNIE

(seriously)

They came to see you again?

CLYDIE

(after a beat)

I don't want to talk about it,
Lonnie.

LONNIE

You've got the hardest head in the
State of California, too.

He approaches the window. Sam ducks back. He flattens
himself against the wall, the gun still in his hand.

CLYDIE

(teasing)

I thought you liked my head.

LONNIE

(laughs, looks at her)

What the hell am I gonna do with you?

CLYDIE

(smiles)

You can come and see me again.

LONNIE

(kisses her)

Oh yeah?

35

EXT. HOUSE - NIGHT

Sam sees Lonnie come out the front door in his sheriff's
uniform. —

36

EXT. PORCH - NIGHT

A beat, and then Clydie comes out.

LONNIE

(smiles)

That was good pie.

A beat; he puts his arms around her.

LONNIE

I was hopin' maybe I could have
another slice.

She considers the suggestion and its implication. She
pulls away from him.

CLYDIE

(after a beat, smiles)

I'm sorry.

LONNIE

(smiles)

You're sorry. Jesus, lady, that ain't
nothin' compared to me.

He grins. She leans against the porch. She looks tired.

LONNIE

(after a beat, seriously)

You know these corporate folks, they
want somethin'... they can play rough.

CLYDIE

(after a beat)

What are you saying to me?

(a beat)

I live here. This is my home.

LONNIE

(after a beat, seriously)

You're out here all alone.

(a beat)

I worry about you. Sell it Clydie.

CLYDIE

(after a beat)

They can't scare me.

LONNIE

(after a beat)

Well, I tell you, sometimes they scare
the bejesus out of me.

(CONTINUED)

CLYDIE
(after a long beat,
looking at him)
I'm not going to sell my farm.

Lonnie looks at her seriously a long beat, then smiles.

LONNIE
(smiling)
That's what I love, a real hard-headed
soft-skin lady.

He kisses her gently on the top of the head.

LONNIE
I'll see you.

And he goes. A beat, and then Clydie turns. She looks worried.

37 INT. BARN - LATER - NIGHT

Sam stands at the barn door, watching the house through a crack, the gun in his hand. The house is dark now. He opens the barn door and crouches toward the back of the house. He goes to the back door, opens it.

38 INT. CHILDREN'S ROOM - UPSTAIRS - NIGHT

Mookie hears the door creak. He sits up in bed, listens.

39 INT. HOUSE - DOWNSTAIRS

Sam, gun in hand, moves carefully into the house. The floor creaks again.

40 INT. CHILDREN'S ROOM - UPSTAIRS - NIGHT

Mookie hears the second creak and gets out of the bed quietly, inches toward the door of their room so Bree won't wake up.

41 INT. HOUSE - DOWNSTAIRS

Sam hears the thump upstairs, hears Mookie's steps. He freezes.

42 INT. HALLWAY UPSTAIRS - NIGHT

Mookie moves slowly toward the stairway, creeping along.

43 INT. HOUSE - DOWNSTAIRS

Sam hears his steps, presses himself against the stairway wall, holds his gun.

44

INT. HALLWAY UPSTAIRS

At the stairway, Mookie stops.

45

INT. HOUSE - DOWNSTAIRS

Sam is pressed against the stairway wall, frozen. And then he hears something go THUMP--THUMP--THUMP--THUMP. He aims the gun toward the bottom of the stairway and then sees it: a little red rubber ball which rolls right to his feet.

46

INT. HALLWAY - UPSTAIRS

Mookie, at the top of the stairway.

MOOKIE

(in a quiet little
boy's voice)

Are you there?

47

INT. HOUSE - DOWNSTAIRS

Sam turns suddenly, heads for the back door quickly, stealthily. As he does, he puts something on the kitchen table, then bolts out the door, bumping into it.

48

INT. HALLWAY - UPSTAIRS

Mookie hears the jarring noise of the door and runs down the stairs and to a window that faces the clearing. He looks out and sees a vague shadow heading into the woods. He smiles suddenly, then turns from the window and stares at the kitchen table. He goes to it and picks the salt shaker up. It is nearly empty.

49

EXT. HOUSE - LATER - NIGHT

Mookie, dressed in a hooded jacket, sneaks out the front door into the pitch black. He is being very quiet so he won't wake anyone up. He carries a flashlight. He starts across the clearing in the darkness. The DOG comes happily to him, YELPING, wanting to play.

MOOKIE

(to the dog)

Shhhh! Scuzzy!

And then the boy and dog start across the pitch-black clearing.

(CONTINUED)

49

CONTINUED:

MOOKIE

(very quiet, whispering)

Luke and Han went into the dark woods,
looking for the Spaceship. The Force
was with them. So were their friends
-- R2D2, Charlie Brown, Superman,
Linus, and a whole bunch of Ewoks.

(a beat; as they walk)

And Princess Lia.

(a beat; as they walk)

No, not Princess Lia. She's a girl.
Darth Vader... Yeah!

50

EXT. WOODS - NIGHT

The boy and his dog move quietly through the pitch-black woods. He's a country kid -- he's not at all scared here.

MOOKIE

(whispering)

They had to move very very quietly not
to scare the Extra Terrestrials away.

He stops -- through the trees he sees a light. He stares at it.

MOOKIE

(whispering)

"Look, Han, over there!" "What is it,
Luke?" "The Spaceship!"

He smiles. And then he starts creeping closer through the trees toward the light. He gets close enough so that he can see it's a tent with a light inside. The DOG GROWLS.

MOOKIE

(whispering)

The Force is with us, Charlie Brown.

He walks toward the tent very carefully. He stops a few feet from the tent. He takes a step closer to it, then another. He stops again. He starts to reach for the flap of the tent -- stops. He crosses the fingers of his left hand for luck, smiles -- and with his right hand opens the tent flaps.

51

INT. SAM'S TENT - NIGHT

Mookie stares at Sam, who is lying on his sleeping bag, and has the gun pointed at him, his finger on the trigger. They stare at each other an endless beat, the gun, its hammer cocked, aimed at the boy.

(CONTINUED)

51

CONTINUED:

MOOKIE

(quietly)

How come you didn't throw the ball back?

SAM

(after a long beat)

What?

Sam still holds the gun on him, stares at him in disbelief.

MOOKIE

(after a long beat,
staring at gun)Did you come down from outer space?A long beat. Sam stares at him. He just can't believe this.

SAM

No.

MOOKIE

Are you sure?

Is he sure? What the hell is this kid talking about? -

MOOKIE

Sometimes people come down from outer space. They don't look like they came down from outer space. They look just like us.

Sam says nothing, gapes at him.

MOOKIE

How come you've got a gun? Are you a bad guy?

SAM

(after a beat)

No.

He puts the gun down.

MOOKIE

I didn't think you were.

SAM

(after a beat)

I'm out here hunting.

Mookie smiles. The smile says: I'll bet. Mookie glances at a skin magazine next to Sam's sleeping bag.

(CONTINUED)

51

CONTINUED: (2)

MOOKIE

You like boobs?

At first Sam doesn't understand; then he follows his look to the skin magazine; then he doesn't know what the hell to say.

MOOKIE

They're gross. They're totally gross.

(a beat; Sam says nothing)

I don't like girls. Do you?

SAM

(after a beat)

Sometimes.

MOOKIE

I don't.

(a beat; Sam says nothing)

Can I come back and see you tomorrow?

SAM

I ain't gonna be here long.

MOOKIE

You don't want me to come back and see you?

Sam says nothing.

MOOKIE

I'm not gonna tell Mom. I'm not gonna tell Bree either, that's for sure.

(a beat; Sam says nothing)

My name's Mike, but everybody calls me Mookie.

(a beat; Sam says nothing)

What's your name?

SAM

(after a beat)

Sam.

MOOKIE

I'll see you tomorrow, Sam.

(a beat)

Okay?

Mookie smiles suddenly and then he is out of the tent, moving through the woods again. Sam lies on his backpack, his face expressionless.

52

INT. HOUSE - THE STAIRS - NIGHT

He creeps up very quietly.

(CONTINUED)

52

CONTINUED:

BREE

(suddenly)

Where were you?

He wheels on her; he thought she was asleep.

MOOKIE

No place.

BREE

Uh-huh! I saw you! What were you
doin'?

MOOKIE

(whispering, but hard)

Nothin'!

BREE

I'm gonna tell Mom!

MOOKIE

(whispering, desperately,
to stop her)

Sssh! I'm gonna tell Mom you smoke!

BREE

I do not!

MOOKIE

(whispering)

In the bathroom, you took one of her
cigarettes. I saw you!

BREE

I did not!

CLYDIE (O.S.)

(from her bedroom)

Children?

BREE

(defiantly)

Mom doesn't smoke either!

MOOKIE

(warningly)

You better not tell her, Bree.

Clydie comes out of her bedroom.

CLYDIE

Hey! What's going on?

(CONTINUED)

52

CONTINUED: (2)

BREE

(after a beat)

I asked Mookie to see if Scuzz
was okay.

CLYDIE

Let's go -- get to bed.

53

EXT. WOODS - NEXT DAY

Sam, wearing his suit, is packing his bags to leave and working on getting a fire started to cook with. It is an exercise in futility. He puts more lighter fluid on it and in bursts into flame, burning his finger, then goes out again.

SAM

(in fury and frustration)

Shit!

MOOKIE

Don't you even know how to start
a fire?

Sam, badly startled turns on him. Mookie goes to the fire, starts to rearrange the wood. The fire now catches beautifully. Sam gives him a look.

MOOKIE

You gonna cook something on it?

SAM

(after a beat)

Yeah.

MOOKIE

What?

SAM

Steak.

MOOKIE

(impatiently)

Well bring it, willya? I'll cook it
for you.

Sam starts for the tent. And then he hears something coming through the woods. He grabs Mookie roughly and, his hand over the boy's mouth, takes him into the tent.

54

INT. TENT

He holds Mookie, one hand covering the boy's mouth, the other holding his gun. He listens to steps approaching the tent. A long moment of silence, and then --

BREE (O.S.)
(in a tiny voice)
Mookie?

MOOKIE
(disgusted)
Oh God.

And the tent flap opens and Bree walks in. She is clutching Dolly and she has a pacifier in her mouth. She looks at Sam and at the gun in his hand.

MOOKIE
(disgustedly, to Bree)
This is Sam.
(a beat; disgustedly;
formally)
This is my sister Bree.

Bree and Sam stare at each other. This is all he needed now: a little girl with a rag doll and a pacifier stuck in her mouth.

BREE - -
(after a long beat)
This is Dolly.
(a beat; Sam says nothing;
then to Mookie)
How come he's got a gun?

MOOKIE
He's hunting.

55

EXT. WOODS - LATER

They are eating steaks. It is definitely the only genuinely good steak Sam has eaten here. Bree keeps eyeing Sam. Sam goes to his bag and starts packing again -- the two children stay at the fire.

MOOKIE
(to Sam)
Do you know any jokes?

SAM
(after a beat, packing)
No, not really.

(CONTINUED)

CONTINUED:

MOOKIE

You don't know any jokes?

BREE

(excited)

I know one!

MOOKIE

(disgusted)

Bree --

BREE

I do! What've you got when you eat
old food?

MOOKIE

Bree --

BREE

Diarrhea!

She giggles happily. Sam doesn't crack a smile, gapes at
the two of them.

MOOKIE

Yuck! What've you got when you get
snot on the bed?

BREE

(triumphantly)

Boogers!

MOOKIE

A cold.

Sam looks at them as he packs. Is there the faintest glimmer
of a smile there?

MOOKIE

(excited)

I heard one! Where don't the sun ever
shine?

Sam says nothing, packs.

BREE

At night!

MOOKIE

Not when, where, dummy. Come on, Bree,
where don't the sun ever shine?

(CONTINUED)

55

CONTINUED: (2)

SAM
(suddenly, deadpan)
On Dolly Parton's toes.

MOOKIE
(overjoyed)
Yeah!

BREE
Who's Dolly Parton?

MOOKIE
(excited)
How'd you know that, Sam? Boy, you
said you didn't know any jokes!

BREE
(stumped, to Mookie)
How come the sun don't shine on her
toes?

MOOKIE
(after a beat, stumped,
to Sam)
I don't know. How come, Sam?

SAM
(after a beat, a
glimmer of a smile now)
I don't know either.

BREE
(after a beat; to Sam)
What's this?

She points to her nose.

SAM
(reluctantly)
I don't know.

BREE
(pointing to her nose)
You don't even know what this is?

SAM
(after a beat)
A nose.

BREE
(to Sam)
And what's in my hand?

He glances from his packing again -- she holds her empty
hand out.

(CONTINUED)

55

CONTINUED: (3)

SAM
(reluctantly)
Nothing.

BREE
And what's your name?

SAM
Sam.

BREE
(triumphantly)
Sam -- knows -- nothing.

She laughs. Sam just stares at her. Jesus, he can't believe all this!

BREE
(to Mookie)
Boy, he's really dumb.

MOOKIE
He's not dumb; he's my friend.

Bree looks at Sam assessingly; she is not pleased with what she sees. Mookie goes down to the pond, searching for mud-suckers. Bree and Sam are alone.

BREE
(suspiciously, to Sam)
Do you like ya-yas?

His looks says: Jesus Christ, these kids. First creatures from outer space, now ya-yas. What in the goddamn hell is ya-ya? She takes her pacifier from her pocket and puts it flauntingly into her mouth. Sam looks at this seven-year-old, long-haired girl with a pacifier in her mouth.

SAM
(after a beat)
I don't see nothin' wrong with it.

BREE
Mom does. She says I'm too old.
(a beat; Sam says nothing)
How do you go stinky out here?

SAM
What?

Did he hear that right?

BREE
You don't have a toilet.

(CONTINUED)

55

CONTINUED: (4)

Yup, he heard it right. He stops packing, looks at her.

SAM

(after a beat)

I go in the woods.

BREE

How do you wipe yourself?

What else is she going to ask?

SAM

(after a beat)

I use a magazine.

BREE

Doesn't it scratch?

SAM

(after a beat)

A little.

Mookie is there suddenly, a pail in his hand.

MOOKIE

(happily)

I got the mud-suckers.

BREE

(casually, to Mookie)

He goes in the woods and wipes himself with a maza-gine.

MOOKIE

(disgustedly)

Bree --

(to Sam)

You ready to go fishin'?

SAM

I gotta finish packin'.

56

EXT. WOODS - LATER

They are all sitting on a log in front of the pond, holding their wooden fishing poles. Sam looks bored to death sitting there in his suit. He is forcing himself to do this. He needs these kids on his side. It is raining. They are getting wet. Bree has the pacifier in her mouth.

MOOKIE

(after a long beat)

You like fishin'?

(CONTINUED)

CONTINUED:

SAM
(pained)
Sure.

MOOKIE
My Dad used to take me fishin' --
we'd have a real good time.

BREE
You don't even remember.

MOOKIE
I do too!

BREE
You were too little! Mom said!

MOOKIE
(after a beat, quietly)
I remember.

SAM
(after a beat)
Where is your dad?

MOOKIE
(casually)
Dead.

BREE
He had a nurd-ism

MOOKIE
(to Bree)
A an-eurysm; don't you even know
anything?

BREE
(to Sam)
He's in the cemetery. He's a skeleton.

MOOKIE
(to Sam)
Do you like skulls?

SAM
Skulls?

What in Christ are they talking about now?

BREE
(brightly)
Daddy's got worms!

Sam looks at her.

(CONTINUED)

56

CONTINUED: (2)

MOOKIE

I found a real deer skull once; Mom didn't let me keep it; I had to throw it away.

BREE

Uh-uh! You hid it in the barn; I know where it is!

MOOKIE

(to Bree)

No you don't! I moved it!

Sam's line tugs.

BREE

(excited)

He's got one!

Sam doesn't know what to do with the line -- he pulls on it hard and loses the fish.

BREE

(to Mookie)

He lost it.

MOOKIE

(to Bree)

He'll get another one.

BREE

(to Mookie)

He doesn't even know how to fish!

Sam gives her a look. What kind of little girl is this?

MOOKIE

(suddenly, to Sam)

You're not gonna leave right away, are you?

BREE

He doesn't even have a car!

SAM

In the morning.

BREE

(to Sam)

Are you gonna hitch?

SAM

(after a beat)

I don't know -- yeah, probably.

(CONTINUED)

56

CONTINUED: (3)

MOOKIE

Maybe you won't get a ride.

Mookie puts his fishing pole down suddenly and starts to take his clothes off.

BREE

(to Mookie)

Are you gonna go swimmin'?

MOOKIE

It ain't cold.

Mookie strips down and dives into the pond. Sam watches, open-mouthed.

MOOKIE

(joyously)

It's warm!

BREE

(suspiciously)

I bet!

MOOKIE

(laughing)

It is!

A long beat, and then Bree throws her clothes off quickly and gets in. She laughs.

MOOKIE

(to Bree)

I told you it was warm!

Sam stands there, open-mouthed, watching them. It's cold. It's raining. Jesus.

MOOKIE

(yelling, to Sam)

Aren't you comin' in?

BREE

(to Sam, officiously)

You need a bath! You smell!

A long beat; Sam looks at them, and then he starts to take his clothes off. He gets his clothes off and goes gingerly into the pond.

MOOKIE

(yelling)

Watch the water snakes!

(CONTINUED)

56

CONTINUED: (4)

Snakes? Jesus. Sam throws himself into the water.

SAM

(hard)

Shit!

This water is cold. He glances at them; they heard the S-H word all right.

BREE

(deadpan, to Sam)

You've got a big penis.

Sam doesn't know what the hell to say to that -- he is shivering. He huddles down in the water.

BREE

(to Sam)

Mookie's got a little penis.

MOOKIE

(in denial)

It's gettin' bigger!

Sam sits in the water, shivering. The kids don't look cold at all.

CLYDIE (O.S.)

(very faint)

Mookie? Bree?

MOOKIE

Oh oh!

BREE

Mom's gonna be mad. Lonnie's comin' to dinner.

MOOKIE

So what? Who cares?

(a beat; to Sam)

Can we see you in the morning?

SAM

(after a beat,
reluctantly)

I guess.

MOOKIE

(sticks his hand out
to Sam)

See you, pal.

A beat; and then Sam puts his hand out and shakes it.

(CONTINUED)

56

CONTINUED: (5)

Mookie starts heading out of the pond.

MOOKIE

(to Bree as he goes)

Aren't you even gonna shake his hand?

Bree looks at Sam; she doesn't put her hand out. A beat, and then Sam puts his hand out to Bree. She slowly takes it and shakes it.

SAM

(to Bree)

Are we friends now?

BREE

I don't know yet.

She starts out of the pond -- Sam watches them. They grab their clothes and put them on quickly as they walk.

MOOKIE

(calling)

Bye, Sam.

SAM

(calling after them
from the pond, hard)

Hey!

They stop, turn back.

SAM

(with a phony smile)

You're not gonna snitch on me, are you?

BREE

(thinking about it)

What's snitch?

MOOKIE

(disgusted)

Tattle-tale -- didn't you ever hear
it on TV?

BREE

(to Sam)

I don't know. Maybe.

And they turn and walk through the woods. Sam stares after them, shivering in the pond.

(CONTINUED)

56

CONTINUED: (6)

MOOKIE

(to Bree, as they walk)

You say anything to Mom, I'm gonna
tell her about the cigarette.

BREE

Maybe I will, maybe I won't.

57

EXT. CLEARING

Fully dressed now, they walk toward the house. Bree
clutches her Dolly. She has her pacifier in her mouth.

MOOKIE

Remember what happened to E.T.? They
found out he was there, they came to
take him away.

BREE

He isn't E.T.

MOOKIE

Maybe he is, maybe he isn't.

BREE.

His finger don't glow!

MOOKIE

(after a beat, the
big brother)

Get your ya-ya out of your mouth,
Mom's gonna see it.

Bree takes her pacifier out of her mouth and pockets it.

58

EXT. WOODS - NIGHT

Sam, sleeping under a makeshift tarp, on top of his packed
suitcases.

59

EXT. WOODS - DAWN

Sam is walking through the woods, struggling with three
suitcases, and rain is falling. He hears CAR DOORS SLAM
and LOUD YELLING, raucous voices he can't quite make out.
He grabs his gun quickly -- stops suddenly. Then he drops
the suitcases and hurries through the woods.

60

EXT. WOODS - DAWN

Sam, flashlight in one hand, suitcase in the other, hurries through the woods. He hears MEN YELLING, but still can't make out what they are saying. He gets to the treeline and, crouching, sees: Three MEN in front of Clydie's house. Parked there is a shiny new pickup truck. Scuzzy, the DOG, is BARKING at them.

61

EXT. HOUSE - DAWN

The Men are in their 30s -- big, burly, hard-looking men in jeans and country shirts and jackets.

MAN #1

(yelling drunkenly toward
the house)

Hey now, honey, you're not sleepin'
in there, are you now, honey?

MAN #2

(yelling)

Come on out here and do a little
sleepin' with us!

They laugh. Scuzzy, the dog, barks at them.

MAN #3

(yelling drunkenly)

Pretty little gal like you!

62

EXT. TREELINE

As Sam watches them and hears them laugh, we see that the three men are yelling drunkenly, raucously, but their body movement isn't drunken at all -- they seem to be moving with determination, a purpose.

63

INT. CHILDREN'S BEDROOM

Clydie, in the darkness at an upstairs window, holding her arms around the two children, who are huddled up against her. They are all watching the men outside.

BREE

I'm scared, Mommy.

She starts to cry. Clydie holds her closer as the men outside laugh.

(CONTINUED)

63

CONTINUED:

MOOKIE
(scared)

Mom?

CLYDIE
(cutting him off,
holding him)
We'll be all right.

She suddenly lets him go and goes to a dresser. Straining, she pushes it against the door. The children watch her, terrified.

64

EXT. HOUSE

The three Men.

MAN #1
(yelling)
She got those nice little titties on her!

MAN #2
(yelling)
I'll take a handful of them!

They laugh.

MAN #3
(yelling)
I'm gonna eat those!

65

EXT. TREELINE

Sam watches the Men. He puts the suitcase down, starts for the house.

66

EXT. HOUSE

The three Men.

MAN #1
(yelling)
We're gonna have us a little party!

Scuzzy, the dog, still BARKING, suddenly jumps the Man. The Man kicks the dog viciously in the stomach. The dog goes off HOWLING.

One of the Men tries the door. It opens.

(CONTINUED)

66

CONTINUED:

MAN #1

(yelling)

Lookie here, little gal got her door
wide open!

They laugh.

MAN #2

(yelling)

Little gal up there gettin' herself
ready!

They laugh -- the first Man starts through the door.

SAM (O.S.)

(suddenly, very low, calm)

One step, you're dead.

They freeze. They see him around the side of the house, the
gun aimed and cocked at them.

67

INT. CHILDREN'S BEDROOM

Clydie, her arms around Mookie and Bree, who is still cry-
ing. They are at the window. There is silence outside,
but she can't see Sam -- he is out of her range of vision.
And then she sees him as he moves into her range of vision,
gun in hand.

MOOKIE

(overwhelmed with joy,
quietly)

E.T.

Clydie stares at Sam.

68

EXT. HOUSE

Sam, with the gun on the three Men.

SAM

(very calm)

Get out of here.

A pause; the Men look at him.

MAN #1

(after a beat)

He ain't gonna use that thing. He's
just some hand -- he probably don't
know how to use it.

(CONTINUED)

68

CONTINUED:

A beat, and then the three Men start edging toward him. And then Sam smiles -- it is a cold, icy smile: the first time we have seen this smile.

SAM

(to Man #1)

Come on.

The other two Men stop; the one Man keeps coming. When he is close, Sam suddenly lunges toward him and hits him viciously across the face with the gun. The Man goes down in pain, badly bleeding.

69

INT. CHILDREN'S BEDROOM

Clydie watching this with the two kids.

MOOKIE

(in wonder)

Boy, did you see that?

70

EXT. HOUSE

Sam keeps the gun on the Men as the other two pick the bleeding Man up and then carry him to the shiny new pickup. They get in, and as Sam keeps the gun on the pickup, his back to the front door of the house, the pickup drives away. He stands there a long beat with his gun in the rain.

CLYDIE

(inside the darkness of
the house, at the front
door)

Who are you?

SAM

(after a beat)

I'm huntin'. I'm camped in the woods.

MOOKIE

(inside the house, suddenly)

His name is Sam, Mom. He's my friend.

Sam and Clydie look at each other -- suspiciously, warily. He still has the gun in his hands. The dog comes up to the porch -- the kids come out onto the porch, pet him.

BREE

(petting the dog)

Poor Scuzzy.

(CONTINUED)

70

CONTINUED:

Clydie still watches Sam. He puts the gun into the front of his shirt. She watches him do it. It's really raining.

MOOKIE

(to Clydie)

Are you just gonna let him stand there?

CLYDIE

(after a long beat,
to Sam)

Do you want a cup of coffee?

71

INT. KITCHEN - DAWN

They sit at the kitchen table -- Sam and Clydie are sipping coffee -- the kids are drinking milk. Clydie sits across from Sam. Sam is very uncomfortable with her.

CLYDIE

What are you hunting?

SAM

(he avoids her eye)

Deer, mostly.

CLYDIE

Deer's out of season.

SAM

(sips coffee, avoids
her eye)

Some jackrabbit.

She says nothing, looks at him. A beat.

MOOKIE

(suddenly)

We got a whole bunch of rabbits, Mom.

CLYDIE

(after a beat)

It's my property. I don't allow
hunting on it.

SAM

(after a beat)

I'm mostly just campin' out is what I'm
doin'.

CLYDIE

I don't allow camping.

A pause; Sam is clearly off-balance.

(CONTINUED)

71

CONTINUED:

SAM

You always leave your door open, ma'am?

CLYDIE

(watching him)

People here generally do.

SAM

(after a beat)

Maybe you oughta think about some locks.

MOOKIE

Yeah, maybe you should, Mm.

CLYDIE

(hard, looking at Sam)

I don't believe in locks.

He says nothing, sips his coffee.

CLYDIE

(to the kids)

Okay, let's get to sleep.

MOOKIE

Can't we just stay up for a little while?

CLYDIE

I mean it! Let's go!

MOOKIE

(after a beat)

We didn't say good night to Sam.

She looks at the boy -- then at Sam -- she doesn't like it: who is this Sam?

CLYDIE

Say good night and go to bed.

And suddenly, unexpectedly, Mookie jumps up from the table and rushes to Sam and hugs him. Clydie just stares: she can't believe the boy did that. Sam is almost knocked off balance. Then Mookie catches himself and, embarrassed, backs away.

MOOKIE

(to Sam, like a little man)

Boy, you really got 'em, Sam!

They start going up the steps -- Mookie, Bree and Clydie. Bree glances at Sam but doesn't say anything to him.

(CONTINUED)

71

CONTINUED: (2)

BREE

(to Clydie, on the
way up steps)

Can you tuck me in, Mommy?

MOOKIE

(loud, so Sam can hear it)

I don't need anybody to tuck me in.

They disappear upstairs. A long beat, Sam sits there, thinking things over. Then he gets up from the table and goes into the living room. He looks at things. He sees something, moves to the fireplace mantel. It is a framed photograph -- Mookie is about four years old in the picture. Bree about two. Clydie has her arms around a tall, raw-boned man. Sam looks at the picture.

CLYDIE

(behind him suddenly)

Where you from?

SAM

(after a beat)

Portland.

(he looks at
her warily)

You ever been there?

She shakes her head -- we can see his sense of relief.

CLYDIE

(unconvinced, after a beat)

What do you do up there in Portland?

SAM

(directly)

I'm a lawyer.

A beat; she looks at him. The lime-green suit looks very bedraggled.

CLYDIE

(suspiciously)

You don't look like a lawyer.

SAM

(looking her directly
in the eye)

Well I ain't in court now -- am I,
ma'am?

A beat; she says nothing, looks at him.

SAM

That was real good coffee.

(CONTINUED)

71

CONTINUED: (3)

He turns toward the door.

CLYDIE
(indicating the gun
in his belt)
How'd you learn to handle that thing?

SAM
(after a beat)
You hang around a courtroom long
enough, your clients'll teach you
all kinds of things.

He smiles to himself at what he said, turns and heads for
the door.

SAM
(with his back to her)
Good night, ma'am.

72

EXT. HOUSE - DAWN

It is twilight; the rain has stopped. He heads for the woods.

CLYDIE
(from the house, yelling)
Wait!

He turns, stops, watches her as she comes toward him. They
look at each other.

CLYDIE
(almost reluctantly)
There's a spare room upstairs.
(a beat)
You can have it if you want.

SAM
No thanks. I'll be movin' along.

He starts walking toward the woods again; she stays in step.

CLYDIE
You can hunt here all you want.

SAM
You don't allow no huntin' here, ma'am.

CLYDIE
(after a beat)
Maybe I changed my mind.

They keep walking.

(CONTINUED)

CONTINUED:

CLYDIE

You can come out here and hunt, you
don't have to live out in the rain.

SAM

(after a beat)

It's not raining.

They keep walking.

CLYDIE

Maybe you can help me with some of the
chores.

SAM

I'm a lawyer, ma'am. I don't do chores.

CLYDIE

(getting exasperated
with him)

You can stay inside and read your
law books.

He stops, looks at her; a smile is hidden behind the mask
of his face.

SAM

I didn't bring no law books with me.

CLYDIE

When's your friend coming back to pick
you up?

SAM

Couple weeks.

CLYDIE

Well you can stay a couple weeks, can't
you?

He stops, looks at her.

SAM

(quietly)

What are you so scared of?

CLYDIE

(after a long beat,
pissed)

Forget it.

She turns, starts walking back toward the house.

(CONTINUED)

72

CONTINUED: (2)

SAM

(calling after her)

How much?

CLYDIE

(her back to him)

Forty dollars a week, pay me every Friday.

SAM

(in disbelief)

I pay you?

CLYDIE

In advance.

He grins suddenly, watches her body as she walks away.

SAM

I'll get my stuff.

73

INT. SPARE BEDROOM - MORNING

He is asleep on the bed, still wearing his suit. Clydie shakes him awake.

CLYDIE

(very friendly)

I've got to take the kids. I thought maybe you'd want to take a shower.

He blinks, trying to wake up.

CLYDIE

I put some towels and shampoo out for you if you want. And you can wear these, lawyer.

She throws a checked work shirt and a pair of levis on the bed. And then she casually turns and walks out. Sam's look says: Now what the hell was that about?

74

INT. CLYDIE'S BATHROOM - DAY

Sam stands there, looking at the place -- wearing his dirtied white shirt and the rumpled suit pants. It is a very feminine bathroom, filled with soft things. He hasn't been inside a real bathroom for 15 years. A beat, and then he starts taking his clothes off. He hangs his pants up on a hook. He rolls the gun up in his shirt and sticks it into the pants. He gets into the shower and turns the water on. We see how good the hot water feels to him. He luxuriates in it. He puts his head back and lets the water hit him.

. 75

INT. BATHROOM - LATER

He backs out of the shower, closes up the shower door. He freezes, stops, feels a gun up against the back of his head.

LONNIE (O.S.)

Who the hell are you?

And then we see Lonnie, standing there, holding a gun on him. Sam turns, slowly, looks at Lonnie -- he glances quickly toward his pants. We know the gun is inside his pants.

SAM

(after a beat)

I'm a friend of Clydie's.

LONNIE

(the gun on him)

Yeah? What's your name, friend?

SAM

(eyeing his pants)

Sam Jenkins.

(a beat)

I'm from Portland.

LONNIE

(holding the gun)

You got a wallet in those pants, friend, with an I.D.?

SAM

(calm)

Sure.

He reaches for the pants. At that moment, the front door slams. Sam freezes.

CLYDIE (O.S.)

(calling out)

Lonnie?

LONNIE

(the gun on Sam)

In here.

SAM

(as he hears her coming)

I ain't got no clothes on.

LONNIE

(grins)

Don't bother me none.

(CONTINUED)

. 75

CONTINUED:

Clydie comes in, see them standing there, sees Sam naked. He is very self-conscious with her there.

LONNIE

(to Sam)

Get the I.D.

Sam reaches for the pants again.

CLYDIE

(suddenly)

He's my cousin from Portland.

Sam picks the pants up; the gun is inside.

LONNIE

I thought he was your friend from Portland.

CLYDIE

(to Lonnie)

He's my third cousin on my mother's side -- what's wrong with you?

Lonnie stares at Sam. Sam has the pants in his hand -- one hand is going inside them.

LONNIE

(to Sam)

I've seen you someplace before.

SAM

(after a beat)

You ever been to Portland?

His hand goes deeper inside the pants. A beat; Sam and Lonnie stare at each other.

CLYDIE

(to Lonnie)

This is ridiculous!

A beat, and then Lonnie suddenly grins and puts his gun down.

LONNIE

(to Sam)

Sorry, cousin.

He heads out of the bathroom. Sam stands there. Clydie looks at Sam -- then she looks at him all over, at his naked body -- and turns out of the bathroom. Sam takes the gun out of the pants and holds it.

76

INT. LIVING ROOM - LATER

He stands at the window, dressed now in his checked work-shirt and jeans -- the gun is tucked inside his shirt into his belt. He watches Lonnie and Clydie talk. Lonnie is getting into his car. The car pulls away. She starts back inside. He sits down on the couch casually. She walks in, looks at him sitting there.

CLYDIE

What are you doing here -- tell me the truth.

SAM

(after a beat,
looks at her)

I told you, I --

CLYDIE

(hard)

Bullshit!

SAM

(after a beat)

You did me a favor. I did you a favor.
We're quits.

He starts for the door. - D.L. :

CLYDIE

Do you know how quickly he'd be back here if I got on the phone and called the sheriff's department?

SAM

(after a long beat)

Phone's right there. Call him.

A long beat; they stare at each other. Then he takes a wad of bills out of his pocket and puts it on a table.

SAM

First week. In advance.

He turns and walks out the door.

77

INT. HOUSE - UPSTAIRS - AFTERNOON

Sam is unpacking his things. (His room is directly across from the children's bedroom; Clydie's bedroom is downstairs). He is wearing the checked workshirt and the jeans he got from Clydie. He is putting his things in a dresser drawer. We see the cassette recorder with Billy's tape in it. He puts the gun alongside it.

(CONTINUED)

77

CONTINUED:

CAR DOORS SLAM outside, then the front door opens and slams, and then we hear Mookie racing up the stairs. Mookie bursts into the room. He wears his oversized longbill John Deere cap. He freezes when he sees Sam.

SAM

What's the matter?

MOOKIE

Nothin'.

(a beat)

Your shirt. My Dad used to wear it.

(a beat, then, excited)

You're gonna stay!

SAM — ~~DECEASE~~

For a while.

MOOKIE

(excited)

Come on, I wanna show you somethin'!

Bree comes into the room.

MOOKIE

(pulling on him)

Come on, this is important, Sam!

Sam's expression says "What the hell" -- Mookie starts leading him out of the room.

BREE

(to Mookie)

You're gonna show him the skull.

MOOKIE

(upset)

God, Bree, you ruin everything!

78

INT. BARN -- AFTERNOON

As Mookie leads Sam through the barn --

MOOKIE

I hope she's watchin' us; she's gonna think I got it hidden here.

Sam follows him through the barn. Near the wall he sees an old Harley motorcycle, badly rusted. It is an antique monster of a Harley, a real hog.

SAM

(looking at the bike)

What's this?

(CONTINUED)

78

CONTINUED:

MOOKIE

(not paying any
attention)It's just an old bike my Dad used to
have.

Sam looks at the bike.

MOOKIE

(impatiently, suspiciously)

Come on, willya?

They go out of the barn.

79

INT. CHICKEN COOP

They are in the back of the coop; the hens are making
hellacious noise. Mookie reaches into a broken slat of
the wall and brings out the skeleton of a deer's head with
great pride.

MOOKIE

(holding it)

Isn't it beautiful?

(a beat)

You can hold it if you want.

A beat, and Sam takes it from him.

SAM

No one's gonna find it here, that's
for sure.

MOOKIE

(superior)

Why do you think I put it here?

(a beat)

You're not gonna snitch, are you?

SAM

(a hidden smile)

Hell no.

MOOKIE

(after a long beat,
seriously)

Hey, Sam?

(a short beat)

You're not gonna die, are you?

SAM

(after a beat, quietly)

Hell, no.

A beat, the boy looks at him. Then he nods seriously.

INT. DINING ROOM - NIGHT

They are eating dinner. Sam eyes all this food. It is a real country meal: meat loaf, mashed potatoes, hot biscuits, home-canned blackberries, doughnuts, a big bowlful of fresh green beans. The kids watch him eat.

SAM

This is sure good.

CLYDIE

It's all home grown, except for the pork. We haven't kept hogs since my husband died.

SAM

(without looking at her)

When was that?

CLYDIE

(reluctant to talk
about it)

Five years ago.

SAM

Did your husband buy the land?

CLYDIE

(after a beat)

I grew up here. My parents owned it.
We took it over when we got married.

BREE

(suddenly, looking
at Sam)

He's got a big penis.

Sam stops eating, stares at Bree.

CLYDIE

(smiles, in reprimand)

Honey --

BREE

He does! He's got a bigger penis than
Lonnie!

SAM

(almost to himself)

Thanks.

But Clydie's heard it.

CLYDIE

(evenly)

He's got an average penis.

(CONTINUED)

80

CONTINUED:

He stops eating again -- stares at Clydie.

MOOKIE

(to Clydie)

How do you know?

CLYDIE

Because I saw it.

MOOKIE

(looking directly at her)

Already?

Sam grins to himself at that.

CLYDIE

(to the children)

I don't want to hear any more about penises.

MOOKIE

(to Sam, indicating
Clydie)

Are you gonna sleep in her bed?

Sam stares at Mookie.

CLYDIE

(hard)

I said that's enough!

A pause; they are eating; no one says anything.

SAM

That old motorcycle in the barn?

Clydie nods; the kids watch him.

SAM

I was wonderin' if you'd sell it.

CLYDIE

(evenly)

How much would you pay for it?

SAM

A hundred dollars.

CLYDIE

(after a beat)

Two hundred fifty.

His look says: "I'm getting hustled again."

(CONTINUED)

SAM
(after a beat)
It's not worth two-fifty.

CLYDIE
(evenly)
Take it or leave it.

Sam almost grins to himself: this woman is a real hustler.

SAM
(not looking at her)
I'll take it.

BREE
(to Sam)
Are you rich? Mom says we're poor.

CLYDIE
(in reprimand)

Bree --

Sam says nothing; a pause; Mookie stares at him.

SAM
(finally)
You can help me fix it up.

MOOKIE
(emotionally)
I don't want to help you fix it!

He gets up suddenly and rushes away from the table, up the stairs. A pause. The three of them sit quietly, eating.

BREE
(after a beat, to Sam)
If you sleep in her bed, are you gonna
suck Mommy's boobs?

He almost laughs at that -- barely holds it in. Clydie sees it.

CLYDIE
(to Bree, but really
to Sam)
Nobody's sleeping in my bed except me.

BREE
(after a beat)
When am I gonna have boobs?

CLYDIE
Soon enough.

(CONTINUED)

80

CONTINUED: (3)

BREE

I looked this morning -- there's still
nothin' there.

Sam smiles, looks up -- sees Clydie smiling too. Their eyes
meet. She kills her smile suddenly and looks back down at
her plate. A beat, and then he looks down as well.

81

INT. SAM'S BEDROOM - NIGHT

Sam lies on the bed; the room is dark. Next to his ear is a
small portable RADIO.

THE RADIO

Bases loaded, top of the seventh, the
A's up four to three. The pitch!
Swing and a miss, strike three! The
inning is over.

He lies there as an ad comes on. Over the ad, from the
children's room across the hall, he hears:

CLYDIE (O.S.)

God bless Grandma and Grandpa and
Uncle Joe and Aunt Helen --

BREE (O.S.)

And Daddy --

CLYDIE (O.S.)

And Daddy, and Uncle Everett --

BREE (O.S.)

And Aunt Jewel --

MOOKIE (O.S.)

And Daddy --

CLYDIE (O.S.)

And Daddy, and --

MOOKIE (O.S.)

Sam.

BREE (O.S.)

Sam?

CLYDIE (O.S.)

(after a beat, in
a flurry)

And Sam, good night, sleep tight, don't
let the bedbugs bite, sweet dreams.

(CONTINUED)

81

CONTINUED:

Sam lies on the dark bed in the dark room, staring at the ceiling.

THE RADIO

Bottom of the seventh in Yankee Stadium, it's going to be Nettles, Baylor, and Kemp --

He turns the RADIO OFF, lost in his thoughts, staring at the ceiling.

82

INT. BARN - DAY

Sam is putting the Harley up on blocks. He hears a CAR DRIVE UP, DOORS CLOSE. He walks out of the barn.

83

EXT. HOUSE

He sees the Cadillac out front. He walks toward the front door alongside the house -- he sees Clydie sitting in the living room with three men, all wearing suits. They are the same three men he saw leaving the house just after he got to the woods. He deliberates a beat, watching them inside, then heads for the front door. He walks in.

84

INT. LIVING ROOM

Alan Hale is a mild-looking man in his 50s, slightly pudgy, avuncular. His two associates - Bob Hargrove and Jim Fuller -- are young, lean, tiger-eyed.

HALE

(to Clydie, as Sam
walks in)

I don't mean to press you, but --

He stops, looks at Sam, who stands there.

HALE

(a suspicious smile)

Hello.

CLYDIE

(after a beat)

My cousin, Sam Jenkins -- he's from Portland.

(CONTINUED)

CONTINUED:

HALE

(getting up, shaking hands)
I'm Alan Hale -- it's nice to meet you.
My associates, Bob Hargrove and Jim
Fuller.

The two younger men smile their tiger smiles. Sam glances at them, then sits down casually. Everyone in the room, including Clydie, is put off by his presence. He sits there like he owns the place.

HALE

(after a long beat,
to Clydie)
Well, what do you say, Mrs. Anderson,
is it a fair offer?

She says nothing; a long beat. Sam just watches all this without expression.

FULLER

(cold)
Everyone else has sold.

CLYDIE

(after a beat,
emotionally)
I grew up here. -- I worked this land.
(a beat)
My children were babies here.
(a beat)
My husband and I --

HALE

(smiles)
Mrs. Anderson, please, we don't want to
take anything away from you. I'm not
operating this franchise that way; the
Jason Company doesn't operate that way.
You know it's a fair price we're
offering you.

A pause; Sam watches them.

HALE

(friendly)
You know, I didn't even want to bring
this up -- but Mrs. Anderson, you're
two months behind on your mortgage;
another month and the bank will
foreclose.

CLYDIE

(emotionally, bitterly)
Why? Because you bought into the bank?

(CONTINUED)

CONTINUED: (2)

A pause; Fuller and Hargrove look at each other disgustedly.
We see Clydie is very upset.

SAM

(in a different tone
than we've seen)

It would take you a month to get the
foreclosure order. I'd file a writ and
that would delay process for two more.
If I asked for a delay of the hearing,
citing personal scheduling problems,
I'd get another month's extension. If
I showed cause at the hearing itself,
you'd have to go to trial. It would
take you a year to actually foreclose
without violating her civil rights.

(a beat; he stares
at Hale)

Minimally.

Hale and the other two stare at him in disbelief. Clydie is
open-mouthed at Sam's display.

HALE

(after a long beat,
clearing his throat)

And just exactly who are you?

SAM

(very cool)

I'm Mrs. Anderson's attorney.

HALE

(after a long beat)

I see.

Another pause. Hale and the others stare at Sam -- and they
stare at Clydie -- and then Hale gets up.

HALE

Thank you for your time, Mrs. Anderson.

SAM

(very cool)

You're welcome.

They start to walk out.

HALE

(at the door, to Clydie)

I understand you had some trouble out
here the other night.

(CONTINUED)

84

CONTINUED: (3)

SAM

(evenly)

Nothing she couldn't handle..

A beat, and then Hale and the others are out the door. Clydie and Sam just sit there -- then Sam gets up and starts out.

CLYDIE

(evenly)

Was all that -- true?

SAM

(his back to her;
a wry smile)

More or less.

CLYDIE

(evenly)

Where did you learn all that?

SAM

(looks at her, smiles)

In law school.

He walks out.

85

INT. BARN - AFTERNOON

The Harley is mounted on cement blocks -- Sam is trying to clean the rust off of it. Mookie comes in sheepishly, watches him cleaning it. Sam notices him but says nothing. Mookie watches him a beat, then turns and starts out of the barn. When he is almost out of the barn, he turns back and watches Sam another long beat.

MOOKIE

Were those guys from the winery here?

SAM

(nods)

How come they want this place so bad?

MOOKIE

They're makin' some new wine. We got the land for it, that's what Mom says. They're gonna put a restaurant here even -- our room's gonna be the bar.

Sam says nothing, works on the bike. Then, suddenly, he turns to Mookie.

SAM

(hesitantly)

Listen, do you want to play some baseball?

(CONTINUED)

85

CONTINUED:

MOOKIE
(overjoyed)

Yeah!

86

EXT. CLEARING

Mookie stands with the bat in his hand; Sam pitches him the ball. (Actually, they play with a softball.) Mookie swings and he misses.

MOOKIE
See? I told you I strike out all
the time!

SAM
You're holding the bat wrong.

He goes to Mookie, takes the bat.

SAM
Hold it out -- like this. It's all in
your wrists. Put your head down, bend
your back a little. Swing the bat even
-- straight out -- like this.

He takes a big swing -- a very graceful swing. Mookie
watches him. He grins.

87

INT. KITCHEN

Clydie stands at the window, watching them, as Sam swings
the bat again.

BREE
(behind her, grumpily)
What are they doing?

CLYDIE
(looks at Bree)
Playing baseball. You want to go out
and play?

BREE
(evenly).
I hate baseball!

88

EXT. CLEARING

Sam pitches the ball to Mookie again. Mookie swings and
misses again.

(CONTINUED)

88

CONTINUED:

MOOKIE

Shit!

Sam grins -- Mookie throws the ball back to him.

SAM

(as he catches it)

We need a glove.

MOOKIE

I don't have a glove. Did you used to play ball with your Dad?

SAM

(after a long beat,
seriously)

No, I never did.

He pitches again. Mookie swings and misses again. Sam watches the boy as he scampers back to get the ball.

89

INT. SAM'S BEDROOM - NIGHT

He lies on the bed reading a skin magazine. A small light is on. Then a CAR PULLS UP outside. He gets up, looks out. He sees Lonnie getting out of the car, wearing his sheriff's uniform. Downstairs, he hears Clydie's door open. A beat; he hesitates, and then he goes to the door of his room, opens it a crack and listens to them. Across the hall, we see the children's room door is open a crack, too.

90

INT. LIVING ROOM

Lonnie stands there; Clydie is in a robe.

LONNIE

(smiles)

Hi.

CLYDIE

It's late, Lonnie.

LONNIE

(surprised)

It's no later than it usually is.

He moves to kiss her -- she stand there, allows it, and then moves suddenly away.

LONNIE

What's the matter?

(CONTINUED)

90

CONTINUED:

CLYDIE

Nothing.

LONNIE

(smiles, moves toward her)

Come on --

CLYDIE

(softly, but firmly)

I don't feel like it.

LONNIE

(after a beat, hurt)

Okay.

He forces a smile, looks at her.

LONNIE

You wanna go fishin' this weekend?

CLYDIE

I don't know, call me.

LONNIE

(after a beat,
really surprised)Call you?

She says nothing.

LONNIE

(smiles)

Okay, I'll call you.

91

INT. SAM'S BEDROOM

He hears the front door close and Lonnie's car starts up. He stands there, expressionless. And then, suddenly, across the hallway, in the crack of the children's door, Mookie's fist comes out and gives Sam the thumbs-up. That's all we see: this little fist with the thumbs-up sign. And then Mookie's door closes softly. Sam just stands there.

92

EXT. BARNYARD - DAY

Clydie is working in the yard. Sam comes out of the house.

SAM

(yelling to her)

Can I borrow the pickup?

(CONTINUED)

92

CONTINUED:

CLYDIE

(yelling, still working)

Keys are in it.

Sam goes to the pickup, gets in, drives off. She stops working a beat, watches him, then starts working again.

93

INT. PICKUP

Sam is driving down the main street in Rutledge. He sees the Jason Winery building, keeps driving. He looks out the window of the pickup, then sees what he is looking for: the hardware store.

94

INT. HARDWARE STORE - DAY

Sam stands at a counter, looking off balance. A clerk comes up to him.

SAM

(hesitantly)

You got any baseball gloves?

95

INT. PICKUP - LATER

He is driving out of town. He is stopped at a red light. He looks around, sees the Rutledge National Bank. The light changes to green. He keeps staring at the bank building. CAR HORNS HONK behind him. He is just frozen there, staring at the bank building.

SAM

(to himself, quietly)

Shit!

96

INT. BANK

He walks in, looks the place over. He looks unsure of himself, nervous. In some ways he looks like he is casing the place. A bank GUARD sees him. They look at each other. The Guard walks toward him. Sam stares at the Guard coming toward him, lost somewhere in his thoughts.

THE GUARD

Can I help you?

Sam stares at the Guard, says nothing.

THE GUARD

(friendly)

Can I help you, sir?

96

CONTINUED:

SAM

(after a beat)

I want to pay on a mortgage.

97

INT. BANK - LATER

He walks toward an ASSISTANT MANAGER's desk as the Guard still watches him.

ASST. MANAGER

May I help you?

SAM

Mrs. Clydie Anderson -- I want to pay on her mortgage.

ASST. MANAGER

(after a beat)

Sit down, please. I'll have to get the file.

Sam sits there, waits, as the Assistant Manager goes into an inner office. The bank Guard watches him. An OLDER MAN comes out with the Assistant Manager. He has a file in his hands.

OLDER MAN

I'm Phillip Andrews, the bank manager. You want to pay on Mrs. Anderson's mortgage?

SAM

That's right.

ANDREWS

(suspiciously)

How much do you want to pay?

SAM

What does she owe?

A beat, Andrews looks at the file. He obviously doesn't want this paid.

ANDREWS

She's two months in arrears -- \$443.22.

Sam reaches into his pocket and takes a wad of hundred dollar bills out and puts the bills on the desk. Andrews just stares at all this money.

SAM

(evenly)

That should take care of it for a while.

98

INT. PICKUP - AFTERNOON

He is driving out of town. He sees a group of kids waiting at a school for a school bus.

MOOKIE
(yelling at him)

Sam!

He stops the pickup -- Mookie runs to it; Bree walks toward it. Sam opens the pickup door for them.

MOOKIE
(excited)
Boy, this is neat!

He gets in. Bree stands on the sidewalk.

MOOKIE
(excited)
Come on, Bree, let's go!

BREE
Mom said we can't get rides from strangers.

MOOKIE
(to Sam)
Let her take the bus!

SAM
(after a beat,
reluctantly)
I'm not a stranger.

Bree hesitates, then jumps in.

99

INT. PICKUP - LATER

He drives, the two kids are next to him. Bree digs the pacifier out of her pocket and sticks it into her mouth.

MOOKIE
(looking at Sam)
I've never had a real friend before.

BREE
(with her pacifier
in her mouth)
Mom says you don't have any friends.
You're weird.

MOOKIE
(quietly, a little sadly)
Shut up, Bree.

100

EXT. ROAD

The pickup goes down the road with these two little kids snuggled against Sam. They sure look good together.

MOOKIE (O.S.)

Does a penis really have a breath?

SAM (O.S.)

(after a beat)

I don't know.

BREE (O.S.)

Not if you use soap and water.

101

EXT. BARNYARD - AFTERNOON

They are getting out of the pickup -- Sam on one side, the kids on the other.

SAM

(yells to Mookie)

Hey, I got you somethin'.

He throws him the new baseball glove.

MOOKIE

(overjoyed)

I got a baseball glove! Look, Bree!

He puts it on, bangs his fist into it.

MOOKIE

(overjoyed)

Can we play?

SAM

(a slight smile)

Sure.

Mookie starts running toward the clearing. Sam turns to follow him.

BREE

Did you get me one?

SAM

(looking right at her)

I forgot.

She gives him a look. It is the confirmation of all her feelings; she starts walking toward the house.

(CONTINUED)

101

CONTINUED:

SAM
(calling to her)

Bree!

She turns. He throws a new baseball glove at her. She doesn't catch it, lets it fall.

BREE
(looks right at him)
I don't want it.

And she turns and walks toward the house. He turns, starts toward Mookie, who has the glove on, a ball in hand.

CLYDIE
(yelling from the
house, angry)
Sam!

He turns, looks toward the house, sees her coming toward him, looking very pissed off. He knows she's found out about his visit to the bank.

SAM
(to himself, quietly)
Shit.

He walks toward her. She stalks up to him.

CLYDIE
(in a rage)
You didn't have any right to do that!

SAM
(innocently)
To do what?

CLYDIE
(in a rage)
Any of it! The gloves! The bank --

SAM
(interrupting her,
but calm)
You don't tell me what rights I have,
that's a violation of my civil rights.

CLYDIE
(in a rage)
Don't you start that lawyer shit with me!

SAM
You want the kids to hear you talk like
that?

(CONTINUED)

101

CONTINUED: (2)

CLYDIE

Goddamn you! I don't want your damn
money!

SAM

(a slight grin)

You want my forty dollars a week. In
advance.

CLYDIE

That's different!

SAM

(calmly)

It's my money. I earned it. It
ain't any of your business.

CLYDIE

How?

SAM

(turns to her,
less calm)

What?

CLYDIE

How did you earn it?

SAM

(even less calm)

That's my business too.

CLYDIE

Being a lawyer? Up in Portland?

SAM

(heating up)

That's right.

CLYDIE

Bullshit!

SAM

(heating up)

You want to lose this place, is that
what you want?

CLYDIE

(hard, emotionally)

I'm not gonna lose it!

(CONTINUED)

SAM

(hard)

The hell you're not!

(emotionally, exploding)

They're gonna stick a shiv in you so deep you won't be able to find it.

CLYDIE

(hard, emotionally)

I've been doing just fine! Keep your damn money and your damn life to yourself --

Mookie suddenly races up to them. His face is red; he looks overwrought.

MOOKIE

(screaming)

Stop it!

They stare at him.

MOOKIE

(yelling, to Clydie)

Leave him alone!

She sees how overwrought the child is.

CLYDIE

(gently)

Mookie --

MOOKIE

(yelling, very emotional)

My name isn't Mookie!

She reaches for him, holds him.

MOOKIE

(emotionally)

You want him to go away, is that what you want?

She holds the boy, puts her arms around him.

MOOKIE

(emotionally, muffled)

He's gonna go home.

She hugs the boy to herself, trying to calm him. Sam watches the two of them. Sam suddenly picks up Bree's glove from the ground and goes into the house.

102

INT. HOUSE - UPSTAIRS, THE LANDING

He gets to the top, the glove in hand. He stops, turns. Bree is sitting on her bed in the children's room. She is chewing bubble gum. A huge bubble is in her mouth. The bubble suddenly pops. He tosses her the glove.

SAM

Here. You dropped it.

BREE

(not looking at him,
quietly)

Thanks, Sam.

He turns toward his room.

BREE

(quietly)

I don't want to have to move.

(a beat)

I love it here, Sam.

A long beat -- he looks at her, his face expressionless.

103

INT. LIVING ROOM - NIGHT

The living room is dark. A movie projector stands in the room -- Clydie and the kids are watching home movies. Sam comes down the stairs.

MOOKIE

(to Sam, yelling)

Hey, Sam, lookit! That's my Dad!

Sam stops in the living room, looks at the screen: we see a tall, raw-boned, good-looking man on his hands and knees, playing with a baby.

CLYDIE

(without looking at him)

You can sit down and join us if you want.

SAM

No thanks. I'm gonna go for a walk.

MOOKIE

(to Sam, excited)

Come on, Sam. Look at him!

Mookie laughs. On screen his father is changing a baby's diaper.

(CONTINUED)

103

CONTINUED:

BREE
(watching the screen)
Gross!

CLYDIE
(looks at him)
I'll make you a drink.

A beat, he sits down, reluctantly watches the screen.
On screen the baby, flat on his back, pees high into the air.

BREE
(laughing, loud)
That's totally gross!

MOOKIE
(laughing)
That's me!

On screen the picture changes. We see Bree, as a toddler, barely able to walk. She has a pacifier in her mouth.

MOOKIE (V.O.)
(loud)
That's Bree with her ya-ya!

She suddenly falls to the ground on screen and starts to cry.

MOOKIE (V.O.)
Cry baby!

BREE (V.O.)
Uh-uh!

We see a CLOSEUP of Bree sucking her packfier.

BREE (V.O.)
(tentatively)
I don't use a ya-ya anymore.

On screen the picture changes. Clydie and her husband, outside the church after the wedding, being bombarded with rice. We can see from Clydie's body language on screen how much in love she must have been with this man. Her husband tries to look very formal.

MOOKIE (V.O.)
(laughing)
Dad looks like he's gonna be sick!

He kisses Clydie on screen.

(CONTINUED)

103

CONTINUED: (2)

BREE (V.O.)

Yuck!

MOOKIE (V.O.)

I bet he was a good kisser!

CLYDIE (V.O.)

(quietly)

Yes, he was.

On screen she kisses her husband again. Then Clydie's husband leads her to a car, turns, waves directly at the screen. And then the film runs out and the screen is dark.

MOOKIE (V.O.)

(in the darkness)

Can we play 'em again, Mom?

CLYDIE (V.O.)

(after a beat, quietly)

Some other time.

104

EXT. HOUSE NIGHT

Sam comes out onto the porch steps, a drink in his hands. It is quiet, a clear night. Clydie is there on the steps. She takes a pack of cigarettes out, lights one, takes a deep drag.

SAM

(after a long beat)

I thought you didn't smoke.

CLYDIE

I don't

He sits down next to her on the porch. There is a pause between them.

SAM

It's sure pretty here sometimes.

CLYDIE

(after a beat)

It's the Valley of the Moon, that's what we call it.

(a beat)

Can you smell the violets? There's no prettier smell on earth than the smell of violets.

He says nothing. A pause.

(CONTINUED)

104

CONTINUED:

SAM
I'm sorry about this afternoon.

CLYDIE
(after a beat)
I am, too.
(a beat)
I'll pay you back when I can.
(a beat)
Thank you.

He says nothing. A long beat.

CLYDIE
You're not used to all this.

SAM
(warily, after a beat)
All what?

CLYDIE
You're not married, are you?

SAM
(after a beat)
I used to be. A long time ago.
(a beat)
I can't hardly remember.

CLYDIE
(after a long beat,
not looking at him)
You're an attractive man.

SAM
(after a long beat,
not looking at her)
You miss your husband, don't you?

CLYDIE
(after a long beat,
not looking at him)
Yes. There are days I miss him very
much.

A long pause; he says nothing.

CLYDIE
(quietly, shyly,
looking at him)
Would you like to sleep in my room
tonight?

104

CONTINUED: (2)

A long beat -- he doesn't look at her. We can tell how very much he wants to sleep with her.

SAM
(not looking at her)
You're an attractive woman.

CLYDIE
(after a beat)
Thank you.

A pause, they say nothing. Then he gets up, looks at her. He looks for a moment like he is going to kiss her.

SAM
(quietly)
I'll see you tomorrow.

And he goes inside and up the stairs. She sits on the porch.

105

INT. CHILDREN'S BEDROOM - MORNING

Mookie wakes up. He hears something. We hear it, too: it is a faint, MOTOR-LIKE SOUND. He sits up, listens. He runs to the window and looks out. We see nothing, but the noise is louder. And then, suddenly, we see them, cresting a hill: three huge bulldozers. He runs out of the room.

106

INT. SAM'S ROOM

He bursts into Sam's room. Sam is asleep. Mookie starts shaking him hard.

MOOKIE
(yelling, scared)
Sam! Sam!

107

EXT. HOUSE - MORNING

Sam, wearing only jeans, bare-chested, with Mookie alongside of him, still in pajamas, as they storm toward the bulldozers.

SAM
(to a driver, loud,
hard)
What the hell you think you're
doing?

The MAN operating the dozer doesn't even look at him. Sam jumps up, grabs the Man by the collar, and yanks him down.

(CONTINUED)

CONTINUED:

THE MAN

Jesus Christ, mister, what the hell
is this?

The other bulldozers shut off now and the other MEN come
toward them.

ANOTHER MAN

(to Sam)

You better back off, mister, I got an
order here!

He waves a piece of paper.

MOOKIE

(hard -- a big boy)

Get off our land!

ONE OF THE MEN

Anderson?

Sam nods.

THE MAN

This ain't Anderson land, mister,
this is Benson property.

CLYDIE

(behind them)

He's right.

She is still wearing her robe. Sam looks at her a beat,
then at the construction men -- and then starts toward the
house.

MOOKIE

(yelling to him)

Wait for me, Sam!

A CONSTRUCTION MAN

(to Clydie)

I'm just doin' my job, lady, I don't
want no trouble.

She looks at him, then heads back toward the house, behind
Sam and Mookie.

INT. BARN - MID-DAY

Sam is working on the Harley -- the motor, we see, has been
taken apart. He is covered with oil. Clydie comes into
the barn.

(CONTINUED)

CONTINUED:

CLYDIE

I brought you a sandwich.

He says nothing, ignores her, keeps working on the Harley. Then he turns to her suddenly.

SAM

I'll sleep with you when you want to sleep with me -- me, not your husband, not Lonnie. When It means somethin' to you.

A beat; they stare at each other. She is completely taken aback.

SAM

You don't have to sleep with me just cause I gave you some money.

CLYDIE

(after a beat,
staring at him)

Damn you!

And she rushes at him suddenly, raises her arm to hit him. He catches her arm. They stand there face to face for a moment and he really looks like he is going to kiss her. Then he lets her go suddenly, almost pushes her away from himself and turns back to the Harley. A beat, she looks at him, and then throws the sandwich at him. It hits a pan of oil. The oil splatters all over his face. He shows no reaction, just keeps working. She walks out.

A pause, and then Bree comes in with her baseball glove in hand.

BREE

(accusingly)

You're really dirty!

SAM

(not looking at her)

It'll wash off.

BREE

(after a beat)

You gonna play?

SAM

(working)

Are you?

(CONTINUED)

108

CONTINUED: (2)

BREE
(after a beat)

Yeah.

SAM
(after a beat, working)
I thought you didn't like baseball.

BREE
I don't.

She turns and walks out. A beat, and then he steps away from the bike.

109

EXT. CLEARING - LATE AFTERNOON

He walks out of the barn, still covered with oil, and sees them in the clearing: Mookie and Bree... and Clydie, playing ball. He goes closer to them, watching. Clydie is pitching. Mookie has the bat in his hand, Clydie throws. Mookie swings and misses

SAM
(yelling)
Come on, Mike, she can't pitch!

Clydie pitches. Mookie swings and misses again.

SAM
That was a real curveball -- she likes to throw those.

Clydie gives him a look, pitches to Mookie again. Mookie swings and misses again.

MOOKIE
(throws the bat down)
Gosh-darn-it!

CLYDIE
(calling to Sam)
You wanna try?

MOOKIE
(loud)
Come on, Sam! Hit a home run!

He steps in, takes the bat, looks at Clydie out there, the ball in her hand. Clydie pitches. He swings and misses. This woman, we see, can really pitch.

(CONTINUED)

CONTINUED:

CLYDIE

That was a fastball. I don't throw any curves.

BREE

(calling out)

Strike one!

Clydie pitches again. Sam swings and misses again.

CLYDIE

You losing your reflexes?

He gives her a look.

MOOKIE

Come on, Sam, what are you doin'?

BREE

(yelling)

Mommy's really good!

MOOKIE

(yelling)

She is not!

Clydie winds up and pitches -- Sam swings and misses again.

CLYDIE

Strike three! You're out!

Sam looks at her, drops the bat.

BREE

(to Sam)

You can't even play baseball!

MOOKIE

Shut up, Bree!

CLYDIE

(to the kids)

Wash hands. Dinner. Inside.

They moan, but throw the gloves down and head for the house. Clydie and Sam walk behind them.

SAM.

Where'd you learn to pitch like that?

CLYDIE

In law school.

She flips him the ball. He catches it and they walk alongside each other toward the house.

110

INT. LONNIE'S CAR

The sheriff's car is parked on the dirt road -- Lonnie watches Sam and Clydie as they go into the house. There is a menace about the way he is watching them.

111

INT. HOUSE - TWILIGHT

Sam stands at the window, a drink in his hands, watching the BULLDOZERS next door GRINDING, shoveling up dirt.

MOOKIE (O.S.)

(upstairs, singing in
a little boy's falsetto)

Take me out to the ball game --
Take me out to the crowd --
Buy me some peanuts and crackerjacks --
I don't care if I never get back.

Sam takes a big slug of his drink, watches the roaring bulldozers next door.

112

INT. SAM'S ROOM - NIGHT

He sits on the edge of his bed in his underwear, staring out of the window. He is watching the BULLDOZERS as they GRIND and ROAR in the stillness of the night. Portable generators have been set up -- a bank of lights klieg this bizarre scene: bulldozers upheaving the earth.

MOOKIE (O.S.)

(very quietly from
his room)

Root-root-root for the home team --
If they don't win it's a shame --
But it's -- One -- two -- three --
strikes you're out --
At the old ball game!

113

INT. LIVING ROOM - MORNING

Sam comes down the steps. The house is empty. We hear the ROAR OF THE BULLDOZERS next door. He goes to the kitchen, pours himself a glass of water. He drinks it -- gags suddenly, and spits the water out. He pours some water into a glass and looks at it. We see it. The water is dirty brown.

SAM

(yelling)

Clydie?

He starts out of the house.

. 114

EXT. HOUSE

He comes out of the house. She is sitting on the front porch, smoking a cigarette. Before he can say anything --

CLYDIE

I called the water company. There's a break in the line.

SAM

Where?

CLYDIE

(indicating the bulldozers)

There.

He looks at her, then starts off suddenly toward the bulldozers.

CLYDIE

(calling after him)

It won't do any good.

115

EXT. NEIGHBORING PROPERTY

The Man he pulled off the bulldozer before sees him coming.

THE MAN

Listen, mister, I already talked to the lady --

FULLER

What's the problem?

Fuller is the young, tiger-eyed man who visited Clydie with Alan Hale. He wears a hard hat.

SAM

We ain't got any water.

FULLER

I'm real sorry about that. It was an accident. We're gonna fix the line.

SAM

(after a beat)

How long is it gonna take?

FULLER

(casually)

About a month.

Sam stares at him.

(CONTINUED)

115

CONTINUED:

SAM

There are kids there.

FULLER

(calm)

Buy 'em some root beer.

(a beat)

Send us a bill.

Sam stares at him. He looks like he is going to kill him. A long beat, and then he turns and walks away. Fuller watches him, smiles slowly.

116

EXT. HOUSE

Sam walks right by Clydie, who is still sitting on the porch. He gets into the pickup and drives away.

117

INT. SAM'S BEDROOM - NIGHT

Mookie sits at his window, staring at the lighted-up property next door, watching the bulldozers. He sees Clydie's pickup pull up to the neighboring property. Behind it is another truck. Sam gets out of the pickup. Half a dozen men climb out of the other truck and head for the lighted-up area.

Mookie smiles.

MOOKIE

(yelling)

Mom?

118

EXT. PROPERTY NEXT DOOR

Sam and the half dozen men with him head for a part of the property that has been bulldozed. Jim Fuller walks up to them.

FULLER

What do you think you're doing?

SAM

We're fixing the water line.

FULLER

(after a beat)

The water department's gotta fix it.

SAM

Not if I pay for it.

(CONTINUED)

118

CONTINUED:

A beat; a standoff; they stare at each other.

SAM

Get out of the way, mister.

FULLER

(after a beat, smiles)

Suit yourself.

He steps out of the way and the men head for the gaping hole in the ground. Fuller watches them.

119

EXT. PROPERTY NEXT DOOR - NIGHT

Clydie and the two kids watching as Sam and the men dig down into the dirt and start working on the line. It is brutal, hard work. Sam looks at her a beat; they look at each other. Then he goes back to the digging.

120

EXT. PROPERTY NEXT DOOR - MORNING

Mookie watches as Sam and the men work in the gaping hole. The men are exhausted, filthy.

MOOKIE

Can I help you?

He looks at the boy -- he smiles, shakes his head, and goes back to work.

121

EXT. PROPERTY NEXT DOOR - NOON

Clydie giving the men sandwiches and coffee. She hands a sandwich to Sam.

SAM

Thank you, ma'am.

He says it with a twinkle. The affection is obvious in her eyes.

122

EXT. NEXT DOOR PROPERTY - AFTERNOON

Sam and the men get out of the pit they have been working on. They are finished. Sam reaches into a pocket and starts counting off one hundred dollar bills for the men in charge. Jim Fuller, icy cold, watches him from a distance.

123

INT. HOUSE

Sam walks in, goes to the kitchen sink, and turns the water on. He lets it run. He pours himself a glass of water and drinks it. He is filthy dirty. Clydie comes in the front door. He turns to her.

SAM

(after a beat)

You want a glass of water?

A beat, and she nods. He pours her a glass of water. She comes to him and he gives her the glass. She drinks some of it, her eyes on him. She puts the glass down, her eyes still on him, then she leans in and kisses him very softly. A beat, he looks at her, and then he kisses her -- at first softly, and then with great passion. She puts her arms around his neck and pulls herself up against him. He holds her tightly against him, feeling her, kissing her.

124

INT. CLYDIE'S BEDROOM - AFTERNOON

He is taking her clothes off -- slowly, hesitantly, almost fearfully. We see how moved he is and how afraid. She sees it, too. She helps him. There has to be terrific intensity here.

125

INT. CLYDIE'S BEDROOM - LATER

As they make love. We see the passion, yes, of course -- it is the first time he has made love to a woman in years -- but we must see the painful intensity between them. It is a scene that must say more about the heart than about glands.

126

INT. CLYDIE'S BEDROOM - AFTERNOON

She holds him. He is asleep, his face still dirt-streaked. The front DOOR SLAMS.

MOOKIE (O.S.)

Mom?

127

INT. LIVING ROOM

She comes out in her robe. Mookie runs down the stairs from upstairs, Bree behind him.

MOOKIE

Where's Sam?

CLYDIE

(after a beat)

He's asleep.

(CONTINUED)

CONTINUED:

MOOKIE

Uh-uh. He's not in his room.

CLYDIE

(after a beat)

He's in my room.

Both kids look at her a beat.

BREE

(accusingly)

What's he doing in your room?

MOOKIE

(suddenly, with a
big smile)All right!

Clydie gives him a glance.

BREE

(after a beat)

Are we gonna play baseball?

CLYDIE

(smiles)

He's tired, honey. He's probably
going to sleep all night.

MOOKIE

Oh boy.

(to Clydie, accusingly)

What'd you do to him?

Clydie smiles.

SAM

(suddenly, behind him)

I'll live.

(he grins)

Hey -- let's go celebrate.

BREE

(suspiciously, looking
at Clydie and Sam)

What are we celebrating?

CLYDIE

(an innocent smile)

The water's fixed.

128

INT. FRENCH RESTAURANT - RUTLEDGE - NIGHT

It is the only really fancy place in town. The kids have been dressed in their best clothes. They are sitting, eating.

MOOKIE

(eating)

This is good, Sam, what is it?

SAM

Snails.

Mookie stops chewing, looks at him, eyes wide.

BREE

(suddenly, loud)

Yuck!

She spits her snail out onto her plate. And then Mookie starts chewing determinedly again.

MOOKIE

(determinedly)

This is good, Bree.

BREE

Don't they have any cheeseburgers?

Sam laughs -- he looks looser here than we've even seen him.

CLYDIE

(to the kids)

Come on -- it's costing Sam a lot of money to bring us here -- be nice.

BREE

It's like eating worms!

MOOKIE

(casually)

I ate one once.

Now Sam stops chewing. He looks at Mookie wide-eyed.

BREE

(to Mookie)

You did not!

CLYDIE

Children, please --

MOOKIE

I ate half of it.

(CONTINUED)

128

CONTINUED:

BREE

(to Mookie)

How was it?

MOOKIE

(deadpan)

Good.

LONNIE

(behind them)

Eatin' fancy tonight, Clydie?

They turn, see Lonnie there with an older man. Both of them are wearing suits.

BREE

(to Lonnie, declaratively)

We're eating worms.

MOOKIE

(innocently, challengingly)

You want to eat a worm, Lonnie?

CLYDIE

Hello, Lonnie. You remember my cousin --

LONNIE

Sure. How are you, cousin?

(turns to older man)

You remember Tom Vail, don't you, Clydie? From the Rotary.

CLYDIE

Hello, Tom.

TOM

Ma'am.

CLYDIE

(to Tom)

This is my cousin, Sam Jenkins, from Portland.

TOM

(stares at him)

Hello.

(a beat)

We met someplace before, haven't we?

Sam looks at him -- a beat.

SAM

(disturbed, but hiding it)

I don't think so.

(CONTINUED)

TOM

Yeah, someplace. I seen you someplace.
I never forget a face.

A long beat -- Tom keeps staring at him, trying to remember.

LONNIE

(smiles)

Well, we just wanted to say howdy. I
didn't mean to interrupt anything --

CLYDIE

You're not interrupting --

LONNIE

(grins)

I'll see you later. Bye, cousin.

He moves away.

BREE

(very friendly)

Goodbye, Lonnie.

TOM

(still staring at
Sam, smiles)

Sooner or later, it always comes to me.

Tom moves away and sits down with Lonnie at another table.
Sam stares after him a long beat -- it is obvious that his
mood has been shattered.

BREE

(to Clydie, looking
at Sam)

He's not our cousin, Mom.

Sam looks at her, says nothing, lost in his thoughts.

MOOKIE

What's the matter, Sam?

SAM

(after a beat,
looks at him)

Nothin'.

(he forces a smile)

I'm hungry.

She wakes up. She looks. Sam is not in bed. She gets up.

130

INT. KITCHEN

She comes out in her nightgown and sees him. He is dressed, standing at the stove with a cup of coffee.

CLYDIE

(shyly)

Good morning.

SAM

(after a beat, shyly)

Good morning.

A long beat; they look at each other.

SAM

I made some coffee.

CLYDIE

(after a beat)

That sounds good.

SAM

(after a beat)

Can I take the kids to school?

(a beat)

The Harley's ready.

She looks at him. Is he saying he's going to leave?

CLYDIE

(quietly)

They'll like that.

131

INT. CHILDREN'S BEDROOM - MORNING

Mookie and Bree, getting dressed the way kids do in the morning, grumbling, selecting and discarding T-shirts. And then they hear the ROAR of the big HARLEY outside. A beat -- Mookie freezes. Bree runs to the window and looks out. She sees Sam sitting on the big Harley.

BREE

(half excited)

Look, Mook!

The little boy sits on the edge of the bed and doesn't move toward the window.

132

EXT. HOUSE

The two kids go out the front door, ignore Sam, head for the pickup.

(CONTINUED)

132

CONTINUED:

SAM

You want a ride to school?

BREE

(excited)

Yeah!

She runs toward the bike. Mookie just stands by the pickup, won't move, looks at Sam.

MOOKIE

(after a beat)

Are you gonna go home now?

SAM

(after a long beat)

No.

MOOKIE

(still standing at pickup)

You're gonna stay?

SAM

(after a beat)

Uh-huh.

BREE

(coldly, to Sam)

You're gonna go home sometime, aren't you?

MOOKIE

Cross your heart and hope to die you're not gonna go home?

Sam crosses his heart. Mookie goes to the bike, still distrustful. Bree sits in front of Sam -- Mookie behind her, hugging him. Sam starts the Harley up.

MOOKIE

(as the bike

kicks in)

You didn't have your fingers crossed, did you?

133

INT. KITCHEN

Clydie watches them through the window, a cup of coffee in her hands. The big BIKE ROARS out of the barnyard. She turns slowly and puts the coffee down on the table. She stands there a moment, and then she goes to the stairs and starts walking up.

134

EXT. ROAD

As the big BIKE ROARS down the dirt road on this clear, sun-kissed day. Bree is huddled into Sam's chest; Mookie holds him tight. Sam's face is expressionless as the BIKE ROARS down the road. Then he starts to smile. And then, slowly, he starts to laugh.

135

INT. SAM'S BEDROOM

Clydie walks in. She stands there a beat and looks around. Then she goes to the closet door very determinedly, opens it. She sees the suitcases. She takes them out, opens them, starts going through them. She finds nothing she is interested in. Then she heads for the dresser. She starts going through the drawers, finds nothing. And then she opens a drawer and sees the gun and, next to it, the cassette recorder. She picks the recorder up slowly and looks at it. And then she hits a button.

BILLY'S VOICE

Hi, Brother. I know you don't like me callin' you that, but listen -- I figure somethin' happens to us -- just one time -- I wanna talk to you straight.

Clydie sits down, the recorder in her hand.

BILLY'S VOICE

You know somethin'? I don't give a shit about your money. Money, Jesus --

136

EXT. BARNYARD - DAY

Sam ROARS in on the big Harley. He gets off and goes into the house.

137

INT. LIVING ROOM

He walks in, looks around for her.

SAM

Clydie?

No answer -- he glances into her bedroom, then heads up the stairs toward his room.

138

INT. SAM'S BEDROOM - DAY

He walks in and sees her sitting on the edge of the bed, staring out the window, the cassette recorder in her hands. A long beat; he knows that she knows.

(CONTINUED)

138

CONTINUED:

CLYDIE

(her back to him)

I knew it was... something.

(a beat)

I didn't know... I didn't think...
you killed somebody.

SAM

(after a beat, quietly)

It was a bank guard, he -- ~~was~~

CLYDIE

(louder, interrupting him)

No, I don't want to hear --

SAM

(louder)

I want to tell you. He drew his gun --

CLYDIE

(shaking her head,
quietly)

Please.

SAM

(quietly, with emotion)

-- I had no choice, I'm not a killer. -
I'm a thief. Banks, grocery stores,
motels -- that's all I even knew how
to do.

(a beat; she says nothing)

Clydie, I paid my price for it. I paid
~~the~~ -- years for it.

CLYDIE

(after a long beat,
her back to him)

What about your brother?

SAM

(after a long beat)

He died.

A pause and then she looks back at him. He stands there,
looking at her a long beat -- we see the feeling on his face
-- and then turns suddenly away from her and hurries out of
the room. Tears well in her eyes.

139

INT. CHICKEN COOP - DAY

He is crouched against the wall, reaching his arm into a
slot, trying to reach something.

(CONTINUED)

139

CONTINUED:

The hens are making a deafening amount of noise. He finds what he was reaching for, pulls it out. But it isn't his metal box -- it is Mookie's deerhead skull. A beat, he looks at it, then reaches in again and pulls out the metal box with the bank robbery money in it.

140

EXT. BARNYARD - DAY

He is packing the Harley. We see the bags of money -- and then he sticks the gun into the saddlebag.

141

INT. CHILDREN'S BEDROOM - DAY

Clydie stands at the window, watching him, the emotion obvious on her face.

142

EXT. BARNYARD - DAY

He gets on the Harley and kicks it in. The big BIKE ROARS. He looks up at the house, sees her at the window. A beat, and then the Harley roars out of the barnyard.

143

EXT. THE ROAD - DAY

As he roars down the dirt country road on the big hog, his face set and expressionless.

144

EXT. RUTLEDGE, THE SCHOOL - DAY

He ROARS by the school. A group of kids are playing baseball in the schoolyard. He doesn't want to look, then suddenly glances over as he ROARS by.

145

EXT. THE SCHOOLYARD - DAY

Mookie, standing at second base in an improvised baseball game, watches the Harley as it ROARS by. He is paralyzed.

146

EXT. RUTLEDGE, DOWNTOWN - DAY

Sam, on the Harley, stopped at a red light in front of the Jason Wineries' headquarters. He sees Jim Fuller talking to someone outside. Fuller glances at Sam briefly, smiles demeaningly, and turns back to the man he is talking to. The light changes. Sam ROARS off.

147 EXT. RUTLEDGE, DOWNTOWN - DAY

As he is about to get out of town, he passes a small theatre. He looks at the marquee -- its broken letters say -- "E.T., THE EX-TRA-TER-RE-S-T-R-I-A-L." He speeds up the bike and ROARS out of town.

148 EXT. THE ROAD OUTSIDE RUTLEDGE - DAY

He ROARS down the two-lane blacktop like a madman, his face set, passing trucks and cars, cutting in and out of the lanes. He swerves suddenly onto a dirt road, almost ditching the bike, and comes to a SCREECHING halt at the side of the road. He staggers off the bike, his chest heaving, breathing deeply, then --

SAM
(yelling, very loud)
God-damn-it!

It is a full-throated roar, a cry to the gods.

SAM
(yelling, very loud)
God-damn-it!

He staggers back to the bike. We see he is completely overcome by emotion. He holds the handlebars of the bike a long beat, then --

SAM
(very quietly)
God damn it.

It is a plea, plaintive, wounded.

149 EXT. RUTLEDGE - AFTERNOON

He is driving back through town on the Harley. He looks calm now. He passes the Jason Winery, then makes a sudden U-turn and pulls the bike up in front of the place.

150 INT. JASON WINERY, RECEPTION AREA - AFTERNOON

He walks calmly to a RECEPTIONIST.

SAM
(smiles calmly)
Mr. Hale, please?

THE RECEPTIONIST
I'm afraid he's busy --

(CONTINUED)

150

CONTINUED:

She glances toward an office; he reads her look and, still smiling, walks toward Hale's office.

151

INT. HALE'S OFFICE - AFTERNOON

He walks in, wearing his smile, closes the door behind him. Hale is on the phone, looks at him. He walks right up to Hale, takes the phone out of his hands, slams it down, reaches into his belt, takes the gun out. He jams the gun right into Hale's open mouth.

SAM

(smiles, with icy calm)

You mess with her, boss, I'm gonna kill you.

152

EXT. CLYDIE'S HOUSE - DUSK

He pulls the bike up in the barnyard. He sees Clydie and Bree in the clearing.

CLYDIE

(sounding very scared)

Mookie?

He watches her.

CLYDIE

(sounding almost hysterical)

Mookie?

He gets off the bike and hurries toward the clearing.

CLYDIE

(to Sam, desperately)

He's gone.

BREE

(calmly, to Sam)

You lied. You didn't even say goodbye.

SAM

Did you check the woods?

CLYDIE

(hysterical)

He's not in the woods!

(CONTINUED)

152

CONTINUED:

Sam starts for the woods.

BREE

(to Clydie)

Why don't you want to call the
sheriff, mom? I bet Lonnie could
find him.

153

EXT. THE WOODS - DUSK

Sam goes through the woods. It is darkening quickly.

SAM

(calling out)

Mike?

No answer.

SAM

Mike?

He walks through the woods.

SAM

(loud)

I'm sorry, Mike. Listen, I just had
to go someplace, that's all.

No response.

SAM

(emotionally)

Mike, dammit, don't do this!

As he walks through the woods, he hears something. He
stops.

SAM

(quietly)

Mike?

He hears a SCUTTling NOISE and starts to run toward the
noise. And we glimpse Mookie now, running through the
trees, away from Sam. Sam finally catches up with him --
grabs for him -- and both of them tumble to the ground. .
Mookie starts flailing away at him with his fists.

MOOKIE

(hitting away)

You dirty sonofabitch, you bastard,
you asshole, you dirty --

(CONTINUED)

153

CONTINUED:

He flails at Sam. Sam grabs him, holds his arms down, hugs the boy against his body.

MOOKIE

(still flailing away)

You said you were -- I showed you my skull -- you said we were friends --

Sam holds him against himself; the boy quiets gradually.

MOOKIE

(in a quiet broken voice)

You crossed your heart and hoped to die.

They get off the ground. Sam holds him against himself; the boy's back is pressed against Sam's chest -- and then Sam leans down, holding him tight, and, almost casually, brushes the back of the boy's head with his lips. A beat, and he brushes it again. It isn't a kiss, of course, but it's as close as he can get.

SAM

(quietly)

If I ever have to leave, I'm gonna come back. I promise you. Man to man, Mike. I promise you.

154

INT. SAM'S BEDROOM - NIGHT

He lies in the dark room, wide-awake, staring at the ceiling. He is still fully dressed. He hears CLYDIE COMING UP THE STAIRS. Then her FOOTSTEPS STOP - a long beat -- and she opens his door and walks in. She is fully dressed. She stops at the door a long beat -- they look at each other -- and then she comes slowly to the bed. She lies down next to him. He puts his arm around her and holds her head against his neck.

CLYDIE

(after a long beat)

I haven't slept in this room since my husband died.

155

INT. SAM'S BEDROOM - NIGHT (LATER)

He sits on the edge of the bed, staring out the window. He is naked. Clydie lies on the bed behind him, naked, awake.

SAM

I buried him up on a hill.

(CONTINUED)

155 CONTINUED:

CLYDIE
(after a beat, quietly)
What was he like?

SAM
(after a long beat,
very quietly)
I don't know. He was just a kid. I
couldn't ever talk to him.
(a beat)
My old man, he couldn't talk to me
either. He'd be drunk, sleepin' it
off. I'd go outside, with my glove,
lookin' for a ballgame. I didn't need
nothin' else, except the glove.

A long beat, and then she leans over and kisses his back and
holds him.

156 INT. SAM'S BEDROOM - MORNING

He is asleep. Clydie shakes him awake gently.

CLYDIE
He's got a fever. Can you take
Bree to the bus stop?

157 EXT. THE ROAD - MORNING

Sam, driving the Harley -- Bree is behind him, holding
onto him. They get to the bus stop; a group of kids are
waiting there.

SAM
(as she starts getting off)
I can drive you to school if you want.

BREE
(evenly)
No thank you.

She gets off, goes to the kids without turning back. He
watches her a beat, almost sadly, and then turns the bike
around.

158 INT. CLYDIE'S HOUSE - MORNING

There is a KNOCK at the door. Clydie goes to it and opens
it. Alan Hale stands there with Jim Fuller.

(CONTINUED)

158

CONTINUED:

HALE

(smiles)

Mrs. Anderson.

159

EXT. THE ROAD - MORNING

As Sam drives the Harley back down the dirt road, up ahead, in the middle of the road, blocking it, he sees a sheriff's deputy's car. It is blocking the road the same way the highway patrolman blocked the road when Billy was killed. Sam hesitates, slows -- then noses toward the car. When he gets there, Lonnie turns to him. He has a gun in his hands.

LONNIE

(smiles)

Get off, cousin.

160

INT. CLYDIE'S HOUSE - THE LIVING ROOM - MORNING

She sits with Hale and Jim Fuller. She is reading a legal document.

HALE

(as she reads)

It's called eminent domain. The City Council has voted that it is in the interest of the town that you sell your land. You have thirty days to vacate. There is no appeal.

CLYDIE

(after a beat, looking
up at him, quietly)

It isn't fair.

FULLER

(after a beat, smiles)

Yes, it is.

She looks at him, says nothing.

161

EXT. THE ROAD - MORNING

Sam is off the Harley, standing there. Lonnie in front of him, the gun pointed at him. Behind him suddenly Sam sees three men coming toward them from the side of the road; they are the three men he chased away from Clydie's house that night.

(CONTINUED)

161

CONTINUED:

LONNIE

(smiles)

You want me to introduce you,
cousin?

Sam glances toward the men and Lonnie suddenly hits him
viciously in the face with the gun.

Sam goes down. The three men take turns kicking him. He is
bleeding badly from his face; he covers up. The three men
walk away. A beat, and then Lonnie walks slowly over to him,
stands over him with a gun.

LONNIE

(casually)

You got no business here, cousin.
Go back to Portland.

He smiles, turns to walk away. Sam's face is pressed into
the dirt. He is bleeding, barely conscious. He mumbles
something as Lonnie turns to walk away. We don't hear what
he said -- only the mumble.

LONNIE

(turns back)

You say somethin', boy?

SAM

(barely able to talk)

My dick's bigger than yours.

Lonnie just stares at him.

SAM

(barely able to
talk)

That's what I hear.

Lonnie kicks him viciously in the ribs.

162

INT. THE LIVING ROOM - DAY

Mookie, in his pajamas, watching TV. The door opens. Sam
stands there, his face bleeding, barely able to walk.

MOOKIE

(crying out in panic)

Mommy?

Sam almost collapses on a couch. Clydie runs from the
stairs. She sees him.

(CONTINUED)

162

CONTINUED:

CLYDIE

(softly)

No!

And she runs to help him.

163

INT. SAM'S BEDROOM - NIGHT

He lies on his back. His nose is bandaged. The door cracks open.

MOOKIE

(quietly)

Sam? Are you awake?

SAM

(in obvious pain)

Yeah.

Mookie comes over to the bed, stares at him a long beat.

MOOKIE

Are you gonna die?

SAM

(grins, but it hurts)

Hell no.

MOOKIE

(after a beat)

Does it hurt?

SAM

Yeah.

(a beat)

A little.

We can tell it even hurts to speak.

MOOKIE

(after a long beat)

I don't want to live here anymore.

SAM

(after a beat)

How come?

MOOKIE

(after a beat)

I just don't, that's all.

(a long beat)

They're gonna hurt you, Mom said.

(CONTINUED)

163

CONTINUED:

SAM

(after a long beat)

They couldn't hurt him, either, could they?

MOOKIE

Who?

SAM

(after a beat)

That guy from space.

MOOKIE

(after a long beat)

You're not E.T.

SAM

(after a beat)

I'm not?

Sam looks at him.

MOOKIE

(after a long beat,
looking at him)

There is no E.T. He's make-believe.
You're Sam.

A beat, then Sam puts his hand on the little boy's hand.

164

INT. KITCHEN - NIGHT (LATER)

Clydie is at the sink; Sam hobbles down and into the kitchen.
We see the pain he is in.

CLYDIE

(looking at him
with concern)

Are you hungry?

He shakes his head, a slight smiles. He sits down very gingerly. He sees there is a newspaper on the table, folded out. He looks at the paper, sees the small headline on an inside page -- "Fugitive Bragg Sought In California." He reads the story a long beat, then looks up at Clydie. She is watching him. Then she turns quickly away from him.

CLYDIE

(her back to him)

I'm going to sell.

(CONTINUED)

164

CONTINUED:

SAM
(evenly, quietly)
No you're not.

CLYDIE
(firm)
Yes I am.

He looks at her. She turns back to him.

CLYDIE
(evenly)
We can't stay here. They're going
to catch you. We'll move someplace.

SAM
(after a beat, quickly)
Sooner or later, they're gonna catch
me anyplace I go.

CLYDIE
(evenly, looking at him)
Not if I can help it.

A long beat; he looks at her. We see the feeling in his
eyes.

SAM
(quietly)
I'll pay the whole mortgage off. I've
got the money.

CLYDIE
(after a beat, touched)
You can't.

SAM
It's my money. I can do anything I
want with it.

A long beat, and then she takes the legal document off the
kitchen sink and puts it on the table in front of him. He
keeps his eyes on her for a beat and then looks at it.

165

INT. SAM'S BEDROOM - NIGHT

He lies on the bed very stiffly, wide-awake in the dark
room. She is snuggled against him, very careful not to hurt
him, wide-awake. A long beat, nothing is said.

(CONTINUED)

165

CONTINUED:

SAM
 (looking at her
 with feeling)
 I'm not gonna lie to you.
 (a beat)
 I ain't got no future, don't you
 understand that?

A long beat, and then she puts her arms around his neck.

166

INT. THE KITCHEN - MORNING

He comes down the stairs -- his face is swollen, his nose
 bandaged. The kids are eating breakfast at the kitchen
 table -- Clydie is working at the stove.

SAM
 (casually)
 I'm gonna go to the drugstore.

CLYDIE
 I'll drive you.

SAM
 I can drive myself.

MOOKIE
 Can we come?

Sam looks at Bree; he sees she is crying quietly, trying to
 hide it.

SAM
 I won't be long.
 (a beat, to Bree)
 What's the matter?

BREE
 (after a beat, crying)
 Mom says we're gonna move.

He looks at her a long beat, then turns to the door. He
 almost goes out, then turns back to them again. He looks at
 them. He looks for a beat like he is going to say something
 important. Then --

SAM
 See you later.

And he goes out the door. Clydie looks troubled.

167 EXT. THE BARNYARD

He gets on the Harley and starts it up. And then he reaches under his shirt. We see it: the gun is there. And he drives the bike away.

168 INT. THE KITCHEN

Clydie stands at the window, staring after him as the bike goes down the road. She looks troubled.

169 EXT. THE DIRT ROAD - DAY

He's ROARING down the road on the Harley. He comes to a slow stop. A beat, and then he reaches for the gun in his belt. He empties the gun, lets the bullets fall one after another onto the road. Then he starts the bike up and roars away.

170 EXT. THE RUTLEDGE NATIONAL BANK - DAY

He pulls the Harley up to the bank, gets off, walks calmly inside.

171 INT. THE BANK - DAY

He walks in. The place has maybe a dozen people in it. He goes up toward the counter -- and then he suddenly leaps it, his gun in hand. People scream.

SAM

(to the guard, yelling)

Put it down.

The bank guard freezes, his hand on his gun.

SAM

(in a quieter tone)

Put it down, mister, I don't wanna have to kill you.

A beat, and then the guard throws his gun down.

SAM

(yelling)

Everybody down on the floor!

They get down on the floor and then he starts going from one window to the other, scooping money up. He hears a woman crying on the floor.

(CONTINUED)

SAM

(quietly)

I'm not gonna hurt nobody.

172

EXT. THE BANK - DAY

He walks out calmly, puts the bags into the Harley's saddlebag, gets on the bike, and ROARS away.

173

EXT. THE DIRT ROAD - DAY

He ROARS down the road, his face set and expressionless. He takes the gun from his belt and throws it out into a field. He smiles.

174

EXT. THE HOUSE - DAY

He ROARS into the barnyard. He walks calmly into the house, saddlebag in hand.

175

INT. THE HOUSE - DAY

He walks in with the saddlebag. The kids are on the floor, watching cartoons on TV -- Clydie is in the kitchen.

MOOKIE

(as soon as he sees him)

You wanna go fishin', Sam?

SAM

(with a slight smile)

Not today.

He takes the sofa and pushes it against the front door.

MOOKIE

What are you doin', Sam?

SAM

We're gonna play cops and robbers.

Sam hurries toward the back door -- Clydie just stares at him.

MOOKIE

(excited, yelling from
the TV to Clydie)

Hey, mom -- we're gonna play cops
and robbers.

BREE

(evenly)

I want to watch cartoons.

He starts barricading the back door with a table.

(CONTINUED)

175

CONTINUED:

CLYDIE

(astounded)

What are you doing?

SAM

(casually)

I robbed the bank.

She just gapes at him.

SAM

(casually)

It was the only way.

She just gapes at him.

SAM

(continuing)

Nobody's gonna take this place from you.

We hear SIRENS in the distance.

CLYDIE

(getting upset)

Have you gone crazy?

SAM

(hard)

No! For the first time in my life,
I'm thinkin'.

The SIRENS are getting closer.

CLYDIE

(emotionally)

We could've had a life, we could've --

SAM

(hard)

No! You've got a life.

The SIRENS are very loud now, outside the house. The children come running to Clydie and Sam. Clydie stands there, staring at him, overcome with emotion.

SAM

(emotionally,

.. hard, to Clydie)

It was the only way!

MOOKIE

(scared)

What's goin' on, mom?

(CONTINUED)

175 CONTINUED: (2)

Sam runs to the front window -- he see Lonnie get out of the sheriff's car and start toward the house, a shotgun in hand. Other deputies are getting out of other cars.

SAM
(yelling, to Lonnie)
Stop right there!

Lonnie takes another step.

SAM
(yelling)
I got three hostages in here!

BREE
(to Clydie)
What's a hostage, Mom?

176 EXT. THE HOUSE

Lonnie stops. Four sheriff's deputies join him now.

ONE OF THE DEPUTIES
(to Lonnie)
He lives there, don't he?

Lonnie hesitates, takes another step toward the house.

177 INT. THE HOUSE

Sam, crouched by the window.

SAM
(yelling)
My name is Sam Bragg! I'm an escapee from the Nevada Correctional Facility at Carson City. I was serving a life sentence for bank robbery and murder!

178 EXT. THE HOUSE

A DEPUTY
Holy shit!

LONNIE
(after a beat, quietly)
You better get some help out here.
(a beat)
I knew I'd seen the sonofabitch.

179

INT. THE HOUSE

Sam crouches by the window, watching them as they go to their cars. Clydie, Mookie, and Bree stare at him. He looks back at them a long beat, doesn't know what to say.

SAM

We might as well sit down, nothin's gonna happen for awhile.

The TV is still going, showing cartoons.

MOOKIE

(hurt, to Sam)

Did you really do all that?

SAM

(after a beat, with great difficulty)

Yeah.

MOOKIE

(hurt)

You -- stole?

SAM

(after a beat, with great difficulty)

Yeah.

MOOKIE

(after a beat, hurt)

You killed somebody?

SAM

(after a beat, with great difficulty)

Yeah.

MOOKIE

(after a long beat, very hurt)

How come?

SAM

(after a long beat)

It was wrong. I wish like hell I never had.

There is a long pause; they look at each other.

BREE

(to Clydie, quietly)

Is he gonna hurt us, mom?

(CONTINUED)

179

CONTINUED:

MOOKIE

(after a beat,
turning on Bree)

Boy are you really dumb!

(a long beat;
he looks at Sam)

Are they gonna take you to jail?

SAM

(looking at the boy,
after a beat)

Yeah.

MOOKIE

(emotionally)

You said you were always gonna come back!

SAM

(after a long beat,
gently)

That's right -- I will.

A pause; nothing is said. We hear the inane CHATTER OF THE
CARTOONS and the CRACKLE OF POLICE RADIOS outside.

BREE

(quietly, suddenly)

Can I have my ya-ya, Mommy?

Clydie says nothing, stares at Sam.

SAM

(eyes on Clydie)

Why don't you let her have it?

(he smiles)

Go get yourself a cigarette.

BREE

(after a beat)

Can I have a cigarette, too?

CLYDIE

(still staring at Sam)

You can not.

A beat, and then Bree runs upstairs and Clydie goes to the
bathroom. Sam and Mookie look at each other.

MOOKIE

(quietly, with
heart-breaking sadness)

Av, Sam.

(CONTINUED)

179 CONTINUED: (2)

A beat, and then Mookie turns away from him and sits down in front of the TV.

180 EXT. THE HOUSE - DAY

Two or three highway patrol cars pull up. The patrolmen get out quickly, guns in hand, and go to Lonnie.

A HIGHWAY PATROLMAN
(to Lonnie)
How many does he have in there?

LONNIE
A woman and two kids.

A HIGHWAY PATROLMAN
Did you call the feds?

Lonnie stares at the house, shakes his head.

A HIGHWAY PATROLMAN
Somebody better call 'em. This
guy's hard core.

Lonnie just stares at the house.

181 INT. THE HOUSE - DAY

Sam is at the open window, watching them outside -- Mookie, Bree, and Clydie are in the living room behind him. Bree has a pacifier in her mouth and Dolly in her arms; Clydie is smoking a cigarette.

SAM
(yells out)
I want the Company down here! Get
Jason down here!

A HIGHWAY PATROLMAN
(on a bullhorn)
Release the woman and the children!

SAM
(yells)
I want Jason! Now!

CLYDIE
(to Sam)
What's the wine company got to do
with this?

A beat; he looks at her. He smiles.

(CONTINUED)

181

CONTINUED:

CLYDIE
(after a beat,
understanding
this now)
I don't want you to do this.

SAM
It's done.

Clydie looks at him.

182

EXT. THE HOUSE

LONNIE
(to a deputy)
Get Alan Hale down here.

A HIGHWAY PATROLMAN
I'll call San Francisco and get
somebody from Jason.

LONNIE
(after a beat)
Wait till Hale gets here.

They hear a CHOPPER in the sky. They look up. The letters
KGO-NEWS are printed on it. At that moment, vans arrive and
reporters and cameraman come running out.

LONNIE
(looking at the reporters)
Shit.

183

INT. THE HOUSE

They are eating sandwiches in the living room -- the
cartoons are on. The cartoons go off suddenly and a news
ANCHORMAN comes on the screen. Sam still crouches by a
window.

THE ANCHORMAN
This is a bulletin from the Channel
Seven Newaroom. A gunman held up
the Rutledge National Bank in Sonoma
County this morning --

MOOKIE
(yelling)
Sam, listen to this!

(CONTINUED)

183

CONTINUED:

THE ANCHORMAN

-- And is holding a woman and her
two children hostage.

MOOKIE

(excited)

Are we gonna be on TV?

THE ANCHORMAN

We'll bring you up-to-the-minute
details as they develop.

BREE

I want to watch cartoons.

184

EXT. THE HOUSE - DAY

Alan Hale gets out of the Cadillac with Jim Fuller, his
tiger-eyed assistant. They walk up to the sheriff's
deputies and the highway patrolman.

HALE

(to Lonnie, quietly)

What do you think?

LONNIE

(quietly, to Hale)

I think it's real fishy.

HALE

(to the highway patrolman)

I'll talk to him.

Hale takes the bullhorn and walks toward the house. At that
moment, ELMER THE PEACOCK walks toward him. The peacock
stops a few feet in front of Hale and eyes him.

HALE

(on the bullhorn)

This is Alan Hale.

ELMER

(suddenly, shrill)

Yawk! Yawk! Yawk! Yawk! Yawk!

185

INT. THE HOUSE

As outside, the PEACOCK SHRILLS away at Hale --

SAM

(yelling)

I don't want you!

(CONTINUED)

185

CONTINUED:

MOOKIE
 (watching the TV set)
 Look! Elmer's on TV!

We see a closeup of the peacock on screen going "Yawk!
 Yawk! Yawk!"

186

EXT. THE HOUSE

One of the deputies throws something at the peacock; Elmer
 flees. Hale stands there with his bullhorn.

HALE
 (on the bullhorn)
 This won't get you anywhere!

187

INT. THE HOUSE

Sam, crouched by the window --

SAM
 (yelling)
 I want somebody from Jason, I ain't
 talkin' to no turn-key!

HALE
 (on the bullhorn)
 I can speak for the company!

SAM
 (yelling, menacing)
 Don't push me! I want somebody from
 San Francisco.

He looks back at Clydie and the kids, winks at them.

188

EXT. THE HOUSE

Hale holds his bullhorn. REPORTERS crowd around him.

ONE OF THE REPORTERS
 (to Hale)
Who are you?

ANOTHER REPORTER
 (to Hale)
 Do you work for the Jason Company?

HALE
 (after a beat, to
 the reporters)
 They've granted me a franchise here. (CONTINUED)

THE REPORTER
(repeating it)
Do you work for the Jason Company?

HALE
(after a beat,
looking at reporters)
Well, not exactly.

Two men push through the crowd of deputies, patrolmen, and reporters. One of them, a tall MAN in his fifties, shows Hale a badge.

THE MAN
Sanders. FBI
(to the highway patrolman)
Get these reporters away from here.

This man is obviously very much able to command -- the deputies and highway patrolmen start moving the reporters over away from the law enforcement people.

SANDERS
(to Lonnie)
What does he want?

LONNIE
He wants somebody from Jason --
listen, there's a rear door, maybe
we could get around --

SANDERS
Do you want to get people killed!

Lonnie says nothing.

SANDERS
(continuing)
Have you called Jason?

HALE
It's Saturday, I don't know if I can --

SANDERS
This man is an armed fugitive
holding three people hostage. He
killed a man and he wounded a
policeman. If he wants to talk to
the Pope and the Queen of England,
I'm going to get them to talk to
him.

Hale looks at him a beat, then goes off. Sanders takes the
bullhorn from Hale and approaches the house. (CONTINUED)

SANDERS

(on the bullhorn)

I'm agent Carl Sanders of the FBI.
We're call Jason. Stay cool,
Bragg -- if there's anything you
need in there let me know.

189

INT. THE HOUSE

Sam, crouched by the window, grins as he watches Sanders.
He has a half-eaten sandwich in his hands.

SAM

(to Clydie)

This is a good sandwich. What is it?

CLYDIE

(after a beat)

Baked ham.

SAM

(to Mookie)

Did you have yours with mustard on it?

Mookie nods, watches as more newspeople and law enforcement
people arrive outside.

SAM

Me too. I love mustard.

The telephone rings. Bree, sitting next to it, answers it
immediately. She talks with the pacifier in her mouth.

BREE

Hello?

(a beat)

No, this is Bree.

(a beat, to Sam)

It's for you.

SAM

(at the window)

Who is it?

BREE

(on the phone)

Who is it?

(a beat; she listens)

It's K-C-B-S.

SAM

Tell 'em I'm busy.

(CONTINUED)

189

CONTINUED:

BREE

(on the phone)

He's busy now.

(a beat; she listens)

We're eating sandwiches.

(a beat; she listens)

Baked ham with mustard on
pumpernickel.

(a beat; she listens)

Have you got a gun, Sam?

SAM

Tell 'em, yeah.

BREE

(on the phone)

Yeah.

(a beat)

Sure he's dangerous, don't you even
know anything?

CLYDIE

(to Bree)

Hang up.

BREE

(on the phone)

I've got to go now. Bye.

She hangs up.

BREE

(to Sam, accusingly)

You don't even have your gun!

SAM

(after a beat)

Well, if they call, just pretend
that I've got one.

BREE

(accusingly)

Phony!

190

INT. THE HOUSE - AFTERNOON

Sam and Clydie sit on the couch next to each other. Mookie
and Bree sit in front of the TV, watching an old shoot-em-up
western.

(CONTINUED)

190

CONTINUED:

CLYDIE

(quietly, so the
kids can't hear)

What's going to happen to you?

SAM

(after a beat, quietly)

Nothin'. I'll go back to Nevada.

(a beat; a wry smile)

I know a lot of people there.

A pause; they look at each other, then --

SAM

(quietly seriously)

It couldn't've worked.

(a long beat)

It was too late.

(a long beat)

You know it, Clydie.

A beat, she looks at him, and then she reaches over and
holds his hand.

191

EXT. HOUSE - AFTERNOON

Sanders, the FBI man, surrounded by deputies, newsmen, highway patrolmen. They hear the NOISE OF A HELICOPTER. They look into the sky. We see it.

Sam, at the window, watches the chopper land. Mookie and Bree hear its noise and get up from the TV and run to the window.

MOOKIE

(watching the helicopter)

I never been in a helicopter.

BREE

(to Sam)

Can't you make 'em give us a ride?

192

EXT. THE CLEARING - AFTERNOON

A silver-haired, distinguished man in his 40s -- PETER DANIELS of the Jason Company -- walks from the chopper.

193

INT. THE HOUSE - AFTERNOON

Sam, crouched by the window, watching Daniels.

(CONTINUED)

193 CONTINUED:

MOOKIE
(watching Daniel)
Who is he?

SAM
(after a beat)
He's the warden.

194 EXT. THE HOUSE - AFTERNOON

Daniels gets to the group of FBI and law enforcement people. Hale is also there.

HALE
(to Daniels, big smile)
Mr. Daniels, nice to see you, sir.

DANIELS
(to Sanders, the FBI man)
What's this all about?

SANDERS
I don't know. He wants to talk to you.

A beat, and then Daniels takes the bullhorn from Sanders and approaches the house.

DANIELS
(on the bullhorn)
I'm Peter Daniels. I'm the executive vice president of Jason Wineries.

195 INT. THE HOUSE

Sam, crouched at the window.

SAM
(yelling)
I'll make you a deal.

196 EXT. THE HOUSE

Daniels looks at Sanders; Sanders nods.

DANIELS
(on the bullhorn)
I'm listening.

197

INT. THE HOUSE

Sam, crouched by the window.

SAM

(yelling)

I've got \$32,000 I took from the bank
in town. I've got \$120,000 from the
bank in Nevada. I'll give it back to
you.

DANIELS

(on the bullhorn)

What about the woman and the
children?

SAM

(after a long beat)

You can have 'em.

DANIELS

(after a long beat,
on the bullhorn)

What do you want?

SAM

(yelling)

You cancel her mortgage. Forget the
eminent domain.

DANIELS

(on the bullhorn,
mystified)

What mortgage?

SAM

(yelling)

Ask Hale.

198

EXT. THE HOUSE

Daniels turns, the bullhorn in hand, and goes up to Hale.

DANIELS

What's he talking about?

HALE

We need her farm for the Cabernet
Project.

DANIELS

What Cabernet Project?

(CONTINUED)

HALE

We're buying up the land here. Her farm is prime vineyard. We're going to put the restaurant up there. She wouldn't sell.

DANIELS

(after a long beat,
looks at him)

My God, man. Is that what this is about?

HALE

We need her land. It's 86 prime acres.

DANIELS

(after a beat)

Hale, I couldn't give a damn about that land. To tell you the truth, I couldn't give a damn about your Cabernet Project, your restaurant, or your damn franchise. There will be hundreds of thousands of people who will watch what happened here on the news tonight. I care about them.

He turns, the bullhorn in hand, walks toward the house.

HALE

(watching him)

The hell with it! I've still got eminent domain.

Daniels stops, looks back at him. Hale smiles.

A VOICE BEHIND THEM

No, you don't

We see a shirt-sleeved MAN standing there in a straw hat.

DANIELS

(to the man)

Who the hell are you?

THE MAN

I'm the Mayor.

Hale looks like he's going to faint; Daniels grins.

199

INT. THE HOUSE

Sam, crouched by the window, watches as Daniels comes toward the house with the bullhorn.

DANIELS
(on the bullhorn)
You've got a deal.

SAM
(yells)
I want to see a contract!

He grins. He turns back to Clydie, Mookie and Bree. They are looking at him without expression.

SAM
You've got your farm.

MOOKIE
(after a beat,
spiritless)
Who cares?

CLYDIE
(after a long beat,
looking at Sam)
I do.

BREE
(after a beat, in a
little girl's voice)
Me too.

A long beat, then --

BREE
Does this mean he's boss?

CLYDIE
(looking at Sam)
It means we've got our farm.

BREE
(to Clydie)
You're boss, Mommy.

MOOKIE
(quietly, sadly)
Sam. Sam's boss.

200

INT. THE HOUSE - NIGHT

Sam is at the window, watching.

(CONTINUED)

200

CONTINUED:

He sees Daniels, the mayor, another man in a suit, and Sanders, the FBI man, conferring. Floodlights have been set up outside -- the house and the area are all lighted up. Inside the house, the TELEVISION IS ON.

ANCHORMAN

He has promised to release his hostages if the bank cancels the woman's mortgage and the City of Rutledge rescinds its eminent domain decree.

SAM

(at the window, tense)

Here we go.

201

EXT. THE HOUSE

Sanders approaches the house with his bullhorn.

SANDERS

(on the bullhorn)

We have the agreement.

SAM

(yelling from the house)

Is it signed?

SANDERS

(on the bullhorn)

Signed and dated.

SAM

(yelling from the house)

How do I know it's valid?

DANIELS

(takes the bullhorn
from Sanders)

You have my word on it.

202

INT. THE HOUSE

Sam stands by the window. Clydia, Mookie, and Bree are all watching this on live TV.

THE ANCHORMAN

An official of Jason Wineries has just given his word that the agreement is valid.

Sam stands by the window, thinking.

(CONTINUED)

202

CONTINUED:

SAM
(yelling)
I want to see it.

SANDERS
(on the bullhorn)
I'll bring it to you.

CLYDIE
(suddenly)
No!

SAM
(yelling to Sanders)
Stay right there!

He doesn't know what to do -- he doesn't want them coming to the house; he doesn't want to go out there.

CLYDIE
I'll get it.

SAM
(hard)
No!

Sam moves away from the window, pacing, thinking. Mookie gets up from in front of the TV, goes to the window, and suddenly jumps through it.

CLYDIE
(screams)
Mookie!

203

EXT. THE HOUSE

SANDERS
(yelling frantically,
to other men)
Hold your fire!

Mookie stops dead in front of the house, in the glare of all these lights. Dead silence. Scuzzy, the dog, suddenly comes YELPING up to him, wanting to play. And then Mookie, his long-billed John Deere cap atop his head, starts walking toward Sanders, Scuzzy at his side. He gets up to Sanders. Sanders hesitates, doesn't know what to do for a beat. He considers holding the boy, then looks back to the house.

MOOKIE
(the big boy)
Give it to me.

(CONTINUED)

203

CONTINUED:

A beat, and Sanders hands him the contract. Mookie takes it, turns, and starts walking back toward the house. At the window, he stops, turns back to Sanders and the reporters. He suddenly lifts his F-finger high in the air and jumps back inside the house through the window.

204

INT. THE HOUSE

He comes back in through the open window. Clydie grabs him and hugs him. He gives the contract to Sam, who looks at it. Bree is still in front of the TV.

BREE

(to Mookie, accusingly)

You gave 'em the F-finger on TV.

Mookie watches Sam look at the contract.

MOOKIE

(suddenly, to Sam)

I don't want you to go.

Sam looks at him and sees the tears in his eyes.

SAM

Mike, listen to me --

MOOKIE

(quietly)

I don't want you to go.

SANDERS (O.S.)

(on the bullhorn)

Bragg?

SAM

(yells suddenly, to
Sanders)

I'm lookin' at it!

He leans down to Mookie.

SAM

(quietly, emotionally,
almost whispering)I've gotta go.

MOOKIE

(quietly, tears in
his eyes)

I don't want you to.

(CONTINUED)

204

CONTINUED:

SAM

(quietly, holding him)
You can come visit me, you can. You
can write me letters, I'll write you
letters --

MOOKIE

(quietly)
I hate letters --

SAM

(quietly, intensely)
We can listen to the ballgames
together --

MOOKIE

(quietly)
We can't --

SAM

(intensely)
We can. We'll both write letters
and --

He just holds the little boy, who is crying.

SANDERS (O.S.)

(on the bullhorn)
Throw the money out, Bragg!

Sam looks up from Mookie, sees Clydie, standing against
the wall, watching them. There are tears in her
eyes. He lets Mookie go gently and Clydie goes to the
boy and holds him. Sam goes to the Harley bag and
throws the sacks of money out of the window, one after
the other.

SANDERS (O.S.)

(on the bullhorn)
Throw your gun out.

SAM

(yelling)
I don't have a gun.

SANDERS (O.S.)

(on the bullhorn)
Throw your gun out!

CLYDIE

(yelling)
He doesn't have a gun!

205 EXT. THE HOUSE - NIGHT

Hale looks at Lonnie, Lonnie looks at Hale. The look says: We've been set up.

SANDERS
(on the bullhorn)
Come out with your hands up!

206 INT. THE HOUSE - NIGHT

Sam moves the couch away from the door. Clydie is holding Mookie against herself. Bree is sitting in front of the TV, watching, live, Sanders standing in front of the house with his bullhorn. Her doll is in her hands, her pacifier in her mouth. Finished moving the couch, Sam turns and looks at them. He doesn't know what to say. A long beat.

SAM
(quietly)
Goodbye, Clydie.

She holds Mookie; she can't bear to look at Sam.

CLYDIE
(quietly)
Goodbye, Sam.

SAM
(after a long beat,
to Bree)
Goodbye, Bree.

Bree stares at the TV set and doesn't even look at him.

BREE
(casually)
Goodbye.

A long beat, and then he looks at Mookie, who is pressed against Clydie. We see the pain in Sam's eyes.

SAM
(very quietly)
Goodbye, pal.

A long beat, and then Mookie looks at him. He has stopped crying.

MOOKIE
(quietly, with a
fragile smile)
Goodbye, pal.

(CONTINUED)

206 CONTINUED:

A long beat as Sam and the boy look at each other, and then Sam turns and opens the door. He stands in the doorway, in the glare of all the lights. Clydie holds Mookie. Bree sits in front of the TV, watching Sam standing in the doorway on screen. Her doll is in her arms.

207 EXT. THE HOUSE - NIGHT

Sam puts his hands high in the air and takes a step out onto the front porch. He takes another step --as FBI men and deputies edge toward him with their shotguns.

208 INT. THE HOUSE - NIGHT

Bree watches, on television, as Sam takes another step, his hands high in the air. And then Bree, watching the set, suddenly cries out --

BREE

Sam!

She drops her rag doll, jumps up from the television set, and runs toward the front door, her pacifier in her mouth.

BREE

(crying out)

Sam!

209 EXT. THE HOUSE - NIGHT

Sam turns toward her... and she leaps into his arms... and he holds her... as the FBI men and deputies surround them with their shotguns.

FREEZE FRAME.

FADE OUT.

THE END