

"ORDINARY PEOPLE"

Alvin Sargent
FIRST DRAFT SCREENPLAY
April 10, 1978

"ORDINARY PEOPLE"

FADE IN

TIGHT SHOT - THE FACE OF THE 8:01 COMMUTER TRAIN
filling the screen and MOVING TOWARD CAMERA.

EXT. TRAIN DEPOT - LAKE FOREST - MORNING

The herd of commuters waiting on the platform as the train
slows.

INT. TRAIN - COACH CAR - DOUBLE TIERED

Mostly businessmen. Briefcases. Morning papers. CALVIN
JARRETT, 40, moves down aisle. Sees a familiar face. A woman.
MITZI. She sits in the upper tier. They recognize each other,
then they don't and then they do. The train starts to move.
Calvin holds on to a metal bar as he looks up.

CALVIN

Hello. How are you? Mitzi.

MITZI

Very well. Yes. Thank you.
Cal. Nice to see you.

CALVIN

Long time.

MITZI

Long time.

CALVIN

Travelling early.

MITZI

Oh, well, it's my old Chicago
dentist.

CALVIN

Who do you go to?

MITZI

O'Hara.

CALVIN

We go to Willens.

MITZI

O'Hara never hurts me. Is
Willens in Chicago?

(CONTINUED)

CONTINUED:

CALVIN

Willens never touches a nerve,
he's right here in Lake Forest.

MITZI

How's Beth and everybody? You
look wonderful, how was your summer?

CALVIN

Fine, good, you? Bart? How's Bart?

MITZI

He's fine.

CALVIN

Your summer?

MITZI

Superduper. We went to Mulinere
for two months. Jeep managed to
break her leg.

CALVIN

How old is Jeep now?

MITZI

She'll be fourteen. David'll be
eleven. Did you finally move?

CALVIN

Nope. Added on instead. You?

MITZI

We're moving next month.

CALVIN

Oh? Really? Where? Away?

MITZI

Oh, no, here... to Koob Lake.

CALVIN

Ahh, Koob. Love Koob. Big house?

MITZI

Bigger.

CALVIN

More square footage, huh?

(CONTINUED)

CONTINUED: (2)

MITZI

Oh, God, thousands, and Bart wants a tennis court. Once it's in, you'll have to come over. Beth can beat everybody, she still the champion?

CALVIN

You know Beth.

MITZI

Give her my best.

CALVIN

I will. And say hello to Bart. And sorry about Jeep's leg.

MITZI

Thank you so much. Bye now.

Calvin starts away. Then Mitzi calls:

MITZI

(continuing)

Oh, Cal?

Calvin turns.

MITZI

(continuing)

How's Conrad?

CALVIN

Fine. Just fine. Thanks.

MITZI

Sorry about everything.

CALVIN

Thanks, Mitzi.

(a sincere smile)

He hesitates, then moves on. Sits down with a group of men ready to play cards.

SHOT - MITZI

reading her magazine, glances out window.

HER REFLECTION

It exposes something in her look that is tired, troubled.

SHOT - CALVIN AND HIS FRIENDS

Half awake, one is dealing cards. A large Schlitz sign laid across their knees serves as a table. Silence. The cards are dealt. It's been going on for years. As they start to play cards, and OVER CREDITS, we HEAR a church choir SINGING an Episcopal Hymn.

CHOIR

Land of our birth, we pledge
to thee
Our lives and toil in the years
to be.
When we are grown and take our
place
As men and women with our
race.

Father in Heaven, who lovest
all,
Oh, help Thy children when
they call.
That they may build from
age to age
An undefiled heritage.

END CREDITS

HIGH SHOT - THE TRAIN

as it moves away from CAMERA toward Chicago.

SHOT - COFFEE TABLE

Coffee being poured into four cups.

WIDER ANGLE

Two couples -- CAMPBELL and NANCY (the hosts) and Calvin and BETH Jarrett. They are watching the coffee being poured. Beth sits on the arm of the couch near Calvin. She is very good-looking. Black hair, tightly pulled back. Classic bone structure. A beauty. A wonderful smile. Cheese cake has already been cut and served.

CAMPBELL

Well, their old one was about, I
d'know, maybe eight thousand
square feet.

NANCY

You know the Robinson's new house?
It's going to be thirteen thousand
square feet.

(CONTINUED)

CONTINUED:

CAMPBELL

Where'd you hear that?

CALVIN

How many fireplaces?

CAMPBELL

Thirteen thousand square feet,
I've gotta see it.

NANCY

As Campbell gets older he likes
to see everybody's house. Sweet
and Low?

CALVIN

Cheese cake's on the button,
Nance.

BETH

(to Calvin)

Watch it, Valentino, there goes
two weeks of jogging.

CAMPBELL

(points at Nancy)

Hey, Everett Mercer has cancer.

NANCY

Don't point at me, I didn't give
it to him. Who told you that?

CAMPBELL

Billy White.

BETH

Who's Everett Mercer?

CAMPBELL

My brother-in-law's cousin.

NANCY

Where'd you see Billy White?

CALVIN

How old is he?

CAMPBELL

Forty-six.

BETH

How's your sister's new house?

NANCY

She loves it.

(CONTINUED)

CONTINUED: (2)

CAMPBELL

It's not worth anything.

CALVIN

(eating cheese cake)

How many fireplaces?

NANCY

How can you say it's not worth anything? Where'd you see Billy White?

CAMPBELL

Because I know Andy and Andy never made a good investment in his life including your sister or that house.

CALVIN

(meaning it)

This is great coffee.

NANCY

It's decaffeinated Brim.

CALVIN

Tastes like real coffee. Has anybody seen the commercial with the man on the elephant selling tea?

CAMPBELL

(Indian accent)

'Good evening, is it icy or is it hot?' I can't do it, I have trouble doing Indians.

NANCY

I cannot understand Indian people. Although, during the war, I found the Vietnamese women very attractive.

CALVIN

I predict in four years...

(acting it out)

I preedict! Four years! Another war!

CAMPBELL

How many square feet in your house, Calvin?

CALVIN

Forty-one hundred.

(CONTINUED)

CONTINUED: (3)

CAMPBELL
Including the garage?

CALVIN
Uh, I'm not sure.

BETH
Nancy, do you use bottled
water when you make coffee?

EXT. CAMPBELL AND NANCY'S FRONT DOOR - LONG SHOT

We can see a yellow Porsche in the driveway. The two couples
saying goodbye.

NANCY'S VOICE
(o.s.)
I won't have anything but bottled
water, and you can let me taste
bottled water and tap water and
I'll tell you which is which every
time.

CAMPBELL'S VOICE
(o.s.)
It's true. She's incredible.
Every time. Test her.

EXT. LAKE FOREST RESIDENTIAL STREET - NIGHT

The yellow Porsche on the move.

INT. THE YELLOW PORSCHE

moving. Calvin and Beth. Calvin drives. Bleary-eyed.

CALVIN
I don't even think they play
golf together any more. Is there
something between her and Billy
White?

BETH
(yawning; trying
to stretch)
Oh, I wish we'd take the wagon
so I could stretch.

The car stops at a red light. Calvin looks at Beth. Leans
over and kisses her cheek. She smiles and kisses her finger-
tips and touches them to Calvin's face. Then closes her eyes
and leans back. The light turns green and the Porsche drives
on.

INT. TWO-CAR GARAGE

The Porsche moves in. A second car in the garage. A station wagon. The automatic door closes.

INT. KITCHEN

Fully equipped. Beth is writing something on a pad of paper.

CALVIN

(stretching)

I feel very nice. You feel
very nice?

He kisses her neck.

BETH

(as she writes)

I'm feeling tired. I didn't
stop once today.

TIGHT ON PAD OF PAPER

It is a shopping list. She is adding the word "mayonnaise."

SHOT - A KEY IN A LOCK

It turns. Then a SERIES OF OTHER LOCKS ARE TURNED as the house is closed for the night.

SHOT - THE ALARM SYSTEM

being turned on. ANOTHER BOLT IS SECURED. Then still ANOTHER.

EXT. THE JARRETT HOUSE - NIGHT

The perfectly manicured Tudor house, upper middleclass, in Lake Forest, Illinois. The lights go out downstairs as another goes on upstairs. Silence. HOLD ON the house.

INT. MASTER BEDROOM - NIGHT

Calvin sits up in the bed. Beth remains asleep. Calvin looks around. He gets up, moves in his pajama bottoms into the hallway.

INT. HALLWAY

Calvin moves toward the steps. He stops and looks into another room.

ANGLE THROUGH DOOR - PAST CALVIN

We see CONRAD is sitting up in his bed.. Wide awake. He is 17.

(CONTINUED)

CONTINUED:

CALVIN
(whispers)
Go back to sleep.

CONRAD
What's wrong?

CALVIN
Nothing. You okay?

CONRAD
Yeah.

CALVIN
Heavy dream?

CONRAD
No.

CALVIN
(still whispering)
Don't forget to call that
doctor. Did you call him?

CONRAD
It's a quarter to two.

CALVIN
I want you to call him.
(winks)
Go back to sleep.

Calvin closes Conrad's door and moves down the stairs.

INT. CONRAD'S ROOM - CLOSE ON CONRAD

He lies back, eyes open, staring at the ceiling. Then he sits up on side of bed. He just sits there. Lost.

INT. KITCHEN

The refrigerator door opens. Inside it is full, everything in its place.

CLOSE ON CALVIN

looking in. Not knowing what he wants. But needing something.

SHOT - CALVIN

at the kitchen table finishing a sandwich, a glass of milk. When it's done, he seems no more satisfied. He sits there in his pajama bottoms. The same lost look of Conrad's. Something dear and gentle and vulnerable about him.

SHOT - CALVIN

washing up his dishes, carefully putting them away.

INT. MASTER BEDROOM

Calvin moving back into bed. Carefully. Beth remains asleep. He looks toward her. She hasn't moved. He touches her shoulder. She doesn't move.

CLOSE ON CALVIN

Hands behind his head. Eyes closed.

EXT. JARRETT HOUSE - DAY (MORNING)

A pickup truck drives slowly down the street. A man standing on the back tosses the morning papers into driveways as the truck moves on.

INT. CONRAD'S BEDROOM - DAY (MORNING)

Conrad in his bed.

VOICES

(from o.s.; barely
audible, mumbling)

... Saturday night... the Warrens
... too cold to play golf, why
these tournaments so late in the
season... Is Conrad up?... Time is
it?... Will you trim that branch
Saturday?... Here Pokey, here Pokey
... Here Poke...

CLOSE ON CONRAD

He looks around the room. He's anxious. Lies back down. Pulls the blanket over his head.

CALVIN'S VOICE

(o.s.; calling)

Connie!

HOLD ON Conrad, his head still under the blanket.

CALVIN'S VOICE

(o.s.; calling)

Con?

INT. KITCHEN

Conrad moves in, dressed for school, shabby Levi look, putting on a secure face. He has entered with false, grand energy. Beth, dressed in sweater and tight faded Levis. Calvin dressed for the office.

(CONTINUED)

CONTINUED:

CALVIN
Good morning! Good sleep?

CONRAD
Morning.

CALVIN
Sleep well?

BETH
(holding two eggs)
Scrambled?

CONRAD
(sitting down)
I slept a little scrambled, but --

BETH
Conrad, how do you want your eggs?

CONRAD
No, thanks.

CALVIN
Get some sleep?

CONRAD
Yeah.

CALVIN
I want you to have eggs. Protein.

BETH
Does the paint still smell?

CONRAD
No, it's fine.

BETH
Toast?

CALVIN
(to Conrad with
vigor)
Breakfast! Main Meal! Remember?
Energy? Swimmers.

CONRAD
I'm in Chorus too, Dad. Don't
want to get too strong.

BETH
Conrad, toast?

(CONTINUED)

CONTINUED: (2)

CALVIN
How's the mattress? Hard?

CONRAD
It's fine.

BETH
You want toast?

CONRAD
Yes, please.

TIGHT SHOT - BETH

putting the word "butter" on the marketing list, which already contains:

Rubber gloves
Silver polish
Club soda
Mayonnaise

and now: Butter.

CALVIN'S VOICE
(o.s.)
Weather report... Let's see...
Sixty-two degrees, sunny and
brisk... Sounds nice.

INT. DATSUN STATION WAGON - DAY (MORNING)

Four high school boys. STILLMAN driving. LAZENBY next to him. Conrad and VAN BUREN in back, smoking. Stillman drives fast. Conrad is reading. The radio is playing loud. Stillman nervously keeps changing stations. There is great tension in the car, and books and loose-leaf note books and a basketball and old wrappers and a paper bag or two.

STILLMAN
We're late because Dickie's mom
had to pack his lunch.

VAN BUREN
Two minutes! Christ, you were
late when you got to my house!
Hey, listen, I damn near killed
myself over this poly-sci exam.

STILLMAN
Yeah, the guy wants a goddamn
personal analysis of it all. I
was up until two o'clock, trying
to make sense out of the crap.

(CONTINUED)

CONTINUED:

LAZENBY

It helps if you read the 'crap'
when it's assigned.

VAN BUREN

Tell us about it.

STILLMAN

Get a sense of reality, will
you, Lazenby? We swim our asses
off every friggin' day. When
are we supposed to study?

VAN BUREN

What're you reading, Jarrett?
Is that Hardy? Junior English?

CONRAD

Yeah.

STILLMAN

You got all junior classes this
year? They didn't pass you on
anything?

VAN BUREN

They don't pass you on breathing
in that dump if you haven't taken
the final.

Stillman continues to switch radio stations.

LAZENBY

Stillman, will you quit screwing
around with the dial, get something
and leave it.

Stillman ignores this, turns up the volume and continues changing
stations. Conrad can feel the pressure beginning to build up in
him. Stillman suddenly leans forward, leaning out the window.

STILLMAN

Hey, there's Pratt... Lemme out.
I need a jump...

THEIR P.O.V.

A "pretty" redhead, JEANNINE PRATT, in a blue skirt and tan
jacket is hurrying along the street, her books in her arms.

BACK TO SCENE

as they all stare out.

(CONTINUED)

CONTINUED:

LAZENBY
Look at that hair.

STILLMAN
Look at that ass!
(he looks at
Conrad)
Huh, Jarrett? Hey, look.
Jarrett's interested in something.

FAVOR Conrad, a cold look toward Stillman.

STILLMAN
(continuing)
Good boy, welcome back to the
world.

CUT TO:

INT. HIGH SCHOOL CLASSROOM - FAVOR CONRAD

self-conscious, nervously tapping his pen on the desk as the
class takes a test.

FAVOR TEACHER

TEACHER
Who's tapping the pencil?

SHOT - CONRAD

CONRAD
Huh?

He looks around like a frightened child, embarrassed, as a few
people turn to look at him.

INT. SWIMMING POOL - FAVOR SWIMMING COACH

as he watches four swimmers dive into the pool. One of them
is Conrad and, as the boys race, Conrad is behind two of them.

SHOT - THE COACH

watching the swimmers.

SHOT - CONRAD AND THE OTHERS

reaching the finish line. Conrad's head lifts out of the water,
takes a breath.

SHOT - COACH

COACH
Push off, Jarrett! Push off!

SHOT - CONRAD

He lowers himself beneath the water.

INT. SCHOOL CORRIDOR - ANGLE ON CONRAD

at his locker. Stands there watching other people. Students are entering the auditorium.

VERY TIGHT SHOT - CONRAD'S EYES

INT. AUDITORIUM (CONRAD'S FANTASY)

PRINCIPAL standing in front of the curtain, addressing a full audience.

PRINCIPAL

Ladies and gentlemen, INTRODUCING
the one, the only, the remarkable,
the very much alive... THE BROTHER
OF THE LATE, GREAT, DEAD BUCK
JARRETT... CONRAD JARRETT.

Big band MUSIC swells. Drum rolls and bugles and cymbals. A curtain opens and there is a bathroom. Conrad rushes in in his underwear. He carries a razor blade and makes his entrance spinning and turning and pirouetting as the audience screams and whistles and stamps their feet along with their applause.

He moves on to the set and proceeds to demonstrate how to cut his wrists as the audience screams and urges him on.

VOICES

Cut it, cut it, cut it, cut it.
Blood, blood, blood, blood.
Cut it. Cut it. Cut it. Cut it.

BACK TO CONRAD

in corridor. He slams his locker door.

INT. SCHOOL LIBRARY - CONRAD

at table, an open book in front of him. He is sketching.

CLOSE SHOT - CONRAD'S SKETCHES

A series of half faces, not without humor, and along the bottom are the printed words: "CONTROL" "EACH DAY" "UNIQUE" "JUMP PUMP HUMP". His pen is now printing the letters: B-E-R-G-E-R.

EXT. SCHOOL PLAYING FIELD

Conrad sits alone in the bleachers, eating his lunch, head lowered. He's taken only a bite of his sandwich. He looks at his wrists.

FAVOR CONRAD'S WRISTS

The slash scars.

INT. GYMNASIUM LOCKER ROOM - PHONE BOOTH - CONRAD
on telephone. Speaks softly.

VOICE (BERGER)

Hello...?

CONRAD

Doctor Berger?

VOICE (BERGER)

Yes?

CONRAD

This is Conrad Jarrett, Doctor
Crawford at Hillsboro Hospital
gave me your number.

VOICE (BERGER)

I'm with a patient now. Can you
call me back at 2:15?

CONRAD

I don't think I'll be free.

VOICE (BERGER)

Then give me your number. I'll
call you tonight... Hello?

CONRAD

That's all right, I'll try and
call you back again, sorry, thanks.

He hangs up. Stands there.

INT. JARRETT HOUSE - DINING ROOM

It's dinner time.

CLOSE ON TABLE

It is neatly set. Conservative portions of food.

WIDER ANGLE - CALVIN, CONRAD AND BETH

BETH

Was the fish too dry?

CALVIN

Perfect.

BETH

It was too dry last time.

(CONTINUED)

CONTINUED:

CALVIN

Car stall today?

BETH

They have a new mechanic at
C&S. He replaced little Harry.

CONRAD

What happened to little Harry?

BETH

I don't know. I think he found
a job in Skokie. But this new
man is so strange.

CALVIN

How's that girl at the hospital,
Con? The one you painted with.

BETH

(stands up)

Strawberry shortcake?

CALVIN

What was her name?

CONRAD

She left before I did.

CALVIN

Didn't she live in Skokie?

CONRAD

Uh-huh. Karen.

BETH

(heads for kitchen)

My mother brought some
strawberries over. I told her
we'd come for dinner Sunday.
You still like strawberries,
Conrad?

CONRAD

Yes, thank you.

CALVIN

Of course he likes strawberries.
(winks, big grin)
Didn't lose the old taste buds,
did you?

CONRAD

Not for strawberries.

INT. KITCHEN

Beth taking the shortcake from the refrigerator.

BETH

(calling out)

Also, Calvin, we have to go to
the Murrays on Saturday night.
I couldn't get out of it.

EXT. JARRETT HOUSE - NIGHT

BETH'S VOICE

(o.s.)

Saturday's Clark's birthday.
I bought him the Carrington book.

HOLD ON the house. Silence. A blue TV light in one window.

INT. BETH'S BATHROOM - NIGHT

She's in her nightgown and robe. Her hair tied back. She is splashing water on her face, gently, leaning over her marble sink. Then she dries her face and the ritual takes her to the jar of cream, her fingers are in it to take just a small amount, carefully, as if her hands are on a television commercial.

She spreads the cream on her face and, delicately, rubs it in.

SHOT - CALVIN

In the den. A drink in his hand. Watching television. He reaches to his gut. Grabs it. Squeezes the excess. His eyes remaining on the television. He lets go of the gut. His eyes begin to droop. Yawns.

EXT. THE HOUSE - NIGHT

The moon glows on it. Suddenly we HEAR a low, but frightening, human wail.

INT. CONRAD'S BEDROOM - TIGHT ON CONRAD - MORNING

Waking suddenly from a nightmare.

INT. KITCHEN - DAY

Calvin reading the paper. Conrad looking at a school book.
Beth standing at the refrigerator, looking in.

CLOSE SHOT - THE TOASTER

as the toast pops up.

BETH'S VOICE

(o.s.; without feeling)

Toast.

CUT TO:

EXT. TRAIN STATION

The "8:01" pulling out.

INT. TRAIN - CALVIN AND HIS FRIENDS

Playing cards. One is dealing, the Schlitz sign over their knees. SILENCE. The cards are dealt. SILENCE, the men all still half asleep. Somebody is mumbling:

1ST MAN

(half asleep)

What's great is Arthur Fiedler and the Boston Pops playing God Save The Queen fifteen different ways. Does it straight you know, very moving, very English, then suddenly he does it French Can-Can style, then it's Mexicana, then it's cowboy style. Genius this man. Perfectly genius. He does it like, New York, y'know 'East Side, West Side,' does it sinister, sentimental, you can't believe it, God Save The Queen fifteen different styles, and don't get me wrong, I like Beethoven...

2ND MAN

(mumbling as he
checks his cards)

I like Beethoven.

1ST MAN

Fiedler follows Beethoven with Boogie Woogie Bugle Boy of Company B. I listen to that, I go wild. If there's one man in music today I'd like to meet, it's Fiedler.

2ND MAN

Phyllis knows his cousin, I think.

3RD MAN

(sneezes)

Shit, I've got Peggy's cold.

They continue to play.

EXT. TENNIS COURT - SHOT - BETH

playing tennis. She is powerful, and she plays well.

SHOT - HER OPPONENT

A difficult return.

LONG SHOT - THE GAME

continuing.

SHOT - BETH'S RETURN

clenching her teeth as she smashes the ball back across the net.

VOICE FROM NET

Hoooo! Whaaa!

Beth's face registers such anger.

OPPONENT

Beautiful!

Beth's face relaxes. Softens to her genial, attractive smile. She moves to a towel. She is "perfect." Picks up towel, but doesn't use it.

INT. HIGH SCHOOL CLASSROOM - FAVOR CONRAD

as his eyes wander. He looks at the other students, then at the front of the room. A TEACHER is putting a trigonometry problem on the board. Conrad looks to his left.

HIS P.O.V.

Jeannine Pratt is smiling at him.

BACK TO CONRAD

He looks away.

INT. LIBRARY - CONRAD

at table. He is looking through a large book.

SHOT - A PICTURE OF A WORLD WAR TWO BATTLEGROUND

The page turns and we see DETROIT STRIKERS RIOTING and the page turns and we see dead bodies at GETTYSBERG. The page turns and we see a LONE BIRD, flying across the prairie.

The page turns as we see a GREAT WHITE WORK HORSE pulling a loaded wagon through the snow in a dreary, tough Chicago winter. MOVE IN TIGHT on the image of the furiously working horse.

TIGHT ON CONRAD

He looks up.

INT. BERGER'S OFFICE - CLOSE ON BERGER.

A heavysset man, BERGER, is seated in a swivel chair. Wears a polo shirt. He is in half light. At first we don't know

(CONTINUED)

CONTINUED:

where we are, who he is with. Berger drinks coffee. Some spills on his shirt. Finally we PULL BACK to INCLUDE Conrad sitting stiffly in a chair.

BERGER

I know about your brother, but do you have any other brothers and sisters?

CONRAD

No.

BERGER

What was your brother's name?

CONRAD

Buck. Jason, but they called him Buck.

BERGER

How long were you in the hospital?

CONRAD

Eight months.

BERGER

What about your friends, everything okay with them.

CONRAD

What do you mean?

BERGER

You on stage?

CONRAD

I don't know what you mean.

BERGER

Oh y'know, people think you're dangerous. You tried to commit suicide so now they figure this ding-a-ling's going to blow up the school. Right?

CONRAD

Yeah.

(laughs)

Yeah, I guess they figure I'll do something nutty!

BERGER

So, what do you want to work on?

(CONTINUED)

CONTINUED: (2)

CONRAD

What d'you mean?

BERGER

What do you want to change?

CONRAD

(thinks, shrugs)

I'd like to be more in control,
I guess.

BERGER

Why?

CONRAD

So people won't worry about me.

BERGER

Who worries about you?

CONRAD

My father, mostly. He sort of
pushed me to come here.

BERGER

Don't you want to come here?

CONRAD

I don't know. Doctor Crawford
gave me your number, so... here
I am.

BERGER

How about your mother? Isn't
she worried?

CONRAD

No.

BERGER

Good for her. I don't believe
in worrying.

CONRAD

She's not a worrier.

BERGER

What about you? You a worrier?

CONRAD

(pause)

No.

(shrugs)

I dunno...

(CONTINUED)

CONTINUED: (3)

BERGER

Well, I'd better tell you I'm not big on control. Actually I prefer out of control, nothing like a good surprise. But if you're after control, it's your nickle. How's Tuesdays and Fridays?

CONRAD

I've got swim practice every night.

BERGER

How'd you get here today?

CONRAD

I skipped practice.

BERGER

Can you skip Tuesdays and Fridays?

CONRAD

Does it have to be twice a week?

Berger waits, then leans in to Conrad.

BERGER

Control is a very tough nut.

He stares at Conrad. Looks at his wrists. Leans closer to see.

BERGER

(continuing)

Mind if I look?

CONRAD

No.

BERGER

(inspecting the
scars)

What you use, Platinum Plus?

CONRAD

Gillette Blue Blades.

CUT TO:

INT. DINING ROOM - FULL SHOT - THE TABLE

The table is set. No one is there. We HOLD ON the table with NO SOUND. Beth MOVES INTO FRAME with napkins. She wears a small apron and moves to a breakfront (through glass doors we can see china, some silver pieces). She opens a drawer.

ANGLE INTO DRAWER

We see three napkin rings. Beth's hand reaches in and one by one puts the napkins into the rings. We can see Beth's narrow wedding band and her small diamond engagement ring. The drawer is closed.

WIDER ANGLE

Beth moving to the table, putting the napkins in front of the three set places. Her fingers straighten a knife and a spoon. Then she moves OUT OF FRAME. HOLD a few moments on the table.

INT. KITCHEN

Beth putting the food on the plates. Carefully.

BACK TO DINING ROOM

She moves INTO FRAME again and puts the two plates at two settings then moves off again.

NEW SHOT - DINING ROOM - CONRAD, CALVIN, BETH

seated at the dining table.

CALVIN

I saw Mort Swane. His sister died.

BETH

The one from Idaho?

CALVIN

The one with the restaurant.

BETH

Did she die in Idaho?

CALVIN

I guess so. Why?

BETH

He said she was always travelling.
I wondered if she died in Idaho.

CALVIN

I don't know. Maybe she died in Idaho.

(laughs)

Maybe Kansas City.

BETH

(quickly)

Do you want a roll, Conrad?

(CONTINUED)

CONTINUED:

CONRAD

No, thank you... uh, yeah...
maybe I will.

CALVIN

Great rolls.

BETH

New bakery on Sharon Plaza.

CALVIN

Next to the theatre?

BETH

No, by Monico's.

CALVIN

Ollie Campbell took me to a new
spaghetti house today.

BETH

Oh? How's Ollie? How's Ellen?

CALVIN

He's fine. Same old Ollie.

BETH

Did he lose weight on his trip?
How's Ellen?

CALVIN

I don't know. I didn't ask him.
(pause)
Yeah, honey, I guess she died in
Idaho.

CONRAD

(looks straight
at his mother)

I went to see Doctor Berger.

Beth only barely looks up, wipes her hand with her napkin,
actually rubbing one hand is if it had a deep stain.

CALVIN

Berger! Really? Well! You
didn't say anything. Good, good!

CONRAD

I went.

CALVIN

Good, good. When?

(CONTINUED)

CONTINUED: (2)

BETH
Where's his office?

CONRAD
In Evanston.

CALVIN
When?

CONRAD
Today.

CALVIN
How'd you get there?

CONRAD
The bus.

CALVIN
So? How'd it go?

BETH
I didn't know you made an
appointment.

CONRAD
If it's too much money, I don't
have to go, it's not really
necessary --

CALVIN
Don't worry about the money,
it's okay.

CONRAD
It's fifty dollars an hour. Twice
a week.

CALVIN
(a beat, but)
Fine. Fine. And it is necessary.

BETH
(gets up to
clear dishes)
What did you talk about?

CONRAD
Not much. Just... bullshit.

Beth goes into kitchen.

(CONTINUED)

CONTINUED: (3)

BETH
(as she goes)
Conrad, please don't use that
language.

CALVIN
What about your schedule? Will
that be all right?

CONRAD
It'll cut into swim practice.

INT. KITCHEN - CLOSE ON BETH

putting Jello into little pear shaped dishes and carefully,
methodically, placing small vanilla cookies in a circular
pattern on a pretty cookie plate. She begins to whistle
softly.

INT. MASTER BEDROOM - NIGHT

Beth and Calvin in bed. Lights out.

BETH
London would be like something
out of Dickens. We've never
done that. Christmas in London.

CALVIN
Maybe we shouldn't plan to go
away.

BETH
But we talked about it. We
decided on it.

CALVIN
I know. But the more I talk
about it, the more it seems the
timing isn't right.

BETH
Timing takes care of itself,
Calvin. It's unpredictable.
That's why you fell for me, remember?
(reaches out and
tickles his ear)
You said I was unpredictable.

CALVIN
You know what I mean.

(CONTINUED)

CONTINUED:

BETH

They said it's best to leave in the middle of December and book a flight back after the first week in January.

CALVIN

Honey, we can't go in the middle of December. Connie'd have to miss a week of school and another week in January would be two weeks.

BETH

He could meet us there when school got out. He could fly back by himself. Mother and Dad would take him in.

(pause)

I think it would be good for us all to go.

CALVIN

He's just starting with this doctor.

BETH

So?

CALVIN

We should be available.

BETH

I don't think you should coddle him, Calvin. And I don't think you should start blaming us for everything again.

CALVIN

I'm not blaming anybody.

BETH

I know it's a lot to ask, I know we have expenses.

CALVIN

It's not the money.

BETH

But I need it. I need to go and I need you to go with me.

CALVIN

(reaches for her)

In the spring.

(CONTINUED)

CONTINUED: (2)

BETH

(pulls away)

We won't go in the spring if we don't go now.

CALVIN

It's for everybody's sake, that's all.

BETH

Calvin, when are you going to learn that everybody's sake isn't your business?

Silence.

INT. SWIMMING POOL - FAVOR COACH AND CONRAD

The COACH sits with his hands beneath his legs. Stopwatch around his neck. Leaning back on a chair. Very precarious. His hair is long and he wears a tight sweatsuit. His eyes are closed as he talks to Conrad who stands in a bathing suit in front of him. Other swimmers are at the other side of the pool. They are diving into the pool and then getting out after short, playful spurts.

COACH

Are you getting sleep?

CONRAD

Yes, sir.

COACH

I understand about coming back, I wasn't exactly in your shoes, but I was a polio victim once, I never told anybody that, but I was.

CONRAD

Yes, sir, I know.

COACH

I don't remember telling you that.

CONRAD

I heard it somewhere, I think maybe Buck told me.

COACH

Yeah. I would have told that to Buck.

(a pause, then:)

You having fun, Conrad?

(CONTINUED)

CONTINUED:

CONRAD

Fun?

COACH

If this isn't fun anymore, the point's lost.

CONRAD

Yeah. I'm having fun, I guess.

COACH

You guess.

CONRAD

(he shivers,
hugs himself)

Uh-huh.

COACH

I understand you took Chorus.

CONRAD

Uh-huh.

COACH

Maybe there's a conflict there.
Were you in the Chorus before?

CONRAD

No.

COACH

Are you on medication?

CONRAD

No.

COACH

No tranquilizers?

CONRAD

(teeth chattering)

Uh-uh.

COACH

Did I ask you if they gave you
shock out there?

CONRAD

Yeah, they did, you asked me.

COACH

You seem terse? Is terse the
word?

(CONTINUED)

CONTINUED: (2)

CONRAD

I don't know.

COACH

(shouts across
the pool)

Stillman?

STILLMAN

(calling back)

Yo!

COACH

What's terse mean?

STILLMAN

I don't know. What?

COACH

Look it up and tell me tomorrow.

(to Conrad)

Jarrett, I'm no doctor, but I
would never've let them shoot
electricity in my head.

INT. CONRAD'S ROOM - SHADOWS - CLOSE SHOT - A DRAWER

opening. A hand reaches in and takes out a picture from the
desk drawer with piles of scraps of notes and letters, old
stuff, summer photos, winter photos, a photograph of a small
sailboat.

SHOT - CONRAD

looking at photograph. He HEARS someone outside the room. He
moves to the door, opens it. Beth is there. She has just
come upstairs, she's startled, drawing in her breath sharply
when Conrad opens his door.

CONRAD

I'm sorry.

BETH

(sharp)

Don't do that!

CONRAD

I'm sorry.

BETH

I didn't think you were home
yet. Don't jump out at people
like that.

(CONTINUED)

CONTINUED:

CONRAD

I'm sorry. I just got in. How was your golf game?

BETH

Fine. Cold. My neck hurts. I'm going to lie down awhile.

CONRAD

Can I get you something?

BETH

No thank you.

She is nearly at her door. Conrad calls out:

CONRAD

I swam pretty well today. Personally, I think I could swim in the fifty if my timing gets better.

BETH

Good.

CONRAD

I'm sorry I scared you.

BETH

It's all right. I just didn't know you were in the house.

(pause, then
perfunctorily)

How's school? Do you have homework?

CONRAD

I think I passed a trig quiz.

BETH

That's good, isn't it?

CONRAD

Uh-huh.

BETH

I was awful at trig.
(thinks)

Did I take trig.

She hesitates, smiles, shrugs and closes her door behind her. Conrad stands a moment in the hall. Hurt. He turns back into his room. Closes the door.

INT. CONRAD'S ROOM

Conrad sits on the side of the bed. He doubles over, arms crossed, pressed against his waist.

CONRAD'S VOICE (MEMORY)

(calling)

Buck! Buckyyyy!

BUCK'S VOICE

Hang on, Brother, hang on!

EXT. WHARF - SHOT - CONRAD - NIGHT

appearing in the mist and rain, wrapped in a Coast Guard blanket. He moves TOWARD CAMERA. Now a Coast Guard OFFICER appears at his side, both of them moving TOWARD CAMERA and now Beth is in FRAME. PAN TO show Beth's face as she looks at the blanketed figure. Whatever hope was in her look when she sees it's Conrad seems to fail.

BACK TO CONRAD'S ROOM

Conrad falls back on the bed. He stares at the ceiling. Closes his eyes, not allowing himself to cry. He opens his eyes. He is filled with rage.

INT. MASTER BEDROOM - BETH

She is standing by the dresser. White knit pantsuit, long sleeve black blouse, hair tied back from her face with a black silk scarf.

INT. PORSCHE - BETH AND CALVIN

Calvin in color coordinated pants and sport coat.

CALVIN

You smell good. Something new?

BETH

Mmm hmm.

CALVIN

(sniffs)

Mmmmm... nice. What is it?

BETH

Don't tell anybody.

CALVIN

Have I ever told?

BETH

Del Cammin.

(CONTINUED)

CONTINUED:

Calvin puts his hand on her knee.

CALVIN
(French accent)
Del Cammin. I like eeet.

BETH
(smiles)
Better watch the road, Valentino.

HIGH SHOT

as they drive, approaching a more affluent area.

ANGLE AT PORSCHE WINDOW - BETH

She turns, looks out and back.

HER P.O.V.

A wonderful old Victorian house on a corner. A "For Sale" sign on the lawn.

INT. PORSCHE

BETH
The old St. Claire house is up
for sale.

She looks at it for another moment, WANTING IT, then turns forward.

CALVIN
Who's going to be there tonight?

BETH
(sing song)
Ohhhh, the Murrays and the Kanes
and the Gunthers and good old us.

CALVIN
I'm sick of the Murrays.

BETH
They like you.

CALVIN
Let's go to the movies instead.

BETH
Don't be negative.

(CONTINUED)

CONTINUED:

CALVIN

Hey, that's not a bad idea.
Let's be unpredictable and go to
the movies. Just like in 1956.
I mean, if we didn't show up to
a party in 1956, who cared?

BETH

How do you know you won't have
fun?

CALVIN

I can read my mind. It says,
break the rules and don't show up
and take the girl you love to the
movies.

BETH

Come on, Calvin, everybody has to
eat.

HIGH ANGLE - THE PORSCHE

moving into a driveway. Other cars already parked there.
A Cadillac. A Buick. A new Jaguar sports coupe.

BETH'S VOICE

(o.s.)

Now smile and not too many martinis.
Madaline got her Jaguar.

INT. MURRAY'S HOUSE - AT FRONT DOOR

SARAH MURRAY at the door, big smile, long hostess skirt, ruffled
blouse.

SARAH

(sweeping them in)

How's that! Three blocks away
and last to arrive.

We can see other guests in the living room through an archway.

BETH

Mmm, what smells good.

A big man, ED GUNTHER, has shot into the entranceway and already
has his arm around Beth. He moves her into living room.

BETH

(continuing; lightly)

Edward, control yourself, and
buy me a drink.

(CONTINUED)

CONTINUED:

ED
(into her ear)
I'll buy you the moon, if you
don't tell Louise.

INT. LIVING ROOM

The eight people and a shy Spanish maid with a tray of puffs.
PHIL MURRAY is at the wet bar. MACK KANE is at Calvin's side.
Calvin with a martini.

MACK
You entering the Lawyers'
Invitational?

CALVIN
I didn't qualify. You?

MACK
You ever won that thing?

CALVIN
Are you kidding, you know how
many lawyers play golf? You
entering?

MACK
I can't get loose, Jack Cupperman's
been sent to Des Moines.

PHIL
I thought Denison went to Des
Moines.

MACK
Nah, he's out, he got in trouble
with that limousine.

INT. DINING ROOM

Dinner is about over.

VOICES
Tough act to follow, Sarah...
The cheese sauce is great.
Marty, honey, get that recipe...
I cannot tell a lie, it's Beth's
recipe... What are you reading
these days, Beth... What isn't
she reading...

NEW SHOT - FAVORING TWO LITTLE CHILDREN

in their robes at the table saying good night with polite
handshakes.

(CONTINUED)

CONTINUED:

VOICES

Good night, good night, good night, you're growing up. How tall are you now?

LITTLE BOY

(dumb smile)

I dunno.

VOICES

Sleep well... Good night.

One Voice says "good night" as Donald Duck. Then everyone tries to do "Donald Duck."

VOICE

How does he do that damn duck?

VOICE

You puff out on your cheek.

(he does it)

Quack, quack.

Went to hear Donald Duck. Quack, quack.
INT. LIVING ROOM - ANGLE ON CALVIN, PHIL, ED, MACK

PHIL

(a drone)

If I get that four thousand at a hundred and thirteen and three-quarters I know something's wrong and I'll give a testing order. I'll see a thousand shares to see how the market takes it but considering the order to buy the four thousand shares that I put in when the price was one hundred and thirteen and three-quarters I get two thousand at a hundred and fourteen and five hundred at a hundred and fourteen and a half and the rest on the way up so for the last five hundred I pay a hundred and fifteen and a half then I know I'm right. It's the way I get the four thousand shares that tells me whether I'm right in buying at that particular time.

MED.SHOT - CALVIN

has already turned to look at Ann Kane, who is alone at the fireplace. Calvin's eyes are fuzzy. He moves to Ann.

(CONTINUED)

CONTINUED:

CALVIN

What's your boy up to these days?

ANN

Who knows. They won't tell.
Donald says Conrad isn't as
friendly with him as he used to
be.

CALVIN

Oh, no, no, no. He's great.
He's just getting back into the
work.

ANN

Donald says he doesn't come to
swimming practice sometimes. I
told him maybe he's a little
self-conscious.

CALVIN

No, no, no, no. There's a doctor
in Evanston he sees couple times
a week, so, y'know, it breaks into
things.

ANN

Does he still have some problems?

CALVIN

No, no, no, nothing like that.
Just someone to talk to, that's
all. Finish off the rough edges.

There's a lot of loud laughter from across the room and Beth
moves to Calvin.

BETH

It's joke time, darling.
(pushing Cal's
hair back)

You want to tell your joke?

Calvin raises his arm. He's sweet and light-headed. Calls
out:

CALVIN

I want to tell my joke.

INT. PORSCHE - NIGHT

Beth is driving.

(CONTINUED)

CONTINUED:

CALVIN

The thing about Phil Murray, the thing is, he's a damn bore, one more crooked lawyer story and I'm going up the wall.

Beth is silent. Calvin senses something wrong.

CALVIN

(continuing;
looks at her)

Huh?

(smiles)

Honey?

BETH

(nicely)

You drink too much at parties, Calvin.

CALVIN

(big grin)

I'm not drunk, honey.

BETH

She pumped you.

CALVIN

Who?

BETH

Annie Kane. Why did you tell her Conrad was seeing a psychiatrist?

CALVIN

Hell, some people consider that a status symbol, right up there with going to Europe, that wasn't wrong.

BETH

I thought your blurting it out like that was in very bad taste.

CALVIN

I didn't think it was bad taste.

BETH

Not to mention a violation of privacy.

Silence. They continue to drive on. Finally:

CALVIN

Whose privacy, Babe?

(CONTINUED)

CONTINUED: (2)

BETH
Our privacy. The family's
privacy. It's a private matter,
Calvin.

He nods. No one speaks. Then, finally:

CALVIN
You're right. You're absolutely
right. I'm sorry.

BETH
(softly)
Please don't tell people.

CALVIN
Okay... You're right. It is a
private... thing... matter.
I apologize.

He smiles at her, puts his arm around her.

BETH
Honey, don't do that, you make
it hard for me to drive.

INT. JARRETT HOUSE - NIGHT

Calvin and Beth have turned out the lights. She is already moving up the stairs. Calvin follows, his coat slung over his shoulder.

SHOT - TOP OF STAIRS

Beth continues toward the bedroom. Calvin stops at Conrad's door. He opens it. Looks in.

INT. MASTER BEDROOM - ANGLE ON BETH

in the bed, sitting up, her hair loose now. She sits, waits for something.

INT. BATHROOM

Calvin in his pajama bottoms, brushes his teeth.

INT. MASTER BEDROOM - FAVOR BETH

waiting. Calvin moves into room, turning off bathroom light. He moves onto the bed. Beth reaches up and turns out the bed-lamp, then reaches up to him, puts her arms around him and she puts on a smile for this ritual. In the darkness they make love. It is by rote and boring. Finally, it's over. And in a moment she slides away from him. Calvin buries his face against the back of her soft hair.

(CONTINUED)

CONTINUED:

CALVIN
Mmmm. What's it called again?
Del what?

BETH
Hmm?

CALVIN
Your new cologne.

BETH
Del Cammin.

CALVIN
What's it mean?

BETH
(sleepy)
I d'know.

CALVIN
Smells so good. I want to hold
you a while.

At first there's no answer. But then:

BETH
(softly)
Aren't you tired?

CALVIN
Mmmm.

Finally he pulls his head away. Turns onto his back.

CLOSE ON CALVIN

staring up at the ceiling. We begin to HEAR VOICES from the
past. Two young boys, a vigorous hassle:

CONRAD'S VOICE
That's my sweater.

BUCKY'S VOICE
The hell it is, possession is
nine-tenths. Hey, Dad, what's
possession?

CONRAD'S VOICE
Possession's gonna get your thick
head broke, now give it to me.

BUCKY'S VOICE
I can't. It's already on me.

(CONTINUED)

CONTINUED:

CONRAD'S VOICE

Take it off, Bucky. Dad? Dad,
tell him to take it off.

BUCKY'S VOICE

Okay, buddy, then hand over my
socks, my jock strap, and my ski
boots, remember the ski boots.

There's laughter that fades out with the words. And Calvin
lies silently, sadly. Lonely. He looks toward Beth.

TIGHT SHOT - BETH

asleep.

CALVIN

G'night.

CAMERA PULLS BACK, out of the room.

INT. CORRIDOR - ANGLE ON CONRAD'S DOOR

A light shines through bottom.

INT. CONRAD'S BATHROOM - VERY TIGHT SHOT - CONRAD - NIGHT

naked, sitting on the side of the bathtub with his legs crossed
in front of the mirror. He holds a pencil and sketch pad, doing
a thin line self-portrait. We can see what he sketches: His
strangely contorted posture. His left eye shut. Furrowed brow
and a searching suffering look in his open eye.

LONG SHOT - THROUGH BATHROOM DOOR - AT CONRAD

INT. MASTER BEDROOM - SHOT - CALVIN - NIGHT

asleep now.

SHOT - BETH

asleep. On her side. Slightly tucked into herself. Firm.
Not moving, barely breathing. Alabaster. Sharp, dark-haired
beauty. Arms folded.

CLOSER SHOT - BETH'S FACE

One muscle twitches, slightly.

SHOT - CALVIN

turns. Troubled. Opens his eyes, quickly, looks at something,
closes his eyes. One leg is extended out of the blanket.

INT. CONRAD'S ROOM - ANGLE ON CONRAD'S NUDE SELF-PORTRAIT
on the floor. PULL UP to SHOW Conrad in his bed. Twisted
into his own sleep. His sheet and cover askew. Half off him.

EXT. THE HOUSE - NIGHT

in the moonlight.

INT. BERGER'S OFFICE - TWO SHOT - BERGER AND CONRAD

CONRAD

Maybe I need some kind of
tranquillizer. I feel nervous
all the time. I can't sleep.

BERGER

Maybe your schedule's too heavy.
Maybe you're trying to do too
much. Maybe you oughta drop a
course or two.

CONRAD

No.

BERGER

Why not?

CONRAD

Because I'm behind already.

BERGER

Behind what? The Great Schedule
in the Sky?

CONRAD

Your ceiling's dirty.

BERGER

What do you think's making you
nervous?

There's a long pause. Then:

CONRAD

I dunno. Maybe I don't want to
swim any more. My timing's for
shit. He's got two guys better
than me swimming the fifty.
Anyway, I don't give a damn about
those guys, they're a bunch of
boring jocks. And I can't stand
him, he's a tight-assed son of a
bitch.

(CONTINUED)

CONTINUED:

He stops. Afraid of his anger. Berger waits.

BERGER

Have you thought about quitting?

CONRAD

Are you telling me to?

BERGER

No.

CONRAD

It wouldn't look good.

BERGER

Forget how it looks, how does it feel?

CONRAD

That's what happened last year. It's the same damn thing I did last year.

BERGER

Are you the same person you were last year?

CONRAD

I don't know. What do you think? Do you think I'd try to do it again?

BERGER

Do you think you would?

CONRAD

I don't know.

BERGER

That why you need the tranquilizer?

CONRAD

What do you think?

BERGER

I'll leave it up to you.

CONRAD

Fifty bucks an hour. Can't you decide if I should have a pill or not. You're a doctor. I'm supposed to feel better, aren't I?

BERGER

No!

(CONTINUED)

CONTINUED: (2)

Silence. Conrad closes his eyes. Then, finally:

BERGER
(continuing)
Why don't you call that girl
from Skokie. Karen?

CONRAD
Why?

BERGER
You say you're lonely. You said
you liked her. Maybe there're
things to talk about. Be nice
to talk to an old friend.

EXT. BUS - TO SKOKIE - DAY

Leaving Lake Forest.

INT. BUS

Conrad looking out the window. He suddenly looks uncomfortable.
He closes his eyes.

CONRAD'S VOICE
(up tempo)
I was up once during the middle
of the night and I cleaned things
out of my drawers, things my
mother wouldn't like to've found.
Like a picture or something that'd
upset her, or a note from somebody.

SLOW OVERLAP
DISSOLVE (MEMORY)

INT. HOSPITAL - VERY TIGHT SHOT - CONRAD/KAREN (MEMORY)

She's his age. Small kittenish face, but very loose, very wise
and listening carefully. Smiling.

CONRAD
(to Karen)
I came across these old sweaters
with stains on them, and coats
and pants with stains and I was
trying to get the stains out I
wanted her to find clean clothes
with no stains. I remember one
stain, I couldn't help it. I was
in the hearse or the limousine
behind the hearse, and I felt sick
and I started to throw up and
nobody saw, but I did throw up a
(MORE)

(CONTINUED)

CONTINUED:

CONRAD (CONT'D)

little and held the rest back with my hand and it stained my coat and I never washed it out and I waited for it to smell, but it dried and I never smelled it. I thought I took that stain out. Sometimes though, I can still smell it. Now when my body throws up I... can't think of the...

(laughs)

I can't find the word.

KAREN

Funeral?

CONRAD

Yeah... Funeral.

DRIVER'S VOICE

(o.s.)

Skokie!

INT. BUS - CONRAD

He opens his eyes. Looks through window.

DRIVER

Skokie, next!

EXT. BUS STOP - SKOKIE

Conrad gets off bus.

INT. SODA FOUNTAIN - CONRAD AND KAREN

in a small booth. She is bright and warm.

KAREN

I do much better work now. I feel I have more influence over myself.

CONRAD

That's great!

KAREN

I have a way of speaking that makes more sense to me, I can hear myself and I catch the good things, my mother and father aren't angry and I keep fit and it's hard to believe, but I'm really better. I've stopped fighting them. I've got a place now, at home now, and I never knew I had it.

CONTINUED:

CONRAD

You used to say you didn't like that place.

KAREN

But everything changes, Conrad. All wild ideas aren't necessarily the best ideas, and they don't necessarily last. I think my wild ideas in the hospital were insane, and not necessarily lasting.

CONRAD

In the hospital, that's where we had all our laughs. Insanity, y'know. Remember?

KAREN

But we aren't there now.

CONRAD

Yeah...

KAREN

But we can still have laughs. And you have a wonderful sense of humor. You've made me laugh more than anybody.

CONRAD

You seem real good.

KAREN

I am. You do, too.
(looks at her watch)

I have to get back to school. We have a rehearsal, our drama class is doing "A Thousand Clowns."

CONRAD

Are you seeing a doctor?

KAREN

No! I was, but my father and mother and I, particularly my dad made me feel... Well, we're a family and that's something to be proud of and that's where we do it, it's the family.. Don't you agree?

CONRAD

Like the Waltons, huh?

(CONTINUED)

CONTINUED: (2)

KAREN

Your hair grew in. You look good.

CONRAD

You still painting?

KAREN

I quit that. They were so weird those paintings.

CONRAD

I thought they were spectacular.

KAREN

What about you?

CONRAD

I sketch a little. I use more colors now.

KAREN

What I meant was your family. How's your family?

CONRAD

Good. Real good.

KAREN

And your mother... Are you two getting along?

CONRAD

Oh, yeah. We're great now. It's just... close and like a real family.

KAREN

Oh, that's so good, Conrad.

CONRAD

Yeah.

KAREN

When you called, you said you wanted to talk. You sounded like there was something specific.

CONRAD

Well, I was... having some bum days, y'know?... Light, scattered paranoia, increasing to moderate during the day... Thought I might talk to you and... well you were always helpful, but I'm okay now.

(CONTINUED)

CONTINUED: (3)

KAREN

(with humor)

I think that what you have to do is... believe in yourself. Know who you are. Know where we come from. Be a part of something. Cultivate a sense of humor. Try not to worry. All that stuff. Don't brood over the past. Make the best of each situation. Find an interesting hobby.

CONRAD

Help old ladies across the street.

KAREN

Right.

CONRAD

Yeah.

KAREN

I'm in the church choir now.

CONRAD

Me too, at school. It's great, isn't it?

KAREN

Yeah. It's great.

CONRAD

You're really great.

KAREN

I work hard at it. They're right y'know? They know something we don't know, our parents.

CONRAD

What?

KAREN

Obstacles. After all, they've been there. How to meet them and how to be popular.

Silence. She chews the ice from her glass.

CONRAD

You still like ice, though.

(CONTINUED)

CONTINUED: (4)

KAREN

Oh God, I'm sorry, it's a terrible habit.

CONRAD

It's okay, chew chew...

KAREN

Hey, I've really gotta go. I've got a meeting at school. Our drama club is doing "A Thousand Clowns."

CONRAD

I know. You told me.

KAREN

Oh. Did I?... Well, I'd better hurry.

CONRAD

Thanks for seeing me, Karen.

KAREN

Conrad... let's have the most wonderful Christmas of our lives. We can you know. We can have a wonderful year. It can be the best year ever.

CONRAD

Yeah. Okay.

He puts a white napkin to his chin.

CONRAD

(continuing)

I'll be a regular Santa Claus.

EXT. THE CAFE

We can see them through the window. They are laughing. Conrad paying the check. PAN to SHOW a movable crane with a man on a platform putting up Christmas decorations on a Skokie lamppost.

EXT. JARRETT'S BACK YARD - ANGLE THROUGH BARE TREES - DAY

Cold wind blowing. Conrad in his tennis shorts, sneakers, ripped. He is half asleep on a lounge. His sweater on the ground.

SHOT - BETH

at the door to the living room. Looking out through the glass at him. She is holding a glass of juice.

HER P.O.V. - CONRAD

asleep on the chaise.

BACK TO BETH

through the glass doors.

CLOSER SHOT - BETH

looking off. Remembering.

HER P.O.V. - BUCK AND CONRAD (HER MEMORY)

playing together as children in the back yard.

SHOT - CONRAD

suddenly coming awake, as if disturbed by something. He looks around.

SHOT - BETH

Turning from the glass and moving across the living room.

SHOT - CONRAD

Sits up quickly. Picks up the sweater, puts it on. Then he looks toward the living room and watches and waits for something.

INT. MASTER BEDROOM - BETH

on a chaise, stretched out. She is addressing Christmas cards.

SHOT - AN OPEN CARD

A drawing of a star and the words: "Happy Holidays - The Jarretts.

INT. AUDITORIUM

The CHOIR MASTER on a tall stool.

CHOIR MASTER

(suddenly)

Up, alive, please! Now we go!

(sings the note)

Haaaaaa.

SHOT - THE CHORUS - CONRAD

CHORUS

Haaaaaa.

SHOT - CHOIR MASTER

His hand shoots up.

THE CHORUS

Hallelujah -- CHORUS

Good! CHOIR MASTER'S VOICE

Hallelujah -- CHORUS

Yes! CHOIR MASTER'S VOICE

TIGHT ON CONRAD

smiling... as they continue singing. PAN to SHOW Jeannine Pratt looking at him.

SHOT - THE SWIMMING POOL

Conrad in the water... the Coach seated at the side of the pool with a stopwatch. Conrad reaches the end of the pool and stops. He is exhausted and he climbs out. The Chorus continues.

SHOT - THE COACH

He looks at Conrad who is sitting near him. Some other swimmers in the pool.

TIGHT ON CONRAD

as he sits and looks at pool. We begin to HEAR the SOUND of the storm at sea. Then:

SHOT - THE POOL (MEMORY)

It is surrounded with spectators including Calvin and Beth as they root for "Bucky." A race is on and the Voices call: "C'mon Buck, c'mon Buck."

TIGHT SHOT - BUCK

winning. His beautiful face comes out of the water. Great hurrahs from the sidelines.

BACK TO CONRAD (REALITY)

sitting by the pool, looking at the Coach from the corner of his eye.

INT. BERGER'S OFFICE - CONRAD AND BERGER

A few moments of silence and then:

(CONTINUED)

CONTINUED:

CONRAD

Why can't I say what I want to say, why do I have such trouble saying words.

BERGER

What did you want to tell him?

CONRAD

That I was...

BERGER

What?

CONRAD

I don't know.

Silence.

BERGER

What're you feeling?

CONRAD

(a parrot)

What are you feeling? What are you feeling? What are you feeling? Jesus!

Silence.

BERGER

Who're you angry at?

CONRAD

That coach. I hate him.

BERGER

Who else.

(a beat)

You're mother?

CONRAD

No.

BERGER

You're sure?

Silence.

BERGER

(continuing)

Talk to your mother.

(CONTINUED)

CONTINUED: (2)

CONRAD

No.

BERGER

Just say: 'Mother, put your arms
around me, Mother.'

Silence.

BERGER

(continuing;
as Beth)

'But I love Bucky, you're not
lovable. You're just a pissy-
assed little brother who can't
put words together.'

CONRAD

That's right!

BERGER

No, it's not. Tell yourself that
isn't true. You're entitled to
as much as anyone. Say it. Say,
'I'm entitled to as much as anyone
else in the world, as much as Buck!'

CONRAD

It's all such shit!

BERGER

What's shit?

CONRAD

(stands up)

Time's up. Right?

He raises his hands over his head again, breathes deeply.

EXT. JARRETT HOUSE

Conrad standing in front of it, holding his school books. He
stares at the house.

INT. LIVING ROOM - BOOK SHELVES - CLOSE ON BETH

as she is dusting off the books. They are piled on the shelf
and desk and on a coffee table. They seem all over the place.
Beth with a bandana tied around her pony tail. She is compelled
now.

ANGLE ON FRONT DOOR

Conrad opens the door, closes it. He moves to where he can
watch Beth. She doesn't see him. He stares at her.

(CONTINUED)

CONTINUED:

CONRAD

H1.

Beth turns quickly, frightened again.

BETH

Oh, it's you. You scared me again.

CONRAD

Sorry, I thought you heard the door. Books dusty?

BETH

I'm putting them in alphabetical order.

CONRAD

I thought they already were.

BETH

They were once, but people just don't put them back in the right way.

He watches her. Waits. Finally:

CONRAD

Can I help you.

BETH

No, I'm fine. I'm almost finished. I'll tell you what you can do, you can clean out your closet.

He moves to the book shelves where Beth stands on a small ladder.

CONRAD

I know the alphabet.

BETH

(lightly)

I know you know the alphabet, but --

CONRAD

C'mon, lemme help.

BETH

Conrad, you can help me by cleaning your room, your closet is impossible, I can't imagine what's in there, maybe a small pony.

(CONTINUED)

CONTINUED: (2)

CONRAD
(reaches for her)
Let me get up there...
(takes her arm)
You hand me the books.

The PHONE RINGS.

BETH
(getting down)
Oh, God, I know it's Hazel
Forbes.

Conrad has his hands on her shoulders.

BETH
(continuing)
Conrad, I have to get to the
phone.

CONRAD
(playfully)
Aw, give the kid a hug, what
the heck.

And he has her in his arms.

BETH
Conrad!

CONRAD
Mom?

BETH
Now stop it.

CONRAD
(desperate)
Mom?

BETH
Conrad, the phone is ringing.

She pulls free, moves to the phone.

BETH
(continuing;
into phone)
Hello?... Oh, hello, I got in a
jam with some work, how did it
go... No, nothing at all, I was
just arranging some books.

(CONTINUED)

CONTINUED: (3)

Conrad watches her, then she continues to talk and starts to laugh and Conrad moves slowly away, listening to Beth on the phone. Her warm, lively laughter. She looks toward Conrad for a brief moment.

FAVOR CONRAD

as he moves away. He looks out through the sliding glass window toward the yard. He HEARS his mother's LAUGHTER in b.g. and OVER THAT we HEAR:

BUCK'S VOICE

Mr. Quigley's the fat one of the faculty and he walks with his head back all the time.

Now Beth's LAUGHTER is from MEMORY, blending in with what Conrad remembers.

CONRAD'S P.O.V. - BACK YARD (MEMORY)

Beth, Buck and Conrad (age fifteen). Conrad at the side of the lawn, sitting with his feet crossed, listening to Buck and his mother. His mother is so relaxed, on her side on the lawn, a flower in her hand.

BUCK

... and then Marcia Kimball started to cry and stuck in her purse are Gene Coomer's wet socks...

Beth's LAUGHTER. Conrad, at the side of the lawn, LAUGHS a little, wanting to be more a part of it. Beth is so at ease, so enjoying this boy.

BETH

Oh God! Yes! Gene Coomer.
What did you do?

BUCK

I tried to get the socks, but Mr. Quigley doesn't believe Marcia's really crying, right? Quigley never believes anybody if they cry or get sad...

(to Conrad)

You know how he is.

(to Beth)

So he pushes back his shoulders and makes all those noises again with his sinus...

(CONTINUED)

CONTINUED:

BETH
(loving it)
God, I can hear him now, that
fool.

BUCK
(walking like
Mr. Quigley)
... and he starts to write down
the words to "America the Beautiful"...

BETH AND BUCK
(together)
... 'cause that always calms him down.

The LAUGHTER is full from Beth as she lies back on the grass.

BETH
Oh, God, Buck, that's funny.

TIGHT SHOT - CONRAD

looking at his majestic brother and HEARING his mother's loose
LAUGHTER.

BACK TO SCENE

Conrad looking through glass door, Beth's telephone talk and
laughter continuing b.g.

INT. CONRAD'S ROOM - DAY

He lies on his bed. Angry.

INT. GYM OFFICE - TWO SHOT - CONRAD AND SWIM COACH

COACH
Why do you want to keep messing
up your life?

CONRAD
My life won't be messed up just
because I stop swimming. I'm
not doing that well anyway.

COACH
Your father called me, he asked
for a favor. You're a good
swimmer. It was an easy favor.
I want you back. But when I
excuse you from practice to see
a shrink twice a week, that's
not an easy favor.
(MORE)

(CONTINUED)

CONTINUED:

COACH (CONT'D)

We have our first meet five weeks from now. What about that? Do you talk about swimming to your shrink? Do you talk about us? Do you talk about responsibility here? Do you talk about me? What does he say about me? Has he said something about me?

CONRAD

No, sir.

COACH

This his idea?

CONRAD

No.

COACH

Okay. You're a big kid now. Actions have consequences, I'm not taking you back again. Remember that.

CONRAD

I won't ask you to.

COACH

Maybe I make it too tough for you. What are you going to say to your father?

CONRAD

I don't know.

INT. DINING ROOM - DINNER - NIGHT

Beth has a small book in front of her. She is searching for a particular page.

CALVIN

If the ground's under repair there's no penalty.

BETH

(looking through
book)

She kicked it, it doesn't matter.

CALVIN

But it landed in grounds under repair.

(CONTINUED)

CONTINUED:

BETH

Here it is!

(reads)

'When a ball is in play, if a
player, his partner, their
equipment or either of their
caddies accidentally move it --

CONRAD

(starting to
get up)

Would you excuse me, please?

BETH

Do you want more meat loaf?

CONRAD

No thanks, it was good, though.

BETH

No dessert?

CONRAD

No thanks.

CALVIN

Come on, a little dessert.

CONRAD

(up and starting
away)

No thanks, I'll have it later,
I've got homework.

BETH

Conrad, is that shirt ripped?

CONRAD

Huh? No.

BETH

The pocket's ripped. Leave it
out on the bench in the hall.

CONRAD

It's just a little rip.

BETH

Leave it in the hall, Conrad.

FAVOR CONRAD

as he moves away from the table. CAMERA TRAVELS with him as
we HEAR:

(CONTINUED)

CONTINUED:

BETH'S VOICE

(o.s.)

'... or by touching anything
cause it to move...'

INT. AUDITORIUM STAGE

Conrad moving into place in the Chorus assemblage.

BETH'S VOICE

(o.s.)

... except as provided for in the
Rules or Local Rules, the player
shall incur a penalty stroke and
the ball shall be replaced.'

CUT TO:

SHOT - THE CHORUS

singing. A LOUD BLAST of voices.

FAVORING CONRAD

venting his anger as if to drown out the SOUND of Beth's voice.

INT. BERGER'S OFFICE - BERGER AND CONRAD

Silence. Berger sits and waits, as Conrad moves restlessly.
Finally:

CONRAD

Look, I'm not feeling anything
right now... I think I oughta
go home.

Silence.

CONRAD

(continuing)

What time is it?

BERGER

Plenty of time.

CONRAD

Well, I'm not going to feel
anything, I'm just wasting money
today, I could buy a sweater or
something.

Silence. Berger picks up a bottle of after shave lotion and
dashes some on his palms and rubs it into his face. Conrad
doesn't react to it.

(CONTINUED)

CONTINUED:

BERGER

What're you thinking?

Pause. Then:

CONRAD

That I jack-off a lot.

BERGER

So what else is new? Does it help?

CONRAD

For a minute.

BERGER

What do you think about?

CONRAD

What do you mean?

BERGER

When you jerk-off a lot.

CONRAD

I don't jerk-off. I jack-off.

BERGER

(singing)

'You say tomatoes, I say tomahtoos.

You say potatoes, I say potahtoos...'

(he slowly
eases off)

So what do you think about?

CONRAD

(staring at him)

You're weird.

BERGER

What do you think about?

CONRAD

(hesitates, then)

Lots of things. People.

BERGER

Who?

(CONTINUED)

CONTINUED: (2)

CONRAD

(shrugs)

I dunno. A woman I saw once.
In an airplane. She was asleep.
And her mouth was loose. And I
always think about her opening
her mouth and her eyes and
catching me looking at her and
coming over to me, and coming
over to me somewhere and just...
letting me do it to her.

(pause)

Just letting me do the whole damn
thing to her.

Berger watches him. A long wait. Then:

CONRAD

(continuing)

My father sweats and my mother
never does. She doesn't even
grow hair under her arms.

BERGER

Some people don't.

CONRAD

My father'll sweat when I tell
him I'm not swimming, I'm supposed
to be a big shot swimmer. It's a
family tradition.

BERGER

So you haven't told anybody?
Your mother?

CONRAD

(suddenly sharp)

My mother and I don't connect!
Don't you listen? I mean, Jesus,
I wonder if you do listen to me!
What do people have in common
with mothers anyway? Surface junk.
Brush your teeth, clean your room,
get good grades, hello Mother,
hello Conrad, eat your toast, we're
going to Grandma's, there's a new
bakery, Bill Stutz lost weight.
Jesus!

He breaks off. His face tightens up as before. Silence.
Then, suddenly:

(CONTINUED)

CONTINUED: (3)

CONRAD

(continuing)

Okay! That's the way it is.
People have a right to be the
way they are, I guess.

Berger begins to applaud.

CONRAD

(continuing)

Come on, don't start being silly.
You're very weird today.

BERGER

People have a right to be the way
they are, that entitles you to
some applause.

CONRAD

You piss me off when you're obscure.

BERGER

You have to recognize people's
limitations, try that.

CONRAD

Fifty dollars an hour isn't worth
obscure.

BERGER

Some people only have so much to
give. Try that.

CONRAD

Like maybe she can't give me
anything.

BERGER

Maybe not enough.

CONRAD

Which isn't very much.

BERGER

Maybe it's as much as she's able
to give you.

CONRAD

But why do I get the short end?

BERGER

Maybe she's afraid. Maybe it's
hard for some people to give love.

(CONTINUED)

CONTINUED: (4)

CONRAD

Bullshit! She loves my father.
She loved my brother. She loves
her mother, she loves my grandfather
who can't even talk, and her boring
brother, Ward, in Houston. It's
me! Only me!

BERGER

Look, I don't know who your mother
loves, Conrad, but whatever she
does or feels or is... be aware.
People don't change on command
from other people.

CONRAD

I'm not trying to change anybody.

BERGER

What were you doing a year ago
when you gave her the ultimate
command?

CONRAD

That's not why I did it.

BERGER

Why then?... You tell me why.
Try to remember what you felt.

Silence.

CONRAD

Sometimes when you let yourself
feel, all you feel is lousy.

BERGER

(singing)

'I beg your pardon, I never
promised you a rose garden.'

CONRAD

Fuck you, Berger.
(louder)

Fuck you!

BERGER

Yeah!

CONRAD

(growing angrier)

FUCK YOU!

(CONTINUED)

CONTINUED: (5)

BERGER

That's it!

CONRAD

FUCK YOU! Jesus, you are a kick. You are really a kick. What about you, you ever jerk-off or jack-off or whatever you do?

BERGER

What do you think?

CONRAD

(with anger)

I think you're married to a fat lady and you go home and you fuck the living daylights out of her all the time.

BERGER

(pauses. Then nods)

Sounds good to me.

INT. CONRAD'S ROOM - DAY

Conrad sitting in a chair by his window, feet up on the window-sill, a sketch pad in his lap. He's dressed in levis, an old shirt, no shoes. He looks down at the yard. He's angry.

EXT. HOUSE - YARD

Beth working on a broken hose. Calvin moves by with basket of dry leaves.

BETH

Have you seen my pliers?

CALVIN

Aren't they in the tool drawer?

BETH

I'll bet Conrad used them.

CALVIN

Have you seen him today?

BETH

I heard him stomping around up there.

She cuts her finger. Brings it quickly to her mouth.

BETH

(continuing)

Damn it!

(CONTINUED)

CONTINUED:

CALVIN
(reaching for
her finger)

Lemme see.

BETH
(pulling away)

The pliers are in a special
drawer and they're not there.
I can't keep tools. I can't
keep pencils... Everything
disappears...

(moving off)

Now, let's pray for Band-aids.

INT. CONRAD'S ROOM

Conrad sitting at the window. Calvin enters.

CALVIN

Hi ya.

CONRAD

Hi.

CALVIN

Your mother's pliers wouldn't
be hanging around here, would
they?

CONRAD

Huh?

CALVIN

(a smile)

Your mother's pliers are missing.
DA DAAAA!

CONRAD

I didn't use them.

CALVIN

Well, they've gotta be somewhere,
don't they?

CONRAD

(sketching)

Everybody's got to be somewhere.

CALVIN

Right!

(casually)

How you doing?

(CONTINUED)

CONTINUED:

CONRAD

Okay.

CALVIN

What're you up to?

CONRAD

Nothing, just looking out the window.

CALVIN

Sketching?

CONRAD

Uh huh.

CALVIN

Feel okay?

CONRAD

Uh huh.

CALVIN

Plans for the day?

CONRAD

I don't have any.

CALVIN

(looks the
room over)

Just lazin' around, huh?

CONRAD

Yeah.

CALVIN

Feel okay? You seem quiet.

CONRAD

I'm fine.

CALVIN

(moves in a
step)You wanta go somewhere play a
little basketball, maybe get a
hamburger?

CONRAD

I don't think so. Thanks, though.

(CONTINUED)

CONTINUED: (2)

CALVIN

(checks the room)

Well, the old room's shaping up.
Looks alive again.

(looks out window)

Good view. You've always had a
good view from your window.

He looks out the window. Then he rubs Conrad's back briskly
and glances at what he's sketching, but Conrad has lowered the
sketch pad cover. Calvin starts out.

CALVIN

(continuing)

Well, I shall look for the
famous missing pliers.

(a little laugh)

Your mother can drive you nuts,
y'know, if everything isn't in
its place.

A beat, then:

CONRAD

(without turning)

Why don't you tell her?

CALVIN

What?

CONRAD

That she drives you nuts. Tell
her.

Silence. Finally:

CALVIN

It's just an expression.

CONRAD

But still, if she drives you nuts.

(turns)

I mean she can drive you nuts,
can't she?

Silence. Calvin reacts. Then:

CALVIN

I guess we can all drive each
other nuts.

He exits.

SHOT - CONRAD'S SKETCH PAD

A self portrait. But it's a bird. But it's Conrad. And it's diving for the kill.

INT. KITCHEN - NIGHT

Calvin alone at the kitchen table, half a sandwich is left. He sits thoughtfully. A can of beer is there.

EXT. HIGH SHOT - A COMMUTER TRAIN

moving toward Chicago.

INT. TRAIN - CALVIN

contemplative.

INT. CALVIN'S OFFICE

A well-furnished, nicely decorated room. Pictures of his family. One of Conrad and Buck, another of Beth, waving happily on a beach, looking great in her bikini. Another portrait photo of Beth, elegant. Calvin sits at his desk, his work spread before him. His SECRETARY picking up some contracts he is signing. He's finished. She smiles warmly at him. He watches her exit. She is attractive. He turns and looks at the picture of Beth.

EXT. STREET

Calvin moving through the people. He bumps into a woman who is hurrying by. This is DOLLY. She is hatless, wearing a tweed pantsuit, and her large-boned figure looks farm-like, out of place among the coeds and secretaries around at noon-time. Calvin grins at her, absurdly glad to see her, she looks so real and alive.

CALVIN

Dolly!

DOLLY

Calvin. What a good surprise.

They exchange a friendly embrace.

CALVIN

Had lunch?

DOLLY

Just finished, on my way to class, you going my way, I have to hurry.

CALVIN

(walks with her)

What class?

(CONTINUED)

CONTINUED:

DOLLY

'Search for Identity,' and don't laugh.

CALVIN

I thought you found yours.

DOLLY

I'm looking forty in the face. It scares me. I'm not your wife. How's Conrad?

CALVIN

Fine. How's Joe? We miss seeing him around the house.

DOLLY

I know. They don't spend much time together, do they. Tell Connie I miss him. Tell him to stop over some time when he's ready.

CALVIN

I will. He'll be ready.

DOLLY

And Beth, too. How is she? I only see her at bridge now and then. We never seem to get a chance to talk.

CALVIN

She's chairing the tennis tournament at Onwentsia next spring. She spends a lot of time over there.

DOLLY

God, but I admire that woman's organization. And yet she never lets herself get trapped into anything she doesn't want to do. Now there's an art. I'm just beginning to learn the trick myself. I hope it's not too late!

CALVIN

You're right! She doesn't get trapped, does she?

DOLLY

I have to run, I'll be late. Thanks for the lunch invitation... Do I have a rain check.

(CONTINUED)

CONTINUED: (2)

CALVIN

Rain check.

She goes. He watches her. She's attractive. Loose. He appreciates it.

INT. TRAIN - FAVOR CALVIN - EVENING

at the window. The train filled with commuters. He stares out. We can see his reflection. His newspaper open and lowered onto his lap. His glasses on. He looks older, strangely wiser.

EXT. TENNIS COURT (CALVIN'S MEMORY)

A younger Calvin being introduced to Beth at what will be a doubles match.

CALVIN'S VOICE

The courtship was decent.
Certainly very pleasant.

SHOT - CALVIN AND BETH

They play each other in doubles. The final shots. His side wins. They walk off the court together.

CALVIN'S VOICE

(as they play)

She respects my opinions. She never makes a point of telling me I'm wrong. She's a wonderful listener. She makes me feel important and she does it sincerely. I love her...

(long pause)

... She loves me.

EXT. COUNTRY CLUB DINING TERRACE (MEMORY)

Beth and Calvin (younger) having a drink. "HEY THERE" being played in b.g. on a piano.

CALVIN

Ohhh, sure. I guess I'd leave Boston. If something really got to me. But what about you? You've got me doing all the talking.

BETH

I like Easter, I like Christmas, fireworks bore me --

CALVIN

No kidding.

(CONTINUED)

CONTINUED:

BETH

Mmm hmm, I'm going for my B.A. in English Lit. And I'll also be out of Barnhard in a year, also I think you've got a remarkable backhand. What kind of lawyer do you want to be?

CALVIN

I don't know. Some swell corporation.

BETH

(waits, then points)

You'll make it. I know it. I feel it, and I'm almost never wrong and I seldom make prophesies.

CALVIN

What else do you see?

BETH

(seductive)

Ohhh, all sorts of things. How about you?

CALVIN

You're beautiful... What I want to say is... You're so beautiful and elegant and unpredictable... and...

BETH

Mysterious?

CALVIN

Right.

BETH

(laughs)

You've been in Boston too long.

EXT. MED. LONG SHOT - A GARDEN WEDDING (MEMORY)

As we watch the ceremony, we HEAR:

CALVIN'S VOICE

We had no illusions that marriage began and ended with the cutting of the wedding cake. We knew life wouldn't be easy. And I promised to be faithful, and I have been. I've never been unfaithful.

INT. TRAIN - CLOSE ON CALVIN

CONDUCTOR'S VOICE

Lake Forest, Lake Forest.

Calvin looks up at the commuters getting their briefcases, newspapers together. Calvin looks back out the window.

EXT. BACK YARD (MEMORY)

Beth is moving outside, dressed in a house dress, an apron on. She is moving slowly. She holds a spatula in her hand. She looks at the old swing that blows in the wind and she folds over and begins to cry. Calvin moves out after her. He holds her, but she pulls away and he continues to go for her and finally she just weeps so hard.

BETH'S VOICE

(weeping)

Bucky... my life... oh, God, my Bucky.

BACK TO CALVIN - IN TRAIN

at depot. He sits and watches the others file out.

INT. CAR (1956 OLDSMOBILE SEDAN) - SHOT - A BARELY VISIBLE MAN DRIVER

SHOT - CALVIN IN YELLOW PORSCHE

The Oldsmobile comes up alongside Calvin's car. The Man gives Calvin the finger.

EXT. ROAD - CALVIN'S PORSCHE

Calvin's sudden rage, he chases the first car and pulls in front of it. Calvin gets out of the car. Moves to first car. The Man closes his window, afraid. Calvin moves to the car window, bangs to get in.

CALVIN

Friend. I'm your friend!

MAN'S VOICE

You were going too fast, you plan to kill me?

CALVIN

I just want to tell you I understand. It's okay, finger's okay. You see?

(gives finger)

The finger's okay, you're allowed.

(CONTINUED)

CONTINUED:

MAN'S VOICE

How do I know what you mean?

CALVIN

I want to make things clear.
(shouts)

VERY, VERY CLEAR TODAY!

The Man lowers his window and Calvin reaches in and the Man is afraid again and quickly closes the window on Calvin's hand and Calvin is stuck there and the Man starts his engine and starts the car in motion. Calvin is forced to run alongside the car.

CALVIN

(continuing)

Wait! I want to tell you!
It's okay! I understand. It's
my fault! It's okay!

But the car is picking up speed and Calvin is being dragged and tries to hold on against the side of the car, but he can't hold on and he's like a straw dummy being pulled, bounced along the side of the car and the road.

CALVIN'S VOICE

Wait. It's okay,

SHOT - THE DRIVER

It is Beth.

INT. MASTER BEDROOM - NIGHT

Calvin turns and falls out of bed. A loud crash, the bed table being pulled over as he reaches up to it. Beth sits up.

BETH

What's the matter?

CALVIN

It's okay. I fell out of bed.

He starts to laugh.

BETH

(putting on
her light)

Are you all right?

CALVIN

(sitting up on the
floor, laughing)

I'm fine. Isn't that crazy?
I fell out of bed. I've never
fallen out of bed.

CONTINUED:

He laughs as he gets to his feet.

BETH
Were you dreaming?

CALVIN
Yeah, but I forgot it.

He sits on the side of the bed.

BETH
Did you hurt yourself?

CALVIN
(trying to remember)
What was I dreaming? I've never
fallen out of bed.

He sits there trying to catch his breath. His laughter gone.
He's bothered now.

INT. BERGER'S OFFICE - BERGER, CONRAD

CONRAD
Something else keeps gnawing
at me -- Do I have time? I
need more time today.

BERGER
You have a minute.

CONRAD
I can't put my finger on it...
it's like when I came home the
first day from the hospital she
had a picture of me on the
dresser, I was in a bathing suit,
the same one I had on when I was
with Buck, why would she put that
there? Why would she want to
remind me?

BERGER
What makes you think she wanted to
remind you of anything?

CONRAD
It's terrible, isn't it?

BERGER
I didn't say that.

(CONTINUED)

CONTINUED:

CONRAD
It isn't right, though, is it?
(pause)
She didn't tell me to kill
myself, did she?
(silence)
Did she?

Silence. Conrad gets tears in his eyes.

CONRAD
(continuing)
Would she?
(then a whisper)
Could she?...

He shakes himself in some strange way and comes out of the feeling, raising his arm and moving around the room and making a strong noise that denies the feelings.

CONRAD
(continuing)
Time's up, right? Right?
Time's up?

No answer from Berger. Then:

CONRAD
(continuing;
shouts)
TIME'S UP!

BERGER
(gently)
Time's up.

INT. HIGH SCHOOL AUDITORIUM

The high school chorus practicing "Oh Come All Ye Faithful."

FAVOR JEANNINE

watching Conrad, who tries to sing out.

HIGH SHOT - THE TOWN OF LAKE FOREST

Wind blowing. The chorus continuing.

INT. MASTER BEDROOM

Beth at her desk, addressing more Christmas cards. The Chorus continuing.

EXT. GRANDPARENTS' FRONT DOOR - THE CHRISTMAS WREATH - THE
CHORUS CONTINUES

The house decorated for Christmas. The family standing for a picture taken by the GRANDMOTHER. Conrad next to Beth. Grandmother taking the picture. Everyone bundled up. The GRANDFATHER is standing by a tree, his face is slightly twisted. He has a cane.

GRANDMOTHER

All right, now Cal and Beth.

Conrad moves away and it's just Calvin and Beth. Grandmother takes the picture. Calvin gives Beth's cheek a big kiss.

CALVIN

Conrad, you and your mother.

BETH

No, let's get Grandpa, I'll take you three men...

CALVIN

No, no, Conrad, you and your mother. I need a new picture of you and your mother.

Calvin has moved Conrad to Beth. Calvin takes the camera from the Grandmother.

SHOT - CONRAD AND BETH

next to one another. Grandmother watching.

THROUGH CAMERA'S EYE - CONRAD AND BETH

Beth very tight.

CALVIN'S VOICE

Put your arm around her, Con.
Beth, put your arm around Connie.
Okay, mother and son, close together.

BETH

Do it.

TIGHT ON CALVIN

looking up once, then back into the lens. He snaps the shutter.

CALVIN

Once more, I moved it!

BETH

Calvin!

FAVOR CONRAD

feeling the tension. Calvin still hesitating.

BETH

Calvin!...

Conrad coughs.

CALVIN

Ready?

Beth breaks the pose and moves to Calvin.

BETH

Come on, give me the camera.

CALVIN

Not 'til I get you and Connie.

She tries to take the camera. Calvin dodges her, playfully.

BETH

Calvin, give me the camera.

CONRAD

(barely audible)

Dad, give her the camera.

CALVIN

I want a good picture of you two.

BETH

Daddy, get up there on the step.
Calvin, get up there with Daddy
and Conrad. Conrad, help your
Grandfather.

(reaches for camera)

Honey? Give me the camera.

CALVIN

Not till I get the two of you.

CONRAD

(shouts, angry)

DAD, GIVE HER THE GODDAMN CAMERA!

Everything stops a moment. Calvin is still, Beth hesitates a moment, then, as if it had never happened, takes the camera. Calvin looks at Conrad and then at Beth, who is now setting the camera. Conrad stands by a tree.

BETH

Go on, Calvin, go on over there.

(CONTINUED)

CONTINUED: (2)

Grandmother turns and moves into the house.

GRANDMOTHER
I'll be right back. I'll fix
some sandwiches.

BETH
I'll be there in a minute.

She gets the camera ready.

CLOSE SHOT - CALVIN

looking at Beth, disturbed.

INT. GRANDMOTHER'S KITCHEN - BETH AND GRANDMOTHER
making sandwiches and soup.

BETH
I don't think he's happy in
school. I don't think people
want to be with him. He provokes
people. He's not easy.

GRANDMOTHER
Maybe he should go away to school...
(pause)
... who would make that decision?

BETH
I don't know. I suppose this
doctor he sees.

GRANDMOTHER
Do you ever talk to him, this
doctor?

BETH
No, why would we talk? It's
between them. This dish is chipped.

GRANDMOTHER
(studies chip)
Perhaps you should talk to him,
what's his name?

She holds dish.

BETH
Berger.

(CONTINUED)

CONTINUED:

GRANDMOTHER

Mmm. Perhaps you should talk to this man and find out if the thing to do now is consider his going off to school. It might be good for him.

Silence.

GRANDMOTHER

(continuing)

What does Cal think of that?
Could you talk to him about that?
Does Cal know this doctor?

BETH

No.

She studies the chipped dish.

BETH

(continuing;
looking around
the sink)

Can you save this? Is there a piece?

INT. JARRETT LIVING ROOM - CALVIN - NIGHT

He is alone. The TV is off. He sits thoughtfully, a drink in his hand, but not really interested in drinking it. After a few moments, we begin to HEAR o.s. a CHORUS SINGING, "SANTA CLAUS IS COMING TO TOWN."

INT. HIGH SCHOOL AUDITORIUM - DAY

The Chorus practicing "SANTA CLAUS IS COMING TO TOWN."

FAVORING CONRAD

The song ends. They all start down off the bleachers.

SHOT - JEANNINE AND CONRAD

They look at one another.

EXT. HIGH SCHOOL

Conrad is moving down the steps. Jeannine moving near him.

JEANNINE.

Don't you go swimming now?

(CONTINUED)

CONTINUED:

CONRAD

I used to. I don't anymore.

JEANNINE

Oh? Don't you swim as well as you sing?

CONRAD

What?

JEANNINE

You're the only tenor who stays on pitch. You really ought to be doing the solo in that Russian thing.

He smiles. Then he starts to laugh.

CONRAD

You're funny. You're really funny.

JEANNINE

I'm serious. You really sing well. I'm getting to know your voice.

CONRAD

How can you hear me sing if you're singing?

JEANNINE

I don't always sing.

EXT. BUS STOP - CONRAD AND JEANNINE

JEANNINE

What kind of music do you like?

CONRAD

(a shrug)

I don't know. Modern Jazz. Folk rock... Whatever's around I guess...

JEANNINE

Classicals?

CONRAD

I'm not too in touch with it.

JEANNINE

Do you know Baroque? Teleman? Ortiz?

(CONTINUED)

CONTINUED:

CONRAD

No.

JEANNINE

I'm sorry. I'm just showing off.
Why is it always so hard the first
time you talk to somebody.

CONRAD

You make it look easy.

JEANNINE

My palms are sweating.

CONRAD

Mine, too.

The bus pulls up.

JEANNINE

Gotta go.

(getting on
the bus)

Thanks for talking. And you're
really a terrific tenor.

CONRAD

(singing tenor)

Ahhhh, you're just saying thaaaat!

The bus door closes and the bus pulls away.

CLOSE SHOT - CONRAD

He watches the bus go, then quietly he begins to sing a tenor's
note. He's serious and barely audible.

INT. CONRAD'S BATHROOM - SHOWER

Conrad singing at the top of his lungs.

CONRAD

Hallelujah!

SHOT - THE STARS, PLANETS

The Milky Way, Saturn, Venus, Mars. Mozart's MUSIC.

VOICE

Under this dome you may see the
unmarred skies of the world, or,
in imagination, go beyond the moon
and into outer space. Or see
beauty far beyond the range of the
naked eye.

(CONTINUED)

CONTINUED:

The skies of the Planetarium continue to expose all. Planets appearing, disappearing, the sun and the constellations, appearing, gone, reappearing, the MUSIC continuing.

VOICE
(continuing)

The large magellanic cloud lies outside our own galaxy at so great a distance that we see it by light which left over 160,000 years ago. It is about 20,000 light years across and is separated from its neighbor by about 50,000 light years.

And OVER this, we begin to HEAR:

CONRAD'S VOICE

I guess I'd always gone there. I liked the idea of it. The voice would always go on about things invisible to the naked eye... I felt safe there somehow...

CAMERA PANS DOWN to SHOW the outline of some faces, particularly Conrad and Jeannine's as they look up at the dome's ceiling.

CONRAD'S VOICE
(continuing)

I wanted to be with her... I wanted to touch her.

Silence. He stares at her from the corner of his eye as she looks up at the galaxy.

SHOT - IN SIMI-SHADOW - BERGER

BERGER

Did you?

SHOT - CONRAD

CONRAD

No.

BERGER

What did you feel in the dream?

CONRAD

I wanted to touch her arm... I felt embarrassed.

(lowers his head)

I was afraid it would make her sick.

SHOT - BERGER

BERGER

Why would it make her sick?

Silence.

BACK TO SCENE

The Mozart...

CONRAD'S VOICE

I don't know.

BERGER'S VOICE

Maybe because you're some little
pissy-assed brother who thinks
he's nothing worth touching.
Maybe you just figure you make
everybody sick. Why not. Who
wants you? It's the other one
she loves.

SHOT - CONRAD

looking down into his lap.

BERGER'S VOICE

Who're you angry at?

CONRAD

I'm not angry.

BERGER'S VOICE

What do you feel?

CONRAD

(pause)

Nothing...

SHOT - JUPITER

The Mozart continues.

VOICE

Jupiter has twelve moons. It
takes nearly twelve years to
orbit the sun. To the naked
eye, Jupiter appears as a
brilliant orb, but through a
telescope a wealth of detail is
visible...

EXT. JARRETT HOUSE

Conrad and Calvin drive up with a Christmas tree tied to the roof of the station wagon.

INT. JARRETT HOUSE

They bring in the tree.

CALVIN
(calling)

Honey!

They lay the tree in the middle of the living room.

CALVIN
(continuing;
calling)

Beth?

(to Conrad)

Let's stand it up.

CONRAD
I'll get the stand, can you hold it?

CALVIN
Uh-huh.
(calls)
Hey! We've got the tree, Beth?

INT. CELLAR STAIRWAY

Conrad moving down.

INT. LIVING ROOM

Calvin holding the tree. Turning it in different directions. He turns, reacts to o.s.

HIS P.O.V. - BETH

on the steps. Staring at the tree.

FULL SHOT

CALVIN
Hey! I didn't see you. What do you think?

BETH
(cool)
Looks fine.

(CONTINUED)

CONTINUED:

CALVIN

They're so skimpy this year,
Rawlins used to have such great
full Scotch pines, they all look
like skeletons in there. It's
not bad, though, is it? We got
it from the Scout Troop, now I
know why Wyatt Smith has controlling
interest in IPB, you should see him
running those kids over there.

Conrad moves back into the room with the metal tree stand.

CONRAD

(looks at Beth)

Hi. What do you think?

BETH

It's very nice.

CALVIN

(aware of her
coldness)

What's wrong?

BETH

What's wrong? Why don't you
ask him what's wrong. Then you
won't have to hear it from Carole
Lazenby.

CALVIN

Hear what?

BETH

Conrad quit the swim team.

CALVIN

What?

BETH

Carole Lazenby thought I knew,
after all, why wouldn't I? It
happened over a month ago.

CALVIN

Quit? Why?

Conrad stands perfectly still.

CALVIN

(continuing)

Where have you been every night?

(CONTINUED)

CONTINUED: (2)

CONRAD

Nowhere. Around. The library,
mostly.

CALVIN

Why didn't you tell us?

CONRAD

I don't know. I didn't think
it mattered.

CALVIN

What do you mean, why wouldn't
it matter, of course it matters,
I mean it matters that you --

BETH

That was meant for me, Calvin.

CALVIN

What was meant for you?

BETH

It's still important to try to
hurt me, isn't it?

CONRAD

Don't you have that backwards?

CALVIN

Wait a minute, what's going on?

BETH

And how do I hurt you? By making
you look like a fool in front of
a friend? Poor Beth, oh, poor,
poor, Beth, she has no idea what
her son is up to, he lies and she
believes every word of it.

CONRAD

I didn't lie!

BETH

You did. Every time you came
into this house at six-thirty
you lied.

(pressing her
hands to her head)

If it's starting all over again,
the lying and the disappearing
for hours, the covering up -- I
won't stand for it! I can't
stand it, I really can't.

(CONTINUED)

CONTINUED: (3)

CONRAD

Don't then! Go to Europe, why don't you? That's where you want to go, isn't it? Or why don't you go to hell.

CALVIN

Connie!

CONRAD

(backing away)

The only reason she cares, the only reason she gives a fuck about it is because someone else knew about it first! She never cared. She only wanted me to leave her alone. Well, I left you alone, didn't I? Home at six-thirty, that should've made you very happy.

CALVIN

Stop it, Connie.

CONRAD

Tell her to stop it! You never tell her a goddamn thing! I know why she never came out to the hospital, she was going to goddamn Spain and goddamn Portugal, why should she care if I was hung up by the goddamn balls out there!

BETH

Maybe this is how they sit around and talk at the hospital but we're not at the hospital.

CONRAD

You never came to the hospital, how would you know about the hospital?

CALVIN

She did come to the hospital, Conrad, you know that.

CONRAD

She never saw me in the hospital!

CALVIN

She got sick in the car, I told you that. Your mother was getting the 'flu, it just worked out badly, it wasn't a good idea for her to come in. We asked the doctor there and he said your mother shouldn't come in if she had 'flu.

(CONTINUED)

CONTINUED: (4)

CONRAD

She'd have come in the hospital if Buck had been in the hospital, she wouldn't have had any 'flu if Buck had been in the hospital.

BETH

(fast, sharp)

Buck never would have been in the hospital.

Silence! Then quickly:

CALVIN

That's enough! THAT IS ENOUGH!

Conrad fixes them both with a look of fury. And then fast, he goes upstairs. The shattering SLAM of his bedroom DOOR.

CLOSE TWO SHOT - BETH AND CALVIN

Beth has her back to Calvin.

BETH

I won't! I just won't do it again.

CALVIN

What's happening? What the hell happened?

Beth turns away.

CALVIN

(continuing)

Somebody'd better go up there.

BETH

Yes! That's the pattern all right. Let him walk all over us, then go up there and apologize to him. You go up, not me.

CALVIN

I'm not going to apologize.

BETH

Of course you are! You always do! You've been apologizing to him ever since he came home, you just don't see that!

CALVIN

Beth, for crissake, lay off, will you?

(CONTINUED)

CONTINUED:

BETH

Don't talk to me like that!
Don't talk to me like he talks
to you!

CALVIN

I'm sorry... let's not fight.

He goes to her. Holds her.

CALVIN

(continuing)

Okay? No fighting, okay?

(pause)

Please. Let's go upstairs.

BETH

(pulls away)

You go upstairs. Let him
manipulate you, Calvin.

A beat. Then Calvin moves away to the stairs and up.

CLOSE SHOT - BETH

sits on the arm of a couch. Then gets up and starts to move
somewhere.

INT. CONRAD'S BEDROOM

Calvin enters. Conrad not there. He looks at the bathroom
door, opened only a crack. Calvin moves to door quietly,
looks in.

ANOTHER ANGLE

Conrad sitting on the side of the tub. Frightened.

CONRAD

I didn't mean it, I didn't mean
any of it, I'm sorry, don't be
mad.

CALVIN

I'm not mad. I'm just trying to
figure out what happened down
there.

CONRAD

I don't know what happened! I'm
sorry about everything... please!
Tell her will you? Tell her I'm
sorry!

(CONTINUED)

CONTINUED:

CALVIN

Why don't you tell her?

CONRAD

No! I can't, I can't talk to her!

CALVIN

Why not?

CONRAD

Because it won't change anything. It won't change the way she looks at me.

CALVIN

Con, she was upset, she was hurt about the swimming, I don't understand it myself.

CONRAD

(gets up,
into bedroom)

I don't mean just now, don't you see what I mean? Why can't you see it, she doesn't like me, she hates me. And there's nothing I can do about it.

CALVIN

(moves back
into bedroom)

Your mother doesn't hate you.

CONRAD

All right, you're right, Dad, I just... please leave me alone now.

(pulls off
his shirt)

Dad, let me alone.

NEW ANGLE

Conrad falls face down on the bed. Calvin stands over him, looks down at him, helpless. Suddenly we HEAR the STEREO, Nat King Cole SINGING a Christmas carol ("Chestnuts Roasting On An Open Fire").

We remain in the room, Conrad on the bed, on his stomach, his head in the pillow. Calvin listens to the MUSIC, finally turning and moving out the door. Closing it.

INT. STAIRWAY

Calvin moving slowly down the stairs. He stops in the middle of the stairs. Looks o.s.

HIS P.O.V. - BETH

She has brought out the ornament boxes and is working to un-snarl a string of lights.

WIDER ANGIE

Beth looks at Calvin.

BETH

Where're the old Tony Bennett
Christmas records?

CALVIN

(studying her)

I don't know.

BETH

I can't find any of them.

He stands and stares at her and then the tree. Beth reaches for something from one of the boxes.

BETH

(continuing;
extending ornament
to Calvin)

Can you fix this angel, her arm
came off again.

Calvin takes the angel, Beth returns to the string of lights.
Calvin looks at the angel.

CLOSE ON CALVIN

SHOT (HIS MEMORY) - TWO WIDE-EYED LITTLE BOYS

looking at a decorated Christmas tree, a beautifully, divinely perfect Beth is seating the new angel on a branch of the tree.

BACK TO CALVIN

looking at the angel.

EXT. THE HOUSE - DUSK

We HEAR Nat Cole SINGING, as smoke comes from the chimney.

INT. BERGER'S OFFICE

CONRAD

You can't get it out, you know, all that blood on her rug, and her goddamn towels, everything had to be pitched! Even the goddamn tile in the bathroom had to be regrouted. Christ, she fired a goddamn maid because she couldn't dust the living room right, and if you think she's ever going to forgive me --

BERGER

What about your forgiving her?

Conrad stares at him.

BERGER

(continuing)

Come on, it's Christmas time, open the final box, who is it who can't forgive who?

CONRAD

Do you think she's being forgiving?

BERGER

I don't care about that, the fifty dollars is for your shit, not her's.

INT. CONRAD'S ROOM - NIGHT

On his bed. His clothes on. On his back, eyes open. Turns to sleep.

INT. DINING ROOM

They eat. The CLINK of the GLASSES and the SILVERWARE.

CLOSE SHOT - CALVIN

slowly cutting his meat. He bears down too hard, awkwardly, the meat slides off the plate, trying to catch it, his hand knocks over his wine, as Conrad moves his hand to help and knocks over his water glass and Beth is reaching in with a napkin and it's as if it's all been perfectly, comically choreographed and Conrad starts to laugh and he knocks over another glass of water and it is a comedy of errors and they all laugh.

CLOSE SHOT - CALVIN

His laughter. A crazy, manic laugh. He starts to cough. Can't stop.

EXT. LAKE SHORE - SHOT - CALVIN

jogging. It is very cold. A second JOGGER comes up behind him and runs by his side.

JOGGER

Morning.

CALVIN

(breathing hard)

Hah...

JOGGER

Goin' along, my friend? Don't talk, I'll do the talking, build up my lungs, it's jogging talk I couldn't speak while I ran a year ago, now I'm a new man, how's everything at the office, in debt, out of debt, you never know why a man is jogging, that's what interests me the most, why we're out here, do you think it's health, I doubt it, I think it has to do with stuff at home, kids, bad kids. Girls in my house drive me out sometimes. Can't keep up with them, so I get out, they don't make it uncomfortable really, more like a contest the other day between Harriet and Joy, I told Joy to keep her boyfriends from smoking in the car, gives it that smell, you know the smell? You don't have to answer, it's my car, that got Harriet pissed off, she said it's our car, she thinks if they smoke in the car it isn't so bad if they'll only clear out the ashtrays, suddenly Joy began defending me and suddenly it's a brouhaha, so I'm jogging that one off. Last week it's a girl I met in the office, a client, obviously on the make, cute and on the make and me married eighteen years so I'm jogging. Also my head accountant shot his wife three times in the neck, read about it? Disastrous! How's everything in your head?

CALVIN

Okay.

(CONTINUED)

CONTINUED:

The Jogger moves off onto another path.

JOGGER

Adios.

They separate.

CLOSE ON CALVIN

running. He runs hard. Very hard. Heavy sweat.

CLOSE ON CALVIN

running. TIGHT ON his eyes.

INT. LIVING ROOM (MEMORY) .

Beth, Calvin, Grandmother, Grandfather and another couple, AUDREY and WARD. Beth dressed in a green blouse and a black skirt. Her hair tied severely back. She sits on a small chair near the window. Calvin is at the desk. He looks at Beth.

CALVIN

(softly)

I think everybody's been notified.

Beth nods.

GRANDMOTHER

Except Aunt Tess. There's no need to tell her.

CALVIN

Newspaper notice. Who'll write that up? Ward, will you do that?

WARD

Sure will.

BETH

I think it should be private.

CALVIN

He has a lot of friends, Beth.

GRANDMOTHER

It'd be better if it was simple.

CALVIN

I think they'd like to come.

(CONTINUED)

CONTINUED:

GRANDMOTHER

Why not a memorial service at school? Then they could plan something special.

BETH

Yes. Please. Did you call Reverend Rangely?

GRANDMOTHER

He'll be over at two, his son broke his elbow. Audrey, would you go to the church and arrange the flowers?

AUDREY

Mmm hmm.

GRANDMOTHER

Be sure to collect the notes that come with the flowers and write a description of what the arrangement is on the back of the card.

AUDREY

All right.

CALVIN

Would anyone like a cup of coffee?

WARD

Where's Conrad?

CALVIN

I don't know...

(moves to entrance
of room - calls
softly)

Con?... Connie?

BACK TO CALVIN

running. Tiring, but pushing himself. FASTER. FASTER. He slips. Skids on his knee and hands and is up again and continues to run.

INT. EPISCOPAL CHURCH (MEMORY)

The funeral service. Closed casket in view. A small assemblage is there, the choir SINGING a hymn. We can see Beth, Conrad, Calvin, Grandmother and Grandfather.

CLOSE SHOT - CONRAD

He looks dazed, looks around as if for help. PAN TO Calvin looking at Conrad. Beth sits stoically next to Calvin.

EXT. ROAD TO CEMETERY

The funeral procession.

BACK TO CALVIN

jogging. His eyes tearing, perhaps from the wind. CAMERA HOLDS as Calvin runs off slightly favoring his bruised knee. We begin to HEAR a choir SINGING "Joy To The World."

INT. BERGER'S OFFICE - CLOSE ON BERGER

The lighting different on him now. He is in a half shadow, something more dramatic about him. Something more formal, more serious. He sits, looking across the room. He waits.

P.O.V. SHOT - CLOSE ON CALVIN

seated.

CALVIN

Conrad won't talk about you, I understand that. I'm sure it's very private here, very personal. You never come up, you're never discussed.

ANGLE PAST BERGER - AT CALVIN

BERGER

You said you could shed a little light on things, why don't you talk about that.

CALVIN

I will. I want to, actually I'm confused and I try to understand what I'm doing sometimes and sometimes it's not so easy to, uh... I make moves you know and I...

His eyes begin to well up. But it's so gradual and it has suddenly stopped him. He smiles, his helpless, needy, very dear smile.

CALVIN

(continuing)

He doesn't have what... it isn't easy for me to admit, but she doesn't, his mother, doesn't give him a great deal of affection. I don't mean to put my wife down. She's a very wonderful woman.

(CONTINUED)

CONTINUED:

BERGER

Did she give Buck much affection?

CALVIN

Oh, God, she loved Buck. Bucky got so much, you know, Bucky was very much like her, you know, and he was a remarkable boy, everybody had a place for Buck, it would be unreal to deny that. Bucky and Beth, they were like... one... inseparable.

BERGER

And you?

CALVIN

Me? Oh, I loved Buck.

BERGER

Of course, I realize that. What I meant was Mrs. Jarrett's affection.

CALVIN

For me? You mean?

BERGER

Yes.

CALVIN

Oh, yes, she's very, there's no problem with her for me, we've been married going on twenty-one years, everybody loves Beth. But for Conrad... It's uh... it's very difficult for him. Does he talk about that? We don't know what he talks about here. It never comes up.

BERGER

What do you want to talk about here?

CALVIN

(confused)

About Conrad?... I'm here about Conrad. Is that what you mean?

SILENCE. Then Berger leans in.

BERGER

Does your wife know you're here, Mr. Jarrett?

(CONTINUED)

CONTINUED: (2)

CALVIN

No.

BERGER

Any reason why?

CALVIN

I didn't think it was necessary to tell her, nothing to gain by it, from it.

BERGER

Do you think she'll be willing to come here?

CALVIN

Oh, well... I don't know. I didn't mention it to her, I don't know, I --

BERGER

I think it'd be a good idea.

CALVIN

(nervous laugh)

I don't know.

BERGER

I think if you and your wife could sit down together here, it would be a good way to save a lot of time.

Silence. Calvin looks at him, then looks down, then back at Berger, then he smiles. Then he laughs.

CALVIN

I don't know.

(more laughter)

Oh, boy... I don't know.

EXT. THE LAKE SHORE - DUSK

Calvin jogging. He runs hard. He stops by a tree. Looks out at the water. He thinks.

INT. COMMUTER TRAIN - MOVING

Calvin looking out the window.

SHOT - CONRAD (MEMORY)

CONRAD
I mean she can drive you nuts,
can't she?

SHOT - HEAD ON - THE ENGINE

moving at CAMERA.

INT. MASTER BEDROOM - NIGHT

The lights out. Silence. Calvin awake. We can barely make them out. Finally:

CALVIN
(softly)
This'll sound strange.

BETH
Mm mmm.

CALVIN
What I'm going to say will sound
strange to you.

She looks at him.

CALVIN
(continuing;
without looking
at her)
Could we talk about Buck's funeral?

BETH
What?

CALVIN
I know this seems trivial, but it's
on my mind, or has been, and I just
want to talk about it.

BETH
Why?

CALVIN
When I was getting dressed for
Buck's funeral --

BETH
Are you awake?

CALVIN
Just let me get it off my chest.

(CONTINUED)

CONTINUED:

BETH

What could getting dressed for Buck's funeral possibly have to do with anything right now?

CALVIN

I was wearing a blue shirt and you said wear a white shirt and the other shoes and at the time it was nothing --

BETH

(sits up)

What's wrong with you, Calvin?

CALVIN

It always seems to stay with me and I've for some reason been thinking about it and it occurred to me what difference did it make what I wore to Buck's funeral.

In a quick move, Beth gets out of bed, puts on her robe.

CALVIN

(continuing)

Hear me out, it won't hurt you to listen.

BETH

I won't listen to that, no one in their right mind would listen to that.

CALVIN

I just want to talk about something I always remember.

BETH

Why would you want to remind me of it?

CALVIN

Because I've always wondered in some needling way what it mattered what I wore, I was crazy that day, we were going to our son's funeral and you were worried about what I wore on my feet. I know it sounds like nothing to you, but it sticks with me and I just have to tell you about it.

(CONTINUED)

CONTINUED: (2)

BETH
(silence, then)
All right. Now you've told me
about it.

Silence. HOLD ON the darkness.

INT. KITCHEN - BETH

The PHONE RINGS. Beth answers it. Through the window she can see Calvin trimming the tree branch.

BETH
(into phone)
Hello?... yes, Liz, how are you?
... Super... Well when do you
pick up Christopher?... Uh huh...
Then who's doing Town Topics this
week?... That'll be fun. I look
forward to it... Okay, dear. 'Bye...

SHOT THROUGH WINDOW - CALVIN

working on the tree.

SHOT - BETH

moving out of house to car in driveway. She has her purse. She looks at Calvin, who is sitting in a chair, looking at the tree. She hesitates, then moves up behind him. Leans down.

CLOSE SHOT - BETH, CALVIN

She speaks softly into his ear.

BETH
I'm going to the store, and
you're having trouble, and it's
all going to frizzle away. And
we were all crazy that day. You
don't own that day.

She kisses him on the temple and turns and moves to her car. He watches her go.

HIS P.O.V. - BETH

moving to her car. Her perfect figure. All the easy grace of her movements.

INT. BETH'S CAR

as she drives. The RADIO ON. MUSIC. She looks for new stations. Sticks with each for only a moment, then suddenly turns it off. She's not at ease. She turns on the RADIO again.

EXT. TOWN - SHOT - BETH

Christmas shopping.

INT. DEPARTMENT STORE - BETH

shopping, never meeting anyone's eye.

INT. CHURCH RECTORY - BETH, MINISTER - DAY

Beth very loose, but not naturally so. Something sensual about the way she sits. We are in VERY TIGHT on her and the MINISTER. They sit very close to one another in straight-backed chairs. They FILL the SCREEN. In PROFILE.

BETH

There's so much talk these days
about truth I don't understand
why people talk about it so much,
I'm truthful, I think, do you
think I'm less than honest,
Dr. Olds?

MINISTER

(admiring her looks)

I've no reason to think you're
not, darling.

BETH

Yet, I feel I'm being attacked.
I don't quite know what to do
about it.

The Minister is staring at her intently and he is beginning to breathe heavily.

BETH

(continuing)

I'd talk to my mother now, but
she's so involved with my father
I don't think it's best, so I
thought perhaps you would speak
to Conrad. I don't like the
thought of his going back to the
hospital, so I was wondering if
he went to a boarding school.
Someplace where they could convince
him that he has to be more responsible
and they could watch him, come up in
his studies, after all he'll want to
go to a good University. He's so out
of touch here, he has such a strange
conception of life now, it's unusual
for a boy like him to have such a
short comprehension of what's
necessary to survive in his own
family.

CONTINUED:

The Minister is breathing with more difficulty. Begins to wheeze.

BETH

(continuing)

Calvin gets so confused, too.
I always feel so sorry for Calvin
because he wants to help Conrad
and he can't, the difference
between wanting to help and
actually helping somebody...

The Minister's wheezing is worse. He puts his hand on Beth's arm.

MINISTER

I can understand your frustration,
darling.

BETH

No! It's not my frustration, it's
needing someone to talk to Conrad.

MINISTER

I see what you mean. I know it
hasn't been easy for any of you
to deal with Buck's death.

BETH

(sharp, defensive)

No! It's not Buck's death. This
has nothing to do with Buck's
death. Calvin and I are fine about
Buck's death, what is not fine is
Conrad. He's in trouble and he
thinks he's getting help talking to
some sensitive Jewish doctor twice
a week.

MINISTER

Jewish doctors have a knack

BETH

I'm afraid this one has no knack.
All I'm asking is that you talk
to him and suggest it would be a
good idea to go away to school.
Just offhandedly.

(pauses - reaches
for his hand)

I hope you'll do that.

(CONTINUED)

CONTINUED: (2)

MINISTER

I don't think it's my place to tell him to go away. Are you wearing Alpaca?

BETH

My sweater.

MINISTER

I get asthma from Alpaca and certain goat skins. Excuse me.

He takes an asthma medi-haler from his pocket, turns his head and puts it in his mouth, sprays it into his lungs, then he turns back to her, waits a moment as she watches. Finally his breathing is all right.

MINISTER

(continuing)

Sorry... Now... we were...

BETH

I'd like you to talk to Conrad.

MINISTER

You're right. I certainly should hear his side of things. If he wants to come in.

BETH

I thought perhaps you'd come to the house for dinner one night.

Silence.

MINISTER

I've always enjoyed your cooking, darling, but where Conrad's concerned, I think he should come to me on his own.

She tightens. Then nods. Then he takes her hand.

MINISTER

(continuing)

You seem so tense. It's unlike you. I want you to relax.

He slowly rubs her hand.

INT. LIBRARY

Conrad in an aisle looking at books. He reacts to o.s. A pretty, dark-haired woman is staring at him.

(CONTINUED)

CONTINUED:

The WOMAN is well-dressed, good figure. In her mid-thirties. Conrad turns away. He moves down the aisle. Turns and looks again. The Woman is still staring. Conrad watches a moment longer this time, then he moves away to the next aisle. The Woman continues to appraise him.

SHOT - CONRAD

checking out his books.

EXT. LIBRARY PARKING LOT

Conrad moves out and along the driveway. The Woman who watched him is standing by the open door of her Karmann Ghia. She has put some books in and turns and sees Conrad who looks at her a moment. Then:

WOMAN

I embarrassed you in there,
didn't I. I'm sorry.

(pause)

You're very good-looking. But
I'm sure you already know that.

She smiles at him, gets in her car and drives away. Conrad remains in the parking lot. He watches her go. A nice little smile begins to build.

INT. CONRAD'S BATHROOM

Conrad in front of the mirror. Looking at himself. A big smile. Then no smile. Looking Valentino-ish. Then a profile. Another smile. Now he's Gable, now he's Bogart.

INT. BERGER'S OFFICE - CONRAD, BERGER

Coffee and sweet rolls on the table.

BERGER

So, then what happened? C'mon,
I'm spellbound. You followed
her home and she took you into
her bed, right?

CONRAD

Right.

BERGER

Good, how was it?

CONRAD

Good. We were there for days.

(CONTINUED)

CONTINUED:

BERGER
Where'd she live?

CONRAD
Uh... little place over by the
Dragon Hotel.

BERGER
And what did you do?

CONRAD
... everything... y'know... the
works... tricks.

BERGER
Tricks?

CONRAD
(smiles)
Mmm.

BERGER
Tricky stuff?

CONRAD
Mmmm.

BERGER
Tell me.

CONRAD
You getting horny?

BERGER
Why not?

CONRAD
She took off her clothes.

BERGER
Good start, good start.

CONRAD
Then I hopped in bed with her.

BERGER
Didn't you take off your clothes?

CONRAD
Yeah, yeah, I did... and then I
laid in bed with her awhile...

(CONTINUED)

CONTINUED: (2)

BERGER

Teased her, huh?

CONRAD

Yeah... she had real nice...
bosoms... boobs... soft... nice
face... soft bosoms.

BERGER

Mmm hmm.

CONRAD

And then I kissed them... she
let me...

BERGER

Uh huh...

Silence.

CONRAD

(loud)

This is a weird game.

Berger smiles and shrugs.

BERGER

It's harmless, but I like your
style.

CONRAD

Maybe there's hope for me, huh?

BERGER

Oh, yeah.

CONRAD

Thanks.

BERGER

You know what I think you oughta
do? Call somebody up. How about
the one in the chorus, she seems
like a nice girl.

CONRAD

I don't know how to act, with a
girl one-to-one.

BERGER

It's like skiing. The first few
times you close your eyes and fake
it, hope for the best. Try the
girl from chorus, what's her name?

(CONTINUED)

CONTINUED: (3)

CONRAD
I don't know... Jeannine.

BERGER
Jeannine what?

CONRAD
I d'know. Jeannine Pratt.

INT. CONRAD'S BEDROOM

as he pins up a slogan on the wall:

"LIFE IS A GODDAMN SERIOUS BIG DEAL"

CAMERA PANS THE WALL and we SEE, tacked up, a large collection of SELF PORTRAITS, some pen and ink sketches, some colored drawings, some faces displaying great tension, strange half smiles. Another as a clown with orange hair, head tilted, a social outcast, wide open eyes. A tragi-comic mime. Some hands and feet, a few nudes, including the one on the edge of the bathtub, but most prominent is Conrad as a prisoner, pinioned in his own coat, only his head and hands free and visible. One hand's fingers clutching for some hope, the mouth twisted, anguished. And as we MOVE IN CLOSER on the last sketch, we HEAR:

CONRAD'S VOICE
(o.s.)
Bucky! Bucky, hold on!

SHOT - CONRAD AND BUCK - IN WATER - A STORM ON THE LAKE

The two boys holding on to the overturned sailboat.

CONRAD
(crying - screaming)
Buck? I don't want to do this alone! Bucky!

BUCK
Hold on Brother, we'll make it
Brother, it's a breeze!

BACK TO CONRAD'S BEDROOM - CLOSE ON CONRAD

in bed. Asleep. Flailing.

CONRAD
(in his sleep)
Bucky!

INT. MASTER BEDROOM - CALVIN, BETH

They lie with their eyes open.

CONRAD'S VOICE

(o.s.)

Buuuuuck!

Silence. They lie and listen. Beth closes her eyes. Calvin turns to her. She turns away.

INT. SCHOOL CORRIDOR

Conrad, tense, waits against a wall. Opposite him a class is moving out of a room. He waits, watches. Jeannine moves out. He watches her, she doesn't see him, moves on. He hesitates some more then moves after her. Faster. Catches up as she reaches her locker, starts to open the lock.

CONRAD

Hi.

JEANNINE

(turns)

Hi.

She opens her locker door. We see some pictures on the inside door. A scarf. A violin case. Some books at the bottom. She closes it halfway so that he cannot see in.

ANGLE TO INCLUDE A STUDENT, STILLMAN

watching from across the corridor.

CONRAD

(to Jeannine)

Uh... how was your history exam?

JEANNINE

It wasn't so bad. Really kind of easy.

CONRAD

Wow!

JEANNINE

I guess I just studied lucky.
I usually flunk Mr. Girelli.

She is putting on her wool hat, muffler and a pea coat. He helps her on with it.

JEANNINE

(continuing)

Thanks.

She closes her locker.

(CONTINUED)

CONTINUED:

CONRAD

... Listen... uh... Would you be interested in going out with me sometime?

JEANNINE

Sure.

CONRAD

Good... thanks... when?

JEANNINE

I don't know.

CONRAD

Yeah right... uh... I'll let you know.

She nods. They are uncomfortable a few moments. Then:

JEANNINE

Well. Have to catch a bus.
S'long.

CONRAD

Yeah.

She runs off. HOLD ON Conrad who is upset with himself. Suddenly, Stillman comes up behind him. Conrad turns, gives him a blank smile.

STILLMAN

(indicating Jeannine)

Making out with Pratt? Maybe you'll get in her pants, huh?

CONRAD

Do me a favor. Try not to be such a prick. I know it won't be easy for you.

STILLMAN

Man, you're the prick. Guys like you walking around like King Shit, you give me a goddamn pain in the ass. Just 'cause you think we owe something to you just 'cause you been somewhere. You're not your brother y'know!

Something explodes inside Conrad's head and he goes for Stillman. They fight.

(CONTINUED)

CONTINUED: (2)

Conrad's cruel face, biting his own lip as he grabs Stillman's head and to the ground, rolling with his body over and over as he punches his face, he lets out a SCREAM each time he lands a blow, a horrendous SCREECH that is fraught with the pain and the others watching are more aware of those sounds than the fight itself and Lazenby moves in and grabs Conrad, pulls him away.

Stillman is desperate to get free and rolls away and gets up quickly and points at Conrad.

STILLMAN

You're crazy, man. That boy is crazy, get him back where he came from, you're insane, Jarrett, that's right, you kill yourself before you kill somebody else.

SHOT - CONRAD

getting his breath, trying to get up. Looks off.

CONRAD'S P.O.V. - JEANNINE

at the end of the corridor, watching.

INT. CONRAD'S ROOM

Conrad sitting on a chair in the corner of his room. He looks like a boxer between rounds. His cheek is cut, his eye is swollen. He looks in the mirror. Studies his face, his cut lip.

INT. DEN - MED. SHOT - BETH - NIGHT

sitting cross-legged on the floor, surrounded by gifts and Christmas wrappings and scissors and Scotch tape and ribbons and she looks so beautiful as she stares up PAST CAMERA. A strange, confused look on her face.

BETH

What do you mean see his doctor?
I didn't know you went to see
that doctor. Why would you go
to see his doctor?

TWO SHOT - CALVIN, BETH

CALVIN

I told you. To talk about Con.

BETH

Why would you keep that from me.

CALVIN

Because it would upset you.

(CONTINUED)

CONTINUED:

BETH

It only upsets me that you think I should see that doctor. Is this what Christmas is going to be around here?

CALVIN

It's all of us seeing the doctor, Beth. Together. Not just you. He thought it'd be --

BETH

Let me make something clear? 'Me'... is what you get here. Don't try to change me. Don't try to influence me with all this whoopee therapy. You and Conrad can go to this doctor. Throw your arms around each other. Spill out your loving guts to each other. But 'Me', I will not undergo heart surgery because you want me to feel differently about something. I am 'Me' and I am not ashamed of it and I am NOT going to see doctors or counselors or anyone else you might have in mind for me. I didn't try to die in this house and you'd best understand that, do you understand that, Calvin?...

CALVIN

Babe, I'm not asking you to change you --

BETH

I am clean and I am fair and I want my family to have their clothes mended and look like decent people in the streets, and I do not need to see a doctor to be told that it's healthier to look like a beggar, because that's not how I grew up, I like my schedule and my pliers kept in place and I like us to eat together and I like us to go to church on Sundays and if I have trouble hugging everybody the way you do then I admit I'm not perfect, but I'm not ashamed of my heritage and what I've grown to need. I have my rules, Calvin. Just as I'm sure Doctor Berger has his.

(MORE)

(CONTINUED)

CONTINUED: (2)

BETH (CONT'D)

And as far as I'm concerned if there's anything this world needs now, it's a family with RULES. This is my family, Calvin, and if there's any chance in hell or Lake Forest for you and me to keep this family together, it'll be understood right here, in the privacy of our home not by running to some kind of specialist every time there's a problem.

Silence. She lowers her head, changes her tone.

BETH

(continuing)

I know you mean well...

(she reaches out, touches his hand)

It's Christmas. I want it to be nice.

CALVIN

I do, too.

BETH

(fighting for control)

We need time together, Calvin. You and I. We have to get away. I don't mean London, but for New Year's. Let's go to Houston. Play some golf, spend some time with my brother and Audrey. I've already talked to Mother about it, Conrad can stay with them and please... don't worry about him. For his sake. Don't indulge him.

She leans forward. Her head on his knee. She looks off as she holds onto him, his hand resting on her head. She looks frightened.

BETH

(continuing)

We need time together, okay?

CALVIN

Okay.

BETH

(without conviction)

I love you.

(CONTINUED)

CONTINUED: (3)

CALVIN
(without conviction)
I love you.

TIGHT ON BETH

Frightened. Holds him tighter.

BETH
I need you.

HOLD ON them as we HEAR: "Adeste Fidelis."

INT. JARRETT'S HOUSE - CHRISTMAS MORNING (THE CAROL CONTINUES o.s.)

Around the tree. Conrad, Calvin, Beth, Grandmother and Grandfather. Gifts have been opened, a set of golf clubs, records, trays, watch box, a sweater, a vase, clothing, etc., etc. Conrad is wearing a sweater, has a scarf around him. New Adidas. Conrad hands Beth a gift. She opens it, it's one of the self-portraits. A complicated, distorted figure. Needy.

GRANDMOTHER
What interesting work.

CALVIN
It's a self-portrait.

GRANDMOTHER
It's remarkable. Your use of
uh...

FAVOR CONRAD

watching them all study it.

GRANDMOTHER
(looking)
My, well now, isn't it, though?

Calvin picks up his gift.

CALVIN
(opening it)
Here we go. Another Jarrett
original, I'll bet.

He has it open. And it's another self-portrait. The one we saw earlier, in the straight jacket. They ahh and ooh, etc..

INT. DINING ROOM - CHRISTMAS DINNER TABLE

Beth standing alone at the table, checking its appointments, then she turns, moves toward the living room.

SHOT PAST BETH

at the family in the living room.

BETH
(a big smile)
Dinner's ready.

She turns back and Grandmother is already bringing in a soup tureen.

NEW SHOT - DINING ROOM - CHRISTMAS DINNER

First silence. Then:

GRANDMOTHER
Edith Meyers' mother is in town
and I saw her at lunch yesterday
and she was talking about Lake
Forest women. She was comparing
the women here to the women in
Philadelphia and Boston and...

INT. AIRPLANE - IN FLIGHT - FAVOR BETH AND CALVIN

Beth reading a book, Calvin reflective as he looks out the window.

GRANDMOTHER'S VOICE
(continuing)
... She said she thinks Lake
Forest women are better educated
than Philadelphia women, better
looking than Boston women or was
it better looking than New York
women?

BETH'S VOICE
Calvin, what do you think? Are
we better looking than women in
New York?

GRANDMOTHER'S VOICE
Calvin never looks at other women,
do you, Calvin?

He continues to look out the window. Then he turns and looks toward Beth. She continues to read. He looks about the cabin and sees a couple, the woman scrunched up and asleep into her husband's shoulder, her hand flapped on the upper part of his leg, and other people, some talking, some not, some close together, some not. He looks back out of the window again. Thoughtful. Beth looks at him a brief moment out of the corner of her eye, then back to her book.

EXT. HOUSTON AIRPORT

to establish. A white Buick sedan is pulling away.

INT. WHITE BUICK SEDAN - WARD, AUDREY, CALVIN, BETH

Calvin and Beth in the rear, Ward (Beth's brother) and his wife, Audrey, in front. The car pulling away from the airport.

WARD

(Texas drawl)

Some airport, huh? Ten thousand acres of concrete, when we get home we'll break out the Coors and celebrate the company, beautiful day tomorrow you'll shoot a big seventy-one.

AUDREY

He's been trying to shoot a big seventy-one ever since he moved to Texas, you look good, you two.

WARD

I've been trying to shoot a big eighty-one!

BETH

Ward, where'd you get that drawl?

AUDREY

He got it when he joined the country club.

BETH

It gets worse every year.

WARD

Glad to see you so cheerful, Sissie? Things goin' normal now?

BETH

We're handling things just fine.

AUDREY

And Connie? Everything A-okay?

WARD

Mom says he sees a doctor twice a week. That must keep you busy at the office, Cal.

BETH

Why am I so hungry?

WARD

'Cause you're in Texas. And you're safe with your little brother. And when we get home we're throwin' steaks on the grill and Audrey'll whip up her famous salad and we'll be in business.

(CONTINUED)

CONTINUED:

AUDREY

Gosh, you guys, it's so good to see you.

WARD

Audrey and I decided we're not gonna let you go. Think about it. Not a bad idea. You people moving to Houston, get things started over again for you, think about it.

AUDREY

Ward could get you started in business down here, Calvin.

WARD

You bet your sweet bucks I could.

CLOSE ON BETH

looking out window, intrigued with Ward's thought.

INT. BOWLING ALLEY - CONRAD, JEANNINE

Jeannine throws a wobbly and very lucky strike.

CONRAD

You're a natural... I give you a big X.

JEANNINE

I'm a Gemini.

CONRAD

Is that good?

JEANNINE

No, I'm unpredictable. Next time I might hit the wrong alley. What are you?

CONRAD

January tenth...

JEANNINE

Capricorn. Good sign.

CONRAD

Why?

JEANNINE

Dutiful. Responsible, serious, and capable.

(CONTINUED)

CONTINUED:

Conrad bowls and gets three.

JEANNINE
(continuing)
And a bad bowler.

He returns to note his score. She is sitting next to him. He looks at her. She smiles at him. He leans to her, wants to kiss her cheek. Silence. Finally.

CONRAD
Would you like to go out again
next week?

JEANNINE
Uh huh.

She waits, then kisses him on the cheek, then quickly she's up and takes her ball and without even thinking throws it down the lane, but it lands in the adjoining lane and rolls down the alley and makes a strike.

Conrad jumps up and claps his hands and the whole place is jubilant, and Jeannine is embarrassed.

INT. A HALLWAY - JEANNINE'S HOUSE - CONRAD AND JEANNINE - NIGHT
in silhouette. They stand close. It takes a long time, but finally they kiss. They hold onto one another.

JEANNINE
(whispers)
I know you're a tenor... but you
kiss like a baritone.

ANGLE ON CONRAD

His enormous grin. Then he looks at her and they kiss again. This time it is desperate. The need for both of them is clear.

INT. BERGER'S OFFICE - CONRAD, BERGER

CONRAD
I like her. She's pretty... no,
that's not fair, she's more than
that, she makes me feel good, she
has this life in her voice and
when she talks to me it's as if
she really wants to talk to me,
and I guess I just don't believe
that.

(CONTINUED)

CONTINUED:

BERGER
(stands up
and SCREAMS)
Ooooooh, Jesus, you had to fuck
it up!

CONRAD
Huh?

BERGER
You don't believe she really wants
to talk to you, what're you wasting
your time with her for?

CONRAD
I don't know, I like what I hear,
I like what she says.

BERGER
Then enjoy it if you like it,
schmuck.

CONRAD
I think she likes me, I didn't
say she didn't like me.

BERGER
(mimicking him)
'It's as if she wants to talk to
me but I just don't believe it.'
That's what you said.

CONRAD
Well...

BERGER
Well, shit! Why don't you believe
it? Who ever told you you can't
believe it?

CONRAD
Nobody, it's just the way I feel.

BERGER
How? Tell me how you feel.

CONRAD
Like it won't last, like she says
something nice, but it won't last
and she'll want somebody else, or
she likes me, but maybe not enough,
maybe less than I want her to.

(CONTINUED)

CONTINUED: (2)

BERGER

How do you know how much she likes you? How do you measure that? You got some kind of a meter that nobody else gets? How much do you want her to like you?

CONRAD

A lot.

BERGER

How much?

CONRAD

A lot.

BERGER

Do you want her to love you?

CONRAD

Sure... I don't know... sure...

BERGER

Tell her you want her to love you. Go on, tell this wonderful touching girl with the life in her voice who makes you feel good you want her to love you.

CONRAD

I don't know how to do that!

BERGER

Just start with the words. 'I want you so love me.' Say that!

CONRAD

I want you to love me.

BERGER

'I want you to love me because I'm Conrad'... go on, say that.

Conrad stares at him.

BERGER

(continuing)

Say the words.

CONRAD

You're nuts! I'm not going to say that to her.

(CONTINUED)

CONTINUED: (3)

BERGER

(shouts)

Just say it in here, you want
your fifty bucks' worth?

CONRAD

(loud)

I want you to love me.

BERGER

'Because I'm Conrad.' Say it
again!

CONRAD

(shouts at Berger)

I want you to love me because I'm
Conrad.

BERGER

Again.

CONRAD

(shouts again)

I want you to love me because I'm
Conrad. Jesus Christ, man, you're
out of your friggin' mind!

BERGER

Now just say it slow, simple. 'I
want you to love me... because I'm
Conrad.'

CONRAD

(simple)

I want you to love me because I'm
Conrad.

BERGER

Good. Now that wasn't so bad, was
it? How'd it feel?

CONRAD

Weird. Very, very weird.

Berger sits back. He stares at Conrad. Then:

BERGER

(a big grin)

Time's up.

CONRAD

What do I do with all this?

(CONTINUED)

CONTINUED: (4)

BERGER

You figure it out. But don't
be such a schmuck.

Conrad gets up. Goes to door. Then turns to Berger.

CONRAD

What's a schmuck?

BERGER

A schmuck is a baritone who
kisses like a tenor.

INT. GRANDPARENTS' HOUSE - GRANDPARENTS' BEDROOM

They are asleep. Suddenly we HEAR a deep, loud, vocal SOUND.
It resounds through the house. They both are up and fright-
ened. They are out of bed, the Grandmother leading the way.
Grandfather moving slowly behind.

INT. CONRAD'S BEDROOM

His Grandmother at the door. Conrad standing at the mirror.
His Grandfather INTO FRAME in b.g.

GRANDMOTHER

Conrad, did you make that noise?

CONRAD

Yes, Grandmother

GRANDMOTHER

Is something wrong?

CONRAD

Do you mean do I plan to blow up
the high school, drown the swim
coach, foam at the mouth and go
cluck cluck in the streets? No,
Grandmother, there's nothing
wrong. I'm just fine and do you
know what else? It's going to be
the best year ever... because --
(singing opera)

AHHHHHHHHHHHEEE AM A BARITOOOOONE!

FAST CUT TO:

INT. CONRAD'S ROOM - CONRAD IN BED - NIGHT

thinking.

(CONTINUED)

CONTINUED:

KAREN'S VOICE

It's going to be the best year...

SHOT - KAREN - IN CAFE (AS BEFORE)

KAREN

(smiling)

... the best year...

BACK TO CONRAD

in bed. Then he gets out of bed, quickly pulling on his pants as he moves out of his room, into the hallway, down steps.

INT. KITCHEN - NIGHT

Conrad on the telephone. He has poured a glass of beer.

CONRAD

(softly into phone)

Is Karen Mosely there, please.

WOMAN'S VOICE

(tired)

No.

CONRAD

I know it's late but would you give her this message that Conrad Jarrett called.

(silence)

Hello?

WOMAN'S VOICE

Yes.

CONRAD

Just tell her Conrad said she was right, it's going to be the best year ever, she'll know what I mean.

A scramble of VOICES from the other end, then a MAN'S VOICE on the phone.

MAN'S VOICE

Who is this?

CONRAD

(sorry he called)

I know it's late, but this is a friend of Karen's from the hospital, Conrad Jarrett --

(CONTINUED)

CONTINUED:

MAN'S VOICE

Karen's dead.

CONRAD

What?

MAN'S VOICE

(cold, flat)

Karen is dead.

WOMAN'S VOICE

(behind him)

Tell him now! Go on, you goddamn shit, tell him what she did. Tell him, you piece of shit, tell him who had to walk in and find her hanging there, tell him that, tell him.

We HEAR the other phone slam down. Conrad simply stands there, looking off, then around, as if for help.

INT. CONRAD'S BATHROOM

He is at the sink, washing his face with warm water, but moving out into the bedroom, leaving the water running, his hands and face still wet, he is trembling.

TIGHT SHOT - CONRAD

standing. The growing anxiety. Tightening of his shoulders, fast breathing. Then, REMEMBERING:

KAREN'S VOICE

I think what you have to do is believe in yourself. Know who you are. Be a part of something ... this is going to be the best year ever.

Quickly he is pulling on his tennis shoes, then a shirt is swiped up from the chair, put on as he runs from his room.

INT. HALLWAY - GRANDPARENTS' HOUSE - NIGHT

Conrad moving out. Grabbing a jacket as he goes. Opening, closing door.

INT. GRANDPARENTS' ROOM

They have HEARD the door close. The Grandmother is out of bed.

(CONTINUED)

CONTINUED:

GRANDMOTHER
(calling)

Conrad?

She moves into the hallway, as the Grandfather moves out of bed, gets to the window, looks out.

GRANDMOTHER
(continuing)

Conrad?

CLOSE ON GRANDFATHER

Understanding something. His eyes obviously following Conrad moving up the street.

GRANDMOTHER'S VOICE

Conrad?

EXT. LAKE FOREST STREET - NIGHT - CONRAD

walking quickly, without direction. Frightened. We HEAR:

CALVIN'S VOICE

Conrad? CONNIE, OPEN THE DOOR.

SHOT

A glimmer of blood on a wrist, one cut with a blade, then another slash, then another and another, the blood streaming out.

TIGHT ON CONRAD

walking, starting to run. He begin to HEAR wild Spanish MUSIC.

BETH'S VOICE

What has he done? What has he done to himself?

INT. HOSPITAL (MEMORY) - HOT TANGO MUSIC

Karen's legs swing back and forth as she and Conrad and some others sit on benches in a large room, the Spanish MUSIC playing as two of the patients do a complicated and bizarre tango.

TIGHT ON CONRAD

watching the dancers, Karen next to him, smiling, loose, arms over her head, hands wagging, kitten-faced. But Conrad's eyes are into something else as the MUSIC begins to be overtaken by the SOUND of a STORM on the lake.

BUCKY'S VOICE

Get it down! Get the goddamn sail down!

SHOT - SAILBOAT IN A STORM

It is capsizing.

CONRAD'S VOICE

Buck! Bucky!

The mast snaps -- the boat is upturned. We see SHOTS of hands reaching to grab for the hull. Faces being sprayed with water and the voices.

BUCK'S VOICE

Kick off your shoes. We screwed up this time Buddy, he's gonna haul ass over this.

SHOT - BUCK'S FACE

smiling.

BUCK

You got any ideas?

CONRAD

It's not so goddamn funny.

BUCK

Hang on Brother. Don't get tired. Promise?

CONRAD

Don't you either. How long do you think it's been?

BUCK

Take care, Buddy, everything works for the best.

CONRAD

Buck... Bucky! Hold on! Where are you? Can you hear me?
BUCKEEEEEEEE!

EXT. LAKE FOREST STREET - SHOT - CONRAD - NIGHT

Running. Looking for something. The VOICES continue.

CONRAD'S VOICE

BUCK! BUCK!

INT. TELEPHONE BOOTH - CONRAD

in tears.

CONRAD

This is Conrad.

(CONTINUED)

CONTINUED:

BERGER'S VOICE
(awakened)
What's going on?

CONRAD
I need to see you.

BERGER'S VOICE
What time is it?

CONRAD
I don't know.

BERGER'S VOICE
Where are you?

CONRAD
I don't know.

BERGER'S VOICE
(pause, then)
Get to the office somehow. Through
the back. I'll prop the door open
for you if I get there first.

Berger hangs up.

CONRAD
(terrified, but
too late)
Am I going to be all right?

We HEAR the telephone BUZZING.

INT. BERGER'S OFFICE - BERGER

More rumpled than ever. Unshaven and his hair swirled from sleep, a leather jacket on, earmuffs. He is fiddling with the thermostat. He HEARS the door of the outer office open. Berger moves to the door, opens it. We see Conrad standing there. Tears in his eyes.

BERGER
Come in, come in, come in.

Conrad does. He moves to a couch, sits. Berger is fiddling with the thermostat again.

BERGER
(continuing; re
the thermostat)
You'd think they'd assume there's
an emergency now and then.

(CONTINUED)

CONTINUED:

He gives up and sits down, keeping his coat on. Taking off his earmuffs. Conrad is staring at the floor.

CONRAD
(barely audible)
Thanks.

BERGER
What happened?

CONRAD
(looks up at him -
ready to cry)
I need something.

BERGER
Tell me.

CONRAD
I can't!
(begins to sob)
It just keeps coming I can't make
it stop.

BERGER
Don't try.

CONRAD
I can't! I can't get through
this. It's all hanging over my
head.

BERGER
What's hanging over your head?

CONRAD
(sobbing)
I don't know! I need something.

BERGER
What do you need?

CONRAD
I need to, I need to get, get
off the hook.

BERGER
What hook?

CONRAD
(suddenly fiercely
angry through the tears)
YOU KNOW WHAT HOOK!
(then afraid)
I'm sorry, I'm sorry, I didn't mean
to be angry.

(CONTINUED)

CONTINUED: (2)

BERGER

You were on opposite sides of the boat, you couldn't even see each other. He was a better swimmer than you. He was stronger. He had more endurance. There's no hook.

CONRAD

That's what I don't understand.

BERGER

What do you think you were supposed to have done?

CONRAD

I don't know, something, why'd he let go?

BERGER

He got tired maybe.

CONRAD

Buck never got tired, not before me, he told me not to get tired he told me to hang on and then he let go.

BERGER

Maybe you just wanted to hang on longer than he did, maybe he was always more tired than you were.

CONRAD

That's crazy, he had more to hold on for, that doesn't make sense.

BERGER

How do you know what makes sense for somebody else? The point is it happened.

CONRAD

No, that's not it, that's too simple.

BERGER

You want simple, let me tell you a story. A very simple story about this perfect kid who had a younger brother.

(MORE)

(CONTINUED)

CONTINUED: (3)

BERGER (CONT'D)

A not-so-perfect kid, and all the time they were growing up this not-so-perfect kid tried to model himself after his brother, the perfect kid. It worked, too. After all, they were a lot alike, and the not-so-perfect kid was a very good actor, listen to me! Then, along came this sailing accident, are you hearing me?

CONRAD

Yes.

BERGER

And the impossible happened. The not-so-perfect kid makes it. The other kid, the one he's patterned his whole life after, isn't so lucky. So, where is the sense in that, huh? Where is the justice?

CONRAD

There isn't any.

BERGER

The justice, obviously, is for the not-so-perfect kid to become the other, perfect kid. For everybody. For his parents, for his grandparents, his friends and, most of all, himself. Only, that's one hell of a burden, see? So, finally, he decides he can't carry it. But how to set it down? No way. A problem without a solution. And so, because he can't figure out how to solve the problem, he decides to destroy it.

(pauses, leans
forward)

Doesn't any of this make sense to you?

CONRAD

I don't know, nothing makes sense, I'm scared.

BERGER

A very far-out act of self preservation -- Conrad, do you get that? And do you see the truth that it's okay to be just you?

(CONTINUED)

CONTINUED: (4)

CONRAD

I don't know what that is anymore.

BERGER

Yeah, you do. The guy is trying so hard to get out, and he's never gonna be the one to hurt you, believe me. Let him talk, let him loose from that fucking closet, let him tell you what you did that was so bad, listen, you know what he'll tell you? You hung on. That's it. That's your guilt. You can live with that, can't you? You hung on.

CONRAD

She hates me for it.

BERGER

Leave her out of it, it's you you got me out of bed for, not her. You! And things are beginning to happen to you, you're coming alive and don't tell me you don't feel it.

CONRAD

Well it doesn't feel good.

BERGER

Well, it is good, because it's you, wonderful, beautiful you, just as good as anyone, believe me, I'm your friend, I love you. It is good. You're alive.

CONRAD

(starts to
sob again)

I was beginning to think so.

BERGER

Then what happened, what started all this?

CONRAD

(crying, having
trouble talking)

I called... Karen. To tell her I was... feeling good... she... killed herself...

(CONTINUED)

CONTINUED: (5)

BERGER

Oh, Jesus.

CONRAD

And she was okay.

BERGER

(gently)

No, she wasn't.

CONRAD

(through the tears)

She said she was okay.

BERGER

She wasn't..

CONRAD

Into everything at school, and happy, doing 'A Thousand Clowns' she told me it was better, that she was better. I believed her. It isn't fair.

BERGER

No. It isn't fair.

CONRAD

Well, what is it, a joke.

And he lowers his head and just bawls. Berger watches him. Conrad looks up as he continues to cry and half laughs and shrugs at his inability to stop the tears.

Berger watches another moment, then moves next to him. He puts his arms around him and embraces him as Conrad continues to cry.

CONRAD

(continuing;
through the tears)

I know it's late and you're tired... But I gotta talk... I gotta talk 'bout her.

BERGER

Okay. We'll talk about her.

CONRAD

And Buck.

BERGER

And Buck.

(CONTINUED)

CONTINUED: (6)

CONRAD

And everybody.

BERGER

Everybody.

CONRAD

I'm so sad. I'm so scared...
and sad...

(suddenly very angry)

And I'm so angry.

BERGER

Everything, you're everything.

CONRAD

(still crying)

I don't know what I would've done
if you hadn't been here.

BERGER

You're welcome.

Conrad continues to sob. Berger holding him.

CONRAD

Do you really love me?

BERGER

(holding him)

I love you, my friend. Count
on it.

VERY TIGHT ON BERGER

His compassion.

EXT. THE 18TH HOLE - A HOUSTON COUNTRY CLUB

Calvin, Beth, Ward, Audrey and two Caddies. A cool, clear day. Ward is putting. The others silent as he taps the ball and it's a long shot and it drops into the hole. They all applaud and hooray, etc.

WARD

(strutting)

All the way with Ward McCay.

SHOT

They are all walking back to the club house.

FAVOR CALVIN AND BETH

She looks wonderful, he in his yellow trousers, rust shirt, jacket and cap. Audrey and Ward in b.g.

(CONTINUED)

CONTINUED:

BETH

That fifteenth hole's a beauty,
isn't it? Audrey took it nicely,
didn't you think?

CALVIN

She's okay, isn't she?

BETH

Sorry you didn't win, but Ward's
a little freaky over this game.

CALVIN

Mmmm.

They walk in silence. Then:

BETH

I've been thinking, we should play
more golf together. Maybe our
next vacation, strictly golf.
Pinehurst, or Myrtle Beach, maybe.

CALVIN

Pinehurst would be nice.

BETH

Or South America, they play golf
in South America?

CALVIN

Maybe we could get Con interested
in golf.

They continue to walk. Then after a few moments:

BETH

(takes his arm)

Reflex action, huh?

CALVIN

What's that?

BETH

Oh, whenever I mention us doing
something together... he's there.

CALVIN

I'm sorry. You said vacation.
I assumed you meant him too.

BETH

I said together.

(CONTINUED)

CONTINUED: (2)

She lets go his arm. Silence. They continue to walk.

CALVIN

Look, I'm not trying to do anything but keep --

BETH

There's no point in discussing it, we never agree.

CALVIN

I think there's a point.

BETH

I'm sick of talking. Anyway, he controls you when you're two thousand miles away.

She turns, calls back to Ward and Audrey.

BETH

(continuing)

Can we have a little drink before we go back?

WARD

(in b.g, calling)

'Drink,' yes. 'Little,' no.

They continue to talk. Finally:

CALVIN

He isn't the problem, though, is he?

BETH

Isn't he?

CALVIN

No.

BETH

Isn't that why you go around moping and depressed, just the way you used to. As if it helped, being half-alive, dragging everybody else down with you.

CALVIN

What are you talking about?

(CONTINUED)

CONTINUED: (3)

BETH

About last year. Last spring, when you couldn't answer the phone, couldn't open your mail without wondering if it would be the hospital with more bad news.

CALVIN

Why wouldn't I be depressed?

BETH

And blaming me for the whole thing.

CALVIN

Hey, come on.

BETH

Well, let me tell you something, he made it as sickening as he could and it's hard to forgive him for it. He wanted to kill me, too, you know, telling me, 'Look, look what you made me do!'

Her voice has gotten louder and Audrey and Ward are becoming aware of it.

BETH

(continuing)

I know how people try to manipulate people, Calvin.

CALVIN

Can't you see anything except in terms of how it affects you?

BETH

What does he want me to do? Throw my arms around him when he passes a chemistry exam? I can't do it. I can't respond when someone says 'Here, I just did this great thing, so love me for it!' I can't. It's not in me, am I supposed to be dishonest?

CALVIN

I don't think he wants that. He just wants to know that you don't hate him.

(CONTINUED)

CONTINUED: (4)

Beth stops, they are close to the club house. Audrey and Ward not far behind now, within hearing distance.

BETH

(turning on Calvin)

Where did you get that? Is that what he told you up in his room? How could I hate him. Mothers don't hate their sons. I don't hate him. You see how you accept his feelings without question. But you can't do the same for me, can you?

Ward and Audrey are up to them now and Beth sees them but it's as if there's no one there but Calvin.

BETH

(continuing)

I don't know what you want from me anymore, Cal. I don't know what anybody wants from me.

WARD

Honey, nobody wants anything from you. We all just want Cal and Con and everybody, we all just want you to be happy.

BETH

Happy? Ward, you give us all the definition, will you? But first you'd better check on your kids every day to make sure they're good and safe, that nobody's fallen off a horse, or gotten hit by a car, or drowned in that swimming pool you're so proud of!

AUDREY

Beth!

BETH

And then you come and tell me how to be happy. No, I can't see anything except in terms of how it affects me and neither can you, neither does anybody only maybe I'm more honest than the rest of you, maybe I'm more willing to recognize that I do it.

Silence. She stands her ground then turns toward the club house and they all walk slowly together.

INT. PLANE

as Beth and Calvin fly home. They sit in different areas despite the fact that there are plenty of seats. Every now and again, Calvin looks over at her, but she is calm and cool and unresponsive.

INT. A CHURCH - SUNDAY SERVICE

The congregation sits in splendor and their colors are gay and light and alive and the clothes expensive and perfect. We can see Conrad, Beth, Calvin, Grandparents.

The Minister speaks with grand eloquence:

MINISTER

O Thou who are the Lord of the years, the Potentate of Time; one hundred years in Thy sight are but as yesterday when it is past, but to us it is a long time; a time to remember, a time to celebrate. Bless us as we gather here today looking to our past with pride and to our future with faith.

EXT. THE CHURCH

as CAMERA PULLS UP and begins to PAN ACROSS the town of Lake Forest.

MINISTER'S VOICE

(continuing)

We thank Thee for what we have been: A city of homes, a city of culture, a city that has daringly moved ahead. Grant that as we go forward into our second century we may continue with the courage, the vision and the faith of our forebears, to build here a community always mindful of Thy favor and glad to do Thy will. Keep us grateful to those who have gone before us, who have given of themselves and their substance to make us what we are.

SHOT - A BLACK MAN

wetting down tennis courts at a country club.

MINISTER'S VOICE

(continuing)

They are with us in spirit in this hour, and we touch hands with them across the barriers of time, in glad remembrance and happy hope. Grant that we may individually and severally leave our town better than we found it...

SHOT - INT. DINING ROOM OF THE COUNTRY CLUB

Tables being set. Floral arrangements on each table. A room with forty tables, beams, great stone fireplace, window overlooking golf course.

MINISTER'S VOICE

(continuing)

... and to Thee be the glory and
the Honor and Praise now and
forever more...

SHOT - A GOLF CLUB SWINGS

meets ball.

MINISTER'S VOICE

(continuing)

Amen.

THE CONGREGATION

Amen.

INT. COUNTRY CLUB - THE BALLROOM - NIGHT

Set up with the tables and flowers and the place is filled with well-dressed country club Sunday night supper people. The men with coats and ties. A small orchestra is PLAYING "You Light Up My Life."

FAVOR BETH AND CALVIN

moving past tables, Beth as wonderfully vibrant as ever, her arm slung casually over Calvin's shoulder. Playing the role. They stop at a table.

BETH

Barney, hello... I thought you
were holing up these days, hello,
Ellie... Thursday afternoon for
Kiki, right?

ELLIE

Phyllis is, I'm going to Chicago.

BETH

(to someone else)

Beverly, you did that so nicely,
your speech on Tuesday, we'll
get those guys you'll see with
threats like that.

During this, one of the men at the table has put his hand around Beth's waist though he is talking to someone else at the table. His fingers begin to "innocently", gently squeeze at her waistline.

(CONTINUED)

CONTINUED:

BETH
(continuing;
to Ellie)
If you see McCutcheon in Chicago,
tell him he promised to speak in
March.

(to the man with
his hand on her)
Eat your greens, Freddie.

She pulls his hand away, and moves on to another table. Calvin moves with her.

SHOT - THE ORCHESTRA

playing a lighthearted version of "Hey Jude."

SHOT - DANCE FLOOR

a dozen or so couples dancing there.

FAVOR CALVIN AND BETH

dancing. CAMERA begins to PULL SLOWLY AWAY as they dance. They are in the middle of the floor and conversing with other couples who dance by. Finally the SCREEN is FILLED with the entire room, the membership and their VOICES and the combo's MUSIC.

INT. MASTER BEDROOM

Beth in bed. She opens her eyes and looks to see that Calvin is not there. She is disturbed. Lies there. Gets up, finally, moves to the doorway, looks down corridor. No sign of him nor of light from Conrad's room.

INT. DINING ROOM - ANGLE ON CALVIN - NIGHT

in silhouette. His head bent.

CLOSER SHOT - CALVIN

crying.

ANGLE ON BETH

in her robe standing in the hallway outside the dining room. She watches him for a moment. Then, quietly:

BETH
Calvin?

WIDER ANGLE

Calvin remains still. Beth moves in a few steps. She is next to a baker's rack with cigarettes. She takes one. Lights it. With a lighter that works the first time. Surprisingly she takes a deep drag.

BETH

Why are you crying?

He continues to cry. She lets out the smoke. Looks around the room. Looks at his feet, in his untied tennis shoes.

BETH

(continuing)

May I get you something?

CALVIN

I feel so...

He shrugs.

BETH

Well, tell me.

CALVIN

(soft - inaudible)

I don't...

He has said something but we can't make out the words.

BETH

(leaning in)

What did you say?

He continues to cry for a long time.

BETH

(continuing)

Calvin, what did you say?

Calvin's tears ease and he raises his head and looks at her. Studies her.

CALVIN

Oh, you ARE beautiful... and you ARE unpredictable... but you're so cautious... you're determined, Beth, but do you know something? You're not strong... and I don't know if you're really giving... Tell me something. Do you love me, I mean really do you love me?

BETH

You're drinking.

(CONTINUED)

CONTINUED:

CALVIN

We'd've been all right if there hadn't been any mess... but you can't handle mess... you need the easy, tidy way. I don't know. Maybe you don't love anybody. It was so much Buck. And when Buck died I think you buried all your love with Buck, and I don't understand that, I just don't know, maybe you didn't even love Buck. Maybe it was only you, maybe it was finally the best of you you buried. But whatever it's all about, I don't know who you are... and I don't know what we've been playing... So I'm crying...

(starts to cry again)

Because I don't love you anymore, and I don't know what I'll do without that.

Beth stares at him as he buries his head and sobs. She is for a brief moment very afraid and that moment touches us, but she recovers quickly and straightens. She looks at the table next to her, at the ashtray and she stubs out the cigarette. She looks at the ugliness of the cigarette for a moment. Then she turns and moves toward the steps. Starts up.

INT. UPSTAIRS CORRIDOR

Beth moving toward the bedroom. Conrad's door is open, Conrad stands there.

CONRAD

What's going on?

Beth stares at Conrad. An anger begins to rise in her and for a moment she looks as if she's going to hit Conrad, but she controls herself.

BETH

(a whisper)

Your Father's crying.

CONRAD

Why?

BETH

Ask him. He'll tell you.

She moves to her door, then stops and turns to Conrad.

(CONTINUED)

CONTINUED:

BETH

(continuing)

I'm going away today, this afternoon I'm going back to Houston to spend some more time with Audrey and your Uncle Ward.

CONRAD

When will you be back?

BETH

(hesitates, then)

I don't know.

CONRAD

Why? What's happened?

She stares at him a moment, then enters her room. Closes the door. Conrad, in his jeans, moves down the corridor to the stairs.

INT. DOWNSTAIRS HALLWAY

Conrad INTO FRAME, PAN WITH him as he moves to living room. Looks for his father, not there. He moves to the dining room and sees Calvin sitting in the chair by the wall. It's about dawn now. Conrad Looks at his father. His father doesn't see him and he starts to cry again. Conrad remains silent as he walks into the dining room. He sits across the room from his father and watches him as his father continues to cry. Then he gets up and moves to Calvin who looks up into Conrad's eyes. A moment between them then, just as Berger had done with Conrad, Conrad reaches out and embraces his father.

We HOLD ON them a moment.

EXT. HOUSE - DAY (MORNING)

The pickup truck moves slowly down the street. The man standing in the back tossing morning papers onto the driveways. It reaches the Jarrett's and the paper spins along the blacktop. The truck continues, papers being distributed, as we BEGIN to HEAR the choir singing the Episcopal hymn:

CHORUS

Land of our birth, we pledge
to Thee

Our lives and toil in the years
to be.

When we are grown and take our
place

As men and women with our race

(CONTINUED)

CONTINUED:

CHORUS

(continuing)

Father in Heaven who
lovest all
Oh help Thy children when
they call
That they may build from
age to age
An undefi-led heritage.

END