

RUNNING ON EMPTY
An Original Screenplay

by

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THIRD DRAFT
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Producers-Amy Robinson and Griffin Dunne
LORIMAR

FADE IN

FAYETVILLE, FLORIDA-EARLY SPRING-PRESENT

EXT. HIGH SCHOOL BASEBALL DIAMOND-AFTERNOON

Batting practice. A line of BOYS. The next one up is a tall blond blue-eyed, SEVENTEEN-YEAR-OLD, healthy and red-cheeked. He could have come off the cover of Boy's Life. He readies himself and goes for the pitch. It's low and he's misjudged it. His swing is full of fierceness. The kid catching behind him feels the wind.

CATCHER

(tossing the ball
back)

Lighten up, McNally. It's only a ball.

DANNY is already looking for the next toss. It comes. This time he hits an easy pop fly. The catcher gives him a look of sympathy as he comes off the field.

INT. LOCKER ROOM-A LITTLE WHILE LATER

BOYS in the showers. Lockers slamming. KIDS in various stages of dressing. The kid we saw earlier approaches Danny who sits on a wooden bench pulling on his socks.

CATCHER

You made the starting line up.

DANNY

(looking up)
You're kidding?

CATCHER

(starting to undress)
Andrews has the chicken pox. And I mean has it. On his Goddamned balls. So he is-(doing a south of the border accent) how do you say-"scratched".

ANOTHER KID GRUNTS at the pun.

CATCHER

(continuing)
You're good for two games at least.

DANNY

(sarcastic).
Great.

CATCHER
Why do you do this?

Danny slams his locker. He's dressed. He stands.

DANNY
Baseball is my life.

The catcher smiles. Danny heads out to

EXT. SCHOOL YARD-LATE AFTERNOON

He slips into his jacket to cover the chill of the grey, early spring twilight and heads for his bike on a rack near the entrance.

CUT TO

SHOTS OF DANNY PEDDLING HOME

Past some weather beaten, rural/suburban homes. Patches of grass make up the front yards. Everything looks like it needs to go to the cleaners-like a winter coat that's taken it for a full season. He turns up-

EXT. MAIN STREET-LATE AFTERNOON

A hardware store and a tavern sit neck and neck with a five and dime and a coffee shop. The stores thin out. He passes a gas station and at the edge of town a small church. He peddles on.

CUT TO

INT. MEETING ROOM LOCAL GRANGE-SAME TIME

About fifteen PEOPLE mill around in an area that's filled with folding chairs. A card table with an automatic coffee machine and styrofoam cups is up against the wall. A meeting has just ended. A tall, bearded MAN, 45, in jeans stands in the corner talking to a COUPLE in polyester.

WOMAN
I still think you should go, Del.

MAN
I can't get off work.

WOMAN'S HUSBAND

But you're the only one knows all those statistics. I can't remember nothin'. My brain's a sieve. How do you learn all that stuff?

MAN

It's in the government reports. In the library.

WOMAN

You think they're really gonna listen to us?

MAN

If they don't, there's gonna be fifteen hundred barrels of radioactive plutonium buried a few miles from here and you may have grandchildren with three heads.

She looks away.

MAN

(continuing)

Don't worry. I'll rehearse you. And there's a delegation from Point Arena going too. Jerry Baker's pretty good on his feet.

(he puts his hand on her husband's shoulder)

And Joe will be there...I gotta go or I'll miss my ride.

WOMAN

(calling after him)

Tell Martha the study group is at my place Thursday.

The CAMERA MOVES with the man out of the hall to-

EXT. GRANGE-EARLY EVENING

The van is parked there, RUNNING. He gets in.

INT. VAN

A WOMAN, about 40, dressed in jeans and a man's flannel shirt, with long dark hair, is in the driver's seat. He gets in and pecks her on the cheek.

WOMAN

How'd it go?

MAN

They wanted me to go to Tallahassee to lobby, but I talked them into sending Joe and Paula.

WOMAN

Joe and Paula?

MAN

They'll be O.K.

WOMAN

The nerve those assholes have putting that shit near human beings.

She puts the car into gear but it stalls out.

WOMAN

(continuing)

It's been doing this all week.

MAN

I've got some spark plugs at home. I'll fix it later. How was the rest of your day?

WOMAN

Great. Frank gave me a box of bruised vegetables.

She tries again. This time the car starts.

MAN

We gotta pick up the short one?

WOMAN

No. He's accounted for.

MAN

Okay. Let's blow this pop stand. I'm starving.

WOMAN

You mean the Phillies are playing.

The man grins disarmingly. She grins back and puts the van into gear.

EXT. GRANGE-NIGHT

The van pulls out.

CUT TO

EXT. COUNTRY ROAD-NIGHT

It's dark now as Danny heads towards home. Lights are on in the windows of some of the houses. Piles of wood lie by the front doors. A truck passes him. Then a car. His bike is illuminated briefly by the headlights.

DANNY'S POV

The car. It's a Ford. New, with nothing to distinguish it. Local plates. It's dark green.

BACK TO DANNY

He slows down. Stops. He stands with his bike between his legs and looks down the road.

- HIS POV AGAIN

The car disappears ahead.

BACK TO DANNY

He gets back on his bike and proceeds down the road.

DANNY'S POV RIDING

Nothing to speak of. The lights of a small house set back in the woods appear in the distance. He slows down.

ON DANNY

He's looking for something. SFX of a car door SLAMMING. At the sound he stops, gets off his bike and pushes it behind a bush. He proceeds on foot.

DANNY'S POV

As he approaches the house. The only light comes from the windows. He circles slowly, making as little noise as possible, still looking for something. Now HE SEES it. Tires tracks. Foot prints. He moves deeper into the woods, searching further.

DANNY'S POV

Two cars. Each has two men seated in it.

BACK TO DANNY

He moves carefully around to the other side of the house. Two more cars are parked in among the trees. He circles around to the garage. It's empty. He turns and looks towards the house.

DANNY'S POV

Through the window, a ten year old BOY, watching a baseball game on television is VISIBLE.

ON DANNY

He makes his way towards the back porch where the family DOG is stretched out on the top step. He CALLS to her. She looks up and heads down the steps towards him. He removes his left shoe and puts it in her mouth.

DANNY
(stage whisper)
Jomo. Bring it to Harry.

The dog hesitates.

DANNY
(continuing)
Harry!

The dog goes. She enters the house through an animal door in the back porch.

ON DANNY

As he waits.

DANNY'S POV

Through the window. The dog nuzzles up to the boy on the couch. She drops the shoe in his lap. He pushes her away, engrossed in the game, and tosses the shoe to the floor. She brings it back a second time. HARRY ignores it for a beat, and then realizes what it is. He looks towards the windows. Nothing is visible in the dark. He stands and casually (he's not feeling casual) walks across the room towards the bathroom.

ON THE MEN IN THEIR CARS-THEIR POV

Through the window, they see the boy enter the bathroom.

SFX WATER RUNNING

EXT. HOUSE

Danny watches Harry climb out of the bathroom window. Harry hands him his shoe. The two look at each other and move. The dog follows.

EXT. ROAD-NIGHT

Danny rides with Harry on his bike handlebars. A car approaches. As it nears them, Danny pulls into the glare of its headlights. It stops. It's the van. The woman drives. When they see the boys, the man opens the van door swiftly. The boys push the bike into the bushes at the side of the road, then they climb into the back, followed by the dog.

DANNY

(getting in)

Shoes. Five cars. Maybe eight feds.

The van does a U-turn and slowly moves up the road. Stops. The door opens. The dog gets out. It sits in the middle of the road as the van drives off.

CUT TO

EXT. DRIVEWAY OF THE SMALL HOUSE SEEN IN THE LAST SCENE-MORNING

It's crawling with PEOPLE. A REPORTER interviews a young WOMAN in jeans and a t-shirt, who is holding the hand of a two year old girl dressed in pink polyester. The woman looks grey and old beyond her years. The little girl holds a stick. She scratches at the ground with it.

WOMAN

(into reporter's
mike)

No one ever visited them or anything. So first I thought when I saw all the cars parked, "How nice, they're havin' a party." But it wasn't a party. All them men had big guns strapped on.

REPORTER

Did you have any clue that the McNally's were wanted by the F.B.I.?

WOMAN

(shakes her head)

They were such nice people. Quiet. She was just so nice. I didn't even charge her full security. And they paid me every month on the 23rd like clockwork. In cash.

Behind the woman, the dog from the previous scene is visible sitting on the porch.

PULL BACK TO REVEAL

That we have been watching a television set. We are-

INT. CHEAP MOTEL ROOM

The two boys from the earlier scene are lying on the motel bed watching the news. The woman is seated next to them on the bed. She's taking pins out of her hair.

HARRY
(seeing the dog)
There's Jomo.

WOMAN
You two get out of your jeans and
into bed.

No one makes a move.

HARRY
(still talking about
the dog)
What's gonna happen to her?

WOMAN
Someone will take her home.

Harry doesn't appear convinced.

HARRY
We never had to leave her before.

WOMAN
I'm sorry, kid.

She stands. Her hair is down. She's dressed in the same clothes she wore the day before. They all are. She looks tired. This last exchange was hard for her.

WOMAN
I thought I told you to get into
bed.

Harry starts to remove his jeans.

WOMAN
(continuing)
I'm gonna wash my hair.

She heads for a small adjoining bathroom and closes the door.

SFX the shower through the closed door.

Danny's attention is still on the television screen.

HIS POV-

The television screen. Two photos appear. A slender blond GIRL in a white peasant blouse and a tall, dark haired BOY in a work shirt and jeans.

BACK TO SCENE

HARRY
(getting under the
bedspread)
Who's that?

The voices on the screen drone under.

DANNY
Mom and dad. You know that.

Harry is silent for a beat as they both watch the screen.

REPORTER (V.O.)
Arthur and Annie Pope continue to
allude capture despite several
sittings of the couple responsible
for the 1971 bombing of the
University of Massachusetts
Military Research Lab.

A photo of a bombed building flashes on to the screen. It
changes to one of an elderly BLACK MAN.

REPORTER (V.O.)
(continuing)
A janitor, Jesse Hancock, was
permanently paralyzed and blinded
by the blast.

BACK TO SCENE

HARRY
Why'd they want to blow it up?

DANNY
You know all this.

HARRY
Tell me again.

DANNY
(exasperated)
Because they were making Napalm
there for the War.

HARRY
The Vietnam War?

DANNY
No, the French Revolution. Why
are you acting mentally retarded?

HARRY
That's the stuff that makes your
skin fall off, right?

DANNY
No, it's a beauty treatment.

HARRY
(persisting)
It was a bad war, right?

DANNY
Will you get off my case.

HARRY
Really. Tell me.

DANNY
It stunk.

HARRY
Why?

DANNY
Suppose you tell me.

HARRY
Because no one wanted us there and
we were killing a lot of people
with the napalm.

DANNY
So why are you asking me all this
shit if you know it already?

HARRY
I donno. (A pause. Danny shakes
his head. Goes back to watching
the T.V.)

HARRY
(continuing)
Mom and dad wanted to stop the
war, right?

DANNY
You know they did.

HARRY
Then why did they blow up that
guy?

DANNY
He wasn't supposed to be there.

His attention is caught by something on the screen.

HIS POV

The screen. Live on tape. Shots of the van.

REPORTER (V.O.)
The van in which the couple was
travelling was found in Evanston
tonight by local police, but there
are no leads at this moment as to
the Pope's whereabouts. Annie Pope
is the former Anne Patterson,
daughter of Donald Patterson,
president of American
Telekinetics.

A picture of a distinguished elderly man flashes on the screen.

BACK TO SCENE

HARRY
Do you remember him?

DANNY
No.

HARRY
Not even a little.

DANNY
Will you give me a break.

Harry is silent.

DANNY
(continuing)
The last time I saw him I was two.

HARRY
He looks kinda up tight.

Another beat of silence passes. Only the television drones under. Then-

DANNY
I remember granma...a little.

SFX KEYS IN THE MOTEL ROOM DOOR

The man, ARTHUR, enters the room carrying a large paper bag. He tosses a wrapped fast food burger at Danny and another at Harry.

ARTHUR
Industrial waste burgers all around.

HARRY
(catching his)
Rad!

ARTHUR
Where's your mother?

DANNY
In the shower.

Arther unwraps a burger for himself.

ARTHUR
Anything new?

DANNY
They found the van.

He heads towards the television and turns up the volume.

THEIR POV

The television. The same reporter is standing in front of the house we saw earlier.

REPORTER
I talked this afternoon with some of the people who knew the Pope family best. John Kungle played

ball with the boy known in
Fayetteville as Richard McNally.

A cut and we see the reporter interviewing the catcher from
the earlier scene. They stand

EXT. HIGH SCHOOL FAYETTEVILLE -DAY

REPORTER

He was a good student. A good
friend.

He points his mike at the kid.

CATCHER

He was a cool dude.

BACK TO THE MOTEL ROOM

ARTHUR

(to Danny, indicating
the set)

That's how legends are made.
What's his I.Q.? Fifty?

DANNY

He's going to UCLA.

ARTHUR

You're kidding?

DANNY

No, I'm not kidding. He's going to
UCLA.

ARTHUR

Excuse me.

REPORTER (V.O.)

Once again. The van in which the
Popes were travelling has been
recovered in Evanston.

They all look towards the screen. The pictures of Arthur and
Annie flash on the screen again.

REPORTER

The Popes are travelling with
their two sons, seventeen year old
Danny and ten year old Harry. They
are believed to be armed and
dangerous....

BACK TO MOTEL ROOM

Angry, Arthur switches off the set in mid sentence. He turns and sees Annie standing in the doorway of the bathroom.

ARTHUR
(to Annie)
There's a burger for you.

HARRY
You were pretty, mom.

The room is quiet for a moment.

ARTHUR
Go to sleep, kimosabi.

Arthur turns out the light and exits with Annie to the adjoining room. There's a beat of silence. Then Harry speaks again.

HARRY
We're not really dangerous, are we?

ON DANNY

CUT TO

INT. MOTEL BATHROOM-MORNING

Danny's head is in the sink. His mother is pouring water over his hair. He stands. She hands him a towel. It's quite a transformation. His hair is almost black.

ANNIE
We'll have to get you new lenses.
Can you see without them for a while?

He takes them out. She looks him over.

ANNIE
(continuing)
Green eyes. Black hair. You're O.K.

He doesn't respond. He just looks at his image in the mirror behind her.

ANNIE
(continuing)
Or are you?

DANNY
(exploding, with
sarcasm)
I'm just great. It's terrific not
to recognize yourself when you
look the mirror. It's wonderful
to have a new name every six
months.

Annie doesn't answer. A beat of silence passes. Her pain shows on her face. Danny sees it and tries to get his under control.

ANNIE
We were there a long time. It was
hard to leave.

She reaches out and touches his hair. He lets her.

ANNIE
(continuing)
We're gonna have to cut your hair
too.

DANNY
Maybe this time I can get a buzz
cut.

She smiles.

ANNIE
Send your brother in.

He exits. Annie stares into the mirror. Harry enters.

HARRY
I hate this.

She recovers and ducks his head into the sink.

CUT TO

INT. MOTEL ROOM

Arthur sits on the bed with the newspaper scattered around him.

DANNY'S POV

The front page. A picture of his parents and a headline to match. Arthur looks at him and puts the sports section down over the front page.

ARTHUR

The Phillies won last night.

DANNY

Things are looking good then.

ARTHUR

(with false bravado)

Things are looking great.

CUT TO

INT. SMALL PUBLIC LIBRARY-DAY

Arthur stands at the librarian's desk, talking to a middle-aged LADY. He too has changed. His hair is blond. His beard is gone. He wears glasses and a sports jacket. He is being very charming.

ARTHUR

The McArthur feud with Truman.

LIBRARIAN

I don't know how much we covered that in the local paper. Maybe you had better try The Washingtonian.

ARTHUR

No. I'm interested in how it affected the heartland of the nation. The small communities. This is social history.

LIBRARIAN

(full of pride)

I can show you The Eagle. We just had our back issues put on microfilm.

She moves towards the files.

INT. LIBRARY STACKS

Arthur sits at a microfilm machine.

HIS POV

The microfilm. A page from the local newspaper. Hold on the date. DECEMBER 1950. Pages roll by until Arthur stops at what he's looking for. THE OBIT PAGE. He zeros in on a child's death notice. Male and less than four years old. He begins to take notes.

CLOSE ON

His pad as he writes. The child's name: PAUL MANFIELD. The child's parents: DOROTHY and WALTER. Then the date of birth: OCTOBER 4, 1946.

CUT TO

INT. LOCAL HOSPITAL-RECORDS ROOM-AFTERNOON

Arthur stands at the counter. He hands over a piece of paper to a clerk.

ARTHUR

Three dollars?

CLERK

Yup. Where do you want it mailed?

ARTHUR

I'll pick it up. I need to get a passport. Company's sending me to Cairo.

CLERK

Oh yeah. You in oil?

ARTHUR

Military components.

CUT TO

INT. PHONE BOOTH-NIGHT

Arthur stands at a public phone booth. He dials. Waits.

ARTHUR

Rafe? The cat needs to be fed.

He hangs up and exits to

INT. BUS STATION-NIGHT

He walks towards Annie and the boys who sit on wooden benches in the terminal. All around them are the kind of people who take the bus in America. People with odd shaped packages and old suitcases. Children. Arthur checks his watch, then nudges Harry awake.

ARTHUR

Okay. Let's go, fella.

Annie stands. Her hair is short and red. They head towards a departure gate.

CUT TO

EXT. ESTABLISHING SHOT HIGHWAY-NIGHT

The bus passes a sign that says BOSTON 115 MILES.

CUT TO

INT. BUS-NIGHT

Danny and Harry sleep. Annie stares out the window. Arthur reaches for her hand.

CUT TO

INT. ANOTHER BUS STATION-EARLY MORNING

The four of them get off the Boston bus and head across the terminal towards another departure gate. This one heads for New York.

EXT. BRONX ZOO- DAY

Arthur stands in front of the panther cage. Another MAN walks up and leans against the railing. Arthur glances towards him. The man offers some peanuts. Arthur takes the bag.

ARTHUR

Thanks.

MAN

You need anything else?

ARTHUR
No. I'll call the booth again in
two weeks.

MAN
Okay.

There's a pause.

MAN
(continuing)
Listen. Your old lady...

Arthur turns to face him. The man hesitates.

MAN
(continuing)
She died. Four weeks ago.
Cancer. Your father was with her.
You were too hot to contact.

Arthur turns away.

MAN
(continuing)
He said to tell you, he's okay.
Not to worry about him. I'm
sorry.

Arthur turns and walks away.

CLOSE ON THE PEANUT BAG

He reaches in and pulls out a wad of bills. He pockets them
and dumps the bag into the trash.

WE'VE BEEN LOOKING AT HIM FROM BEHIND. Now WE SEE HIS FACE.
Tears stream down his cheeks.

CUT TO

INT. HIGH SCHOOL OFFICE- WATERBURY CONNECTICUT

Annie sits across the desk from a CLERK. Danny stands behind
her. She's dressed in a cotton print dress and heels. She
wears make-up. Danny wears a sport shirt and jeans. This is an
acting job for her. She's in the middle of a performance.

ANNIE
They closed down the plant and
everything went out of business.

The restaurant where my husband worked had to lay him off. So here we are.

(she smiles disarmingly at the clerk)

CLERK

Let me see his records.

ANNIE

I'm afraid I lost his records. They gave them to me, and I packed them, but I can't find them. I'm always losing things. My husband says I'd lose my head if it weren't screwed on.

(she smiles at him again)

I can write for a copy.

The clerk has had enough of this now. He turns and looks at Danny.

CLERK

What have you had?

DANNY

Geometry. European history. English. French. Biology. I was starting trig and American History. I had half a term of Chemistry.

CLERK

Okay.

(to Annie)

Please bring them in when you get them.

(to Danny)

You can have two electives. Music, typing, mechanics, computer programming or home economics.

DANNY

(immediately)

Music.

CLERK

(waiting)

And?

DANNY

And? Oh. Home Economics.

The clerk looks at him.

ANNIE
His dad's a cook.

CLERK
Okay. You can start Monday.

DANNY
Thanks.

They stand and start to walk away.

CLERK
(calling after them)
Charlie.
(a beat passes and he
calls again)
Charlie.

This is a new name for Danny and he hasn't responded fast enough. Annie looks at him. He turns back.

CLERK
(continuing)
Your Delany cards.

He hasn't been caught. Yet.

INT. SMALL RENTED HOUSE CONNECTICUT-AFTERNOON

The boys and Annie are in the kitchen cleaning. Danny is working on the oven. Annie is sorting through odd bits of cutlery and plastic plates. Harry is playing with baseball cards on the floor. A radio is tuned to a classical music station. There's a formica table in the corner that already has a jar with seasonal flowers, picked by Annie, sitting on it. Pictures cut from magazines have been tacked to the walls. But it's hard to make a dent in this small predictable space-cabinets which open into each other, old stove, old fridge. Behind them the living room is visible. An old couch with a ratty quilt thrown over it, a few chairs, a coffee table. Annie puts the last of the dishes into a sink full of sudsy water and wipes her hands.

ANNIE
You want some lunch?

DANNY
Yeah.

ANNIE
Tuna?

HARRY

Yuch.

She opens a cabinet and reaches for a can of tuna anyway. She starts to make sandwiches.

HARRY

This kid in my class traded me a Duke Snyder for a Valenzuela.

ANNIE

(adding mayonnaise)

So?

HARRY

So, he's a jerk. Snyder is worth about twenty dollars. He's from the Brooklyn Dodgers. He's old.

(holding it up)

This card is an antique.

She puts a finished sandwich in front of him. Sprouts. Brown bread.

HARRY

Can't I have white bread?

ANNIE

Eat it.

She hands a sandwich to Danny.

ANNIE

(watching him as he takes a huge bite)

What's your name kid?

DANNY

(with his mouth full of sprouts)

Charlie Manfield.

ARTHUR

(from the doorway, where he stands carrying a large cardboard box)

Why are you asking him that?

ANNIE

He isn't used to it yet.

ARTHUR
Well, he better get used to it
fast.

He puts down the box in the living room and walks over to where
Danny sits in front of the stove. He switches off the radio
that has been playing under. The room is uncomfortably quiet.

ARTHUR
(to Danny)
What's my name?

DANNY
Paul.

ARTHUR
Paul what?

DANNY
Manfield.

ARTHUR
Spell it.

DANNY
(slowly)
M-A-N-F-I-E-L-D.

ARTHUR
(holding him with a
stare)
And your mother?

ANNIE
Stop it!

ARTHUR
(ignoring her)
I'm waiting.

DANNY
(under his breath)
Cynthia.

ARTHUR
And your brother?

DANNY
(from between his
teeth)
Stephen.

Danny gets up and slams out of the house.

ANNIE
Was that really necessary?

ARTHUR
(ignoring her again)
I got some clothes in the city.
You can wear the thrift shop ones.
The new ones have to be washed
first.

ANNIE
(glaring at him)
Yes, sir.
She salutes. He walks out of the room and heads up the stairs.
She reaches out and turns back on the radio. Loud.

DISSOLVE TO

INT. GARAGE-NIGHT

CLOSE ON Annie's hands as she cuts tags off the new clothes Arthur brought in earlier. PULL BACK as she stuffs them into an ancient washing machine and starts it. She measures out a large amount of bleach and adds this. Then she closes the machine and exits.

INT. BEDROOM RENTED HOUSE-NIGHT

Arthur lies on the bed in a pair of jockey shorts. A chenille spread has been pushed aside. A lamp made of an old bottle is on the bedside table. Frilly curtains of polyester material are on the windows. He looks, lying there, as if he's just raped an old lady in her bedroom. Annie enters and starts to undress without speaking to him.

ARTHUR
Why don't we put the mattress on
the floor?

ANNIE
Whatever you want.

She is naked now, but she goes to the dresser and pulls out a teeshirt and puts it on.

ARTHUR
Don't wear that.

ANNIE
I'm cold.

She gets under the covers.

ARTHUR
(rolling over)
I'll warm you up.

He reaches for her. She doesn't respond. Without letting go of her he gets quiet.

ARTHUR
(continuing)
The house?

ANNIE
It's no worse than Greta's. It has
a washing machine.

ARTHUR
I'm sorry about this afternoon.
She stares at the ceiling. He rolls away.

ARTHUR
Sophie's dead.

ANNIE
What?

ARTHUR
The Big C.

ANNIE
Oh, baby.

ARTHUR
I talked to her after the feds
came to tell her we were okay.
She never let on. I can just see
her standing there with Howie.
Two fat old Jews, thinking they're
Bolsheviks, talking to their red
diaper baby from a phone booth at
a laundromat, and she's fuckin'
dying.

She reaches for him. Takes his hand. He holds on tight.

ARTHUR
(continuing)
That lady loved me. Last winter,
when they arranged for her to meet
me in Chicago. She flew there on
an hours notice. Alone. In a
fucking blizzard. She's terrified
of flying. She was green when she
got off the plane. I took her to

the lounge to talk. We sat in a corner and I said, "I wish it was easier." "You wish it were easier," she says. She's correcting my grammar. Like I'm one of the kids she teaches. Then she takes these cookies she's baked out of her pocket. Just two. And she gives them to me. She says she knows I like them, but that I won't be able to carry them around, so she's only brought enough for me to eat there.

(He laughs)

She was a trip.

ANNIE

Why didn't you tell us?

ARTHUR

I dunno. If you didn't know it was like it hadn't really happened. I lived for a month not knowing. She was alive for me. I wanted to watch you not knowing.

It's a perverse thought, but she understands. She reaches for him. He lets her hold him.

ARTHUR

There's nothing left to go back to. There's only us and the boys. We're all that's left. We have to hang on to each other.

They do. In a minute they're making love. The bed CREAKS.

INT. SMALLER BEDROOM-SAME TIME

Danny lies awake on the top of a set of bunk beds. He can hear his parent's bed through the air vent that connects the two rooms. He's heard the whole conversation.

CUT TO

EXT. BASEBALL DIAMOND HIGH SCHOOL-LUNCH TIME

Boys in various stages of practice. Danny stands at the edge of the field watching a large PITCHER hurl them in. A boy in uniform comes out of the dugout and stands next to him watching.

BOY
You tryin' out?

DANNY
I was thinking about it.

BOY
Don't let him scare you. The rest
of us don't play like that.

DANNY
Can he hit too?

BOY
He doesn't have to hit with an arm
like that. He doesn't have to
walk. He could play in a
wheelchair. But the fact is, he
can hit too. You any good?

DANNY
Baseball is my life.

INT. HIGH SCHOOL MUSIC CLASS-DAY

Kids file into the room. There's no teacher present. They all
head for seats, except Danny, who hasn't been assigned one.
This leaves him standing, uncomfortably, near the door, until
the teacher, MR. PHILLIPS, a tall, trim man in his mid-fifties,
carrying a canvas bag, arrives as the bell RINGS. Danny
approaches his desk as he unpacks his bag, and hands him his
registration card.

PHILLIPS
Find an empty seat Mr...
(consults the card)
Manfield.

Danny does. Phillips puts a record on the phonograph.

PHILLIPS
Today we're going to talk about
harmonic structure.

He lets the needle fall. Madonna fills the room. The class
giggles. He lifts the needle and replaces the record. This
time it's a classical piece. He lets it play a few beats and
removes the needle.

PHILLIPS
Can anyone tell me the difference
between these two pieces?

In the back of the room a girl raises her hand. Phillips nods at her.

GIRL

One is rock and the other is classical.

PHILLIPS

Well at least we know you're not deaf.

The class giggles again.

PHILLIPS

(consulting his class chart and continuing)

How about Mr. Spaulding. Can you give us a deeper distinction?

SPAULDING

The first one's bad and the second one's good?

PHILLIPS

That's a matter of opinion, not of fact, and I'm sure there are several people in this room who would disagree with you.

Again the class giggles. Phillips scans his book. Looks up.

PHILLIPS

(continuing)

How about you, Mr. Manfield? Would you care to venture a guess?

All eyes turn to Danny. He has no desire to stand out by knowing an answer no one else does. He tries something that sounds like what the others have said.

DANNY

You can't dance to the Stravinsky.

It doesn't quite work. He knew too much.

PHILLIPS

Very good, Manfield. You listen to much Stravinsky?

DANNY

No, sir.

PHILLIPS
Then how did you identify this
piece.

DANNY
(Very uncomfortable)
I guess I've heard some.

PHILLIPS
Well obviously, some is better
than none. I'm sure the rest of
the class can identify the other
composer.

GIGGLES again.

PHILLIPS
What I have been trying to get you
to tell me is that MS. Madonna
works in an eight tone scale and
Mr. Stravinsky uses twelve
tones...

He turns towards the board and picks up a piece of chalk.

DISSOLVE TO

The end of the class. The bell RINGS. Confusion as the class
gathers things and rushes for the door. Phillips stops Danny
as he walks by his desk.

PHILLIPS
Mr. Manfield.

Dnnay stops.

PHILLIPS
(continuing)
We have to find an instrument for
you?

DANNY
An instrument?

PHILLIPS
Everyone who takes music is
required to play in the orchestra.

Danny is silent.

PHILLIPS
(continuing)
Well? Do you play something?

DANNY

Piano.

Phillips uncovers the piano in the corner of the room.

PHILLIPS

Play something.

Danny puts his books down on Phillip's desk and heads for the piano. He sits down and opens the keyboard. He looks at Phillips for a beat and decides to take a chance. He starts to play with great ease and skill. What we HEAR is some of the Stravinsky from the top of the scene and after awhile a graceful segway into the Madonna. Phillips smiles. Danny STOPS. Stands. x

PHILLIPS

Well one thing you don't have to do is play in the orchestra. It would drive you mad.

Danny picks up his books.

PHILLIPS

(continuing)

I'd like to hear how you'd sound on the Steinway I have at home. I look forward to getting to know you, Manfield.

The bell RINGS again.

PHILLIPS

(continuing)

Now get out of here.

HALLWAY OUTSIDE OF MUSIC ROOM

ON DANNY

He's elated. Happy even. He starts down the hall at a lope.

CUT TO

INT. POPE KITCHEN- NIGHT

Annie bustles around making a salad. Arthur enters carrying paper bags. He drops them on the counter and starts taking things from them. Dumping food into dishes. Italian pastas. Veal. Roasted peppers

HARRY
(surveying the
bounty)
Did you get a job dad?

ARTHUR
(still filling
plates)
Cooking wop in Hartford.

HARRY
Rad!

ARTHUR
(filling his own
plate and taking a
bite)
Do you have to say that?

With his mouth full he stands and takes some things out of his jacket pocket. He tosses a pair of leather, fur lined gloves in front of Danny. A hat in front of Annie.

ANNIE
Where'd you get these?

ARTHUR
(eating again)
County library. Lost and found.
It's around the corner from the
restaurant.
(to Danny)
It's cold up here. Thought you
might need 'em. Keep those
slugger hands from cracking. You
make the team?

DANNY
Yeah

Arthur(slapping him
on the back)
Great!

HARRY
What about me?

ARTHUR
Sorry, kid. Nothing in your size.
We'll try a movie theater on the
weekend. Which reminds me. We
need to chop some firewood
Saturday.

DANNY
I'll do it tomorrow. I'm not
going to school.

ARTHUR
How come?

DANNY
They're taking class pictures.

ARTHUR
Okay.

He dishes out food and hands a plate to Danny.

ARTHUR
(continuing)
How's the school?

DANNY
Not bad.

ARTHUR
Teacher's know anything you don't?

DANNY
They're okay.

ANNIE
You didn't have any trouble
registering?

DANNY
I had to see the guidance
counselor.

ARTHUR
(pausing with a full
plate in his hand)
And?

DANNY
He asked me what colleges I was
applying to.

ARTHUR
What'd you say?

DANNY
That I hadn't decided yet.

ARTHUR

(putting the plate
down in front of
Harry)

Well, tell 'em something and
forget about it. Otherwise
they'll keep bugging you.

(moving on quickly)

What about you, small stuff?

HARRY

I don't want peppers.

Arthur sweeps them off the plate and onto his own.

HARRY

(continuing, through
bites of pasta)

There's a kid in my class who's
really crazy.

ARTHUR

(starting to eat in
earnest now)

You aren't exactly the poster
child for mental health.

HARRY

He knows train schedules.

ARTHUR

Never know when that might come in
handy.

HARRY

Really, dad. All over the
country. He knows what time the
trains leave from Omaha for
Atlanta, Georgia, and stuff like
that.

ARTHUR

Get to know this kid.

ANNIE

I got a job.

ARTHUR

Tell us just how you are going to
contribute to this false
capitalist economy?

ANNIE

I'm going to be a receptionist for
Dr. Milton Cosswell. There was a

sign up in the post office. He doesn't mind paying me in cash. He didn't even ask why. It's good for his taxes or something. It means I can pick up supplies if we need them. He seems like a nice guy.

ARTHUR

Sounds good. We all got what we want.

Danny is quiet.

ANNIE

Maybe we'll be able to settle in here for a while. Is there anything in the Hartford paper?

ARTHUR

No.

ANNIE

Maybe we'll be alright.

ARTHUR

Maybe.

HARRY

Will we be here for a while?

ARTHUR

Eat your dinner.

CUT TO

EXT. POPE HOUSE-MORNING

Danny is stacking the firewood he's just finished chopping. No one is around. He piles the last piece and enters

INT. POPE HOUSE LIVING ROOM

He flips on the T.V. A soap opera. Flipping the channels produces more of the same. He checks his watch. 11 a.m. He checks around until he finds a phone book. He flips through it, finds something and heads for

INT. GARAGE

It's a jumble of junk. He fumbles around until he finds what he's looking for. An old bike. He takes it

EXT. GARAGE

It's tires are flat, but it seems okay. He takes the pump off the cross bar and starts working on them

CUT TO

EXT. COUNTRY ROAD-DAY

Danny riding. He stops in front of a grey, wooden, Cape Cod style house set off the road and surrounded by woods.

HIS POV

The mailbox. It's a smaller version of the big house with the name PHILLIPS painted on it.

He rides up the driveway and dismounts.

EXT. PHILLIPS GARAGE

The doors are open and there are no cars. He approaches the house.

EXT. PHILLIPS HOUSE

Danny peaks in a back window.

HIS POV

The kitchen. It's rustic and sunny. Full of wood. Open shelves. Bowls of fruit lie on the counter. Color and light everywhere. There's a child's drawing on the refrigerator and notices and notes held up with magnets. Plastic alphabet letters.

BACK TO DANNY

He moves around the house to another window.

HIS POV

The living room. Soft couches covered in floral fabric. Antique tables. Braided rugs. Jugs filled with dried flowers. And in the corner a piano. A good one. A grand. This is what he was looking for.

He moves to another window to get a closer look.

HIS POV

The piano. It's covered with framed family photos. Phillips and his wife, younger with two children at the beach. At Christmas. With grandma. Then a third child appears. Familiar family poses. The middle child is a girl. She is often in pink with bows in her braided hair. This is the stuff of fairy tales.

BACK TO DANNY

He walks towards the front door. He listens for a minute and hears nothing so he proceeds to fiddle with the front door lock. He's broken in before, but he doesn't have to. The door swings open. He heads directly for

INT. PHILLIPS LIVING ROOM

And the piano. He sits down and starts to play. Sati. The sounds fill the room. He finishes and holds the silence for a beat. Then he looks up and sees

HIS POV

A girl, about 16, dressed entirely in black, with a blue streak in her hair and one skull and crossbone earring, standing near the entrance to the room. This is LORNA.

DANNY

Who are you?

LORNA

~~I live here. Who are you?~~

DANNY

Here?

LORNA

~~I'm afraid so.~~

DANNY

Mr. Phillips is your...

LORNA

~~Father?~~

DANNY

(indicating the photos on the piano)

That's you?

LORNA

I've destroyed the negative so
don't get any ideas.

He stares at her a beat.

LORNA
(continuing)
~~Now that we've determined that I~~
~~belong here, let's talk about you.~~

DANNY
(thinking fast)
Your father said I could use the
piano. The door was open.

LORNA
~~We do have a bell.~~

DANNY
It didn't look like anyone was
home.

LORNA
~~You go to the school?~~

DANNY
Yeah.

LORNA
~~I've never seen you there.~~

DANNY
I just started this week.

LORNA
~~Well, how come you're not there?~~

DANNY
I had a fever last night. My
mother made me stay home.

LORNA
~~So why didn't you?~~

DANNY
I felt better. I was bored.

LORNA
~~You're weird. I cut. I didn't want~~
~~to have my picture taken with~~
~~those sub-humans.~~

(she looks him over)
You're good you know.

Danny shrugs.

DANNY
I'm okay.

LORNA
~~What's your name?~~

DANNY
 Charlie.

LORNA
~~I'm Lorna.~~
 (she pauses)
~~You don't look weird, but you are weird.~~

DANNY
 I better go.

LORNA
~~Stay if you want. It doesn't bother me. Know any rock n' roll?~~

He launches into "Great Balls of Fire" with all the flamboyance of Jerry Lee Lewis. He sings too. She's charmed. He FINISHES.

LORNA
~~You are weird.~~

DANNY
 (indicating the photos again)
 That's really you?

LORNA
 (indicating her streaked hair)
~~This washes out. And I've got the dress up stairs in my closet.~~

DANNY
 Won't they be mad that you cut?

LORNA
~~Probably. Where'd you come from?~~

DANNY
 Oakland.

LORNA
 You were born in California?

DANNY
 New York.

LORNA

~~I wanna go to school in New York.~~
 My mother is afraid I'll get
 mugged. How come you move around
 so much?

DANNY

I dunno... You play?

LORNA

~~Uh uh.~~ Couldn't stand to
 practice! My older brother is the
 virtuoso. He's at Yale. He does
 everything right. Where are you
 going?

DANNY

I haven't thought about it much.

LORNA

~~You haven't thought about it much.~~
~~You're gonna have to apply in a~~
~~couple of months.~~

DANNY

Yeah.

LORNA

~~What'd you mean, yeah?~~

DANNY

(rising and closing
 the piano)

Look, I gotta go.

LORNA

~~You're certifiable.~~

He heads for the door.

LORNA

(calling after him)

~~You're welcome!~~

He's gone.

CUT TO

INT. HIGH SCHOOL CAFETERIA -LUNCH

Danny sits by himself at a table eating a sandwich. All around him is noise and confusion. From across the room Phillips walks towards him. As he reaches the table Danny grows noticeably uncomfortable. He stops directly in front of him.

PHILLIPS

Mr. Manfield, I'd like a few words with you.

Danny just nods.

PHILLIPS

I understand you had occasion to visit my house yesterday.

Danny says nothing.

PHILLIPS

I don't remember inviting you.

Danny has to say something now.

DANNY

I went to look at the piano.

PHILLIPS

I understand you did more than look at it.

Danny says nothing.

PHILLIPS

(continuing)

Do you normally break into people's homes?

DANNY

No, sir.

PHILLIPS

To what do I owe the honor?

Danny says nothing.

PHILLIPS

(continuing)

Why weren't you in school?

DANNY

(quietly)

I was sick.

PHILLIPS
Not to sick to break into my house
and play rock and roll
on my piano.
(he pauses and sees
how nervous he's
making the boy)
Do you have a piano at home?

DANNY
No.

PHILLIPS
How do you practice?

DANNY
I can't much.

PHILLIPS
You're a talented musician,
Manfield. But that doesn't give
you the right to act like a
criminal. Is that clear?

DANNY
Yes, sir.

PHILLIPS
(after a beat)
We'll find you a piano.

CUT TO

INT. SMALL ITALIAN RESTAURANT-LATE AFTERNOON

The baseball game is playing on the television over the bar. The door to the kitchen is wide open. No customers are in the place. It's that time between lunch and dinner when tables are being set and sauces are being made. Harry and Danny sit at the bar drinking cokes and watching the game. Danny eyes the piano that is next to a drum set and some music stands in the corner of the room. Arthur calls from the kitchen.

ARTHUR
What's happening?

HARRY
Schmidt's 2 and 0. Two men on.

ARTHUR
 (walking towards
 them, drying his
 hands on his apron)
 He thinks he's got to hit them all
 out of the park.

ITALIAN BARTENDER
 (pouring the remains
 of one bottle into
 another and setting
 out others)
 You as crazy about those Phillies
 as your dad?

DANNY
 I like 'em.

ON THE TELEVISION

Schmidt swings and connects. A cheer goes up in the stadium and in the bar. (Arthur and Harry). But the ball is caught on a fly and the inning is over. Baseball ORGAN MUSIC is HEARD. Danny uses this as the occasion to get off the stool and head over to the piano. He sits and plays along with the organ.

BARTENDER
 You play?

ARTHUR
 (answering for him)
 Does he play? Hit it, kid.

The bartender turns off the television.

DANNY
 (protesting)
 Come on, dad.

ARTHUR
 What's with the "come on, dad"?
 Let's rock 'n roll.

Danny see that there is no way out of this, but he is not happy about it. He begins to PLAY. "Light My Fire." Arthur picks up the VOCAL. He pulls Harry into it and begins to dance. Harry following his father's lead really begins to cut up. Arthur's oblivious to Danny's discomfort. Annie appears x at the entrance to the restaurant and takes in the scene. Arthur looks up and sees her, dances over, takes the packages she's carrying out of her hands and pulls her into the dance. She is not at all comfortable about this. Danny sees this and brings the whole thing to an end with a few chords.

ARTHUR

Hey, what happened?. I was just
gettin' hot.

BARTENDER

Hey, Paulo. You sing like an
Italian.

ARTHUR

(falling into a
chair)

Jews, Italians. The same thing.
They both like to eat and scream.
Sometimes they mix it up with
singing. You ever notice how they
always have Italians in the movies
played by Jews. Edward G.
Robinson was always the mob boss.

(he holds up his
hand)

No ethnic slur intended.

(turning towards
Danny)

Come on. Let's go again.

DANNY

That's enough, dad.

ARTHUR

Enough? Let's have some Stones.

DANNY

I don't feel like it.

ARTHUR

What's a matter with you? Loosen
up.

DANNY

I said I don't feel like it.

He slams the top of the piano down over the keys and exits to
the street. There's a beat of awkwardness. The bartender
tries to cover it.

BARTENDER

He's good, your kid.

ARTHUR

(covering)

I have a very talented family.

COOK(V.O.)

Paulo. Your sauce is burning.

Arthur runs back towards the kitchen. Annie walks to the entrance and looks out onto the street.

HER POV

EXT. STREET

Danny stands leaning against a car parked in front of the restaurant. They exchange a look and he walks past her back into

INT. RESTAURANT

Danny sits down at the bar again. Another beat of awkwardness.

BARTENDER
Some guy, your dad.

DANNY
Yeah. He likes to hit 'em all out of the park too.

ARTHUR (V.O.)
Is Danny back?

Annie looks at him.

DANNY
(without enthusiasm)
I'm here.

ARTHUR (V.O.)
Well get everyone to sit down.
I'm bringing out a feast.

Annie looks at Danny again. Harry heads for a table.

HARRY
You got veal parmigiana, dad?

Annie gets off her stool and follows Harry to the table. Danny hesitates a beat and then walks back to the piano. As his father enters laden with plates he begins to play "Food Glorious Food". But something in his playing is less than enthusiastic.

INT. HOME ECONOMICS CLASS-DAY

This room is divided into a series of little kitchen units. Each with a stove and refrigerator and work table. Danny is the only male in the group of students waiting for assignment to groups. The girls eye him suspiciously. As the bell rings a last student slips into the classroom. It's Lorna, dressed today entirely in red, but minus the blue streak and earring.

He manoeuvres himself so that he is standing next to her.

LORNA
~~You are certifiable!~~

DANNY
 Why do you say that?

LORNA
~~What is this? Some sort of smart ass joke you taking cooking?~~

DANNY
 I want to learn how to cook.

LORNA
~~Sure you do! You have a burning desire to learn how to make Apple Brown Betty!~~

The teacher has begun to assign people to cooking units. Danny makes sure he is behind Lorna so he won't be seated with anyone else.

DANNY
 What are you doing here if you think so highly of it?

LORNA
~~They wouldn't let me take auto mechanics and I didn't have time to take the issue to the supreme court.~~

He smiles. They're the last two standing.

TEACHER
 (checking her registration cards
 O.K. That leaves Phillips and Manfield. Please take the last booth.
 (as they walk towards their booth)
 Today's menu is Tuna Walnut Casserole.

LORNA
 (under her breath)
 This may be auto mechanics after all.

Danny is delighted.

TEACHER
Take out your four cup mixing
bowl...

LORNA
(against this
instruction)
~~My father thinks you're the best
thing since sliced bread.~~

DANNY
(following the
teacher's
instructions as they
talk)
That's not what he told me.

LORNA
~~Don't let him scare you. You can
do anything. He thinks you can
play music.~~

Danny opens a can of tuna fish.

LORNA
(continuing)
~~He's having a chamber music
concert Saturday.~~

Danny looks up.

LORNA
(continuing)
~~They're boring as hell, and you
have to get dressed for a funeral,
but you'd probably like it.~~
(she pauses)
~~Wanna come?~~

He looks at her.

DISSOLVE TO

INT. POPE KITCHEN-NIGHT

Arthur stands at the sink washing dishes. Annie is clearing
the table of the remains of dinner. Danny stands near the sink
involved in his conversation with Arthur.

ARTHUR
(to Danny)
You're getting seduced by all this
bourgeois crap.

(he puts a platter in
the drain board as
Danny watches)
Fucking chamber music.

ANNIE
(defending Danny)
It's music for God's sake.

ARTHUR
Decadent, white-skinned,
privileged crap. A lot of people
in ties and panty hose sitting in
wing chairs. Like at your
mother's house. He can't go.

ANNIE
(furious)
Who says?

ARTHUR
I say.

ANNIE
I don't believe it.

ARTHUR
Well, read my lips. He can't go.

ANNIE
Since when are you the minister of
culture? You'd let him go if it
was a rock 'n roll concert.

ARTHUR
You bet I would!

Furious, starts to leave the room. Danny watches as this all
unfolds.

ARTHUR
Have you lost your mind? I'm not
letting him go because it's not
safe. He doesn't need to be on
display for the entire
establishment of Waterbury.

She settles down. Turns back.

ARTHUR
(continuing)
...and because it's not rock and
roll.

She throws her dish towel at him. He's won her over.

DANNY

You think you're cute, but you're full of shit, dad.

ARTHUR

Don't talk to me like that.

DANNY

Why? Aren't we supposed to "question authority"? Who do you think you are? General Patton? Why is it any more dangerous for me to go there than to go to school?

ARTHUR

Because there are six hundred kids at school.

DANNY

Give me a break.

ARTHUR

You're not going.

DISSOLVE TO

MUSIC

A cello, a piano, a violin. Mozart. We are

INT. PHILLIPS LIVING ROOM-NIGHT

About THIRTY PEOPLE sit around the room. On couches. On the floor. A few stand. Listening to the MUSIC. Mr. Phillips is one of the musicians. Coffee and desserts are set out on a table in the back of the room. The audience is much as Arthur predicted it would be. Men wear jackets and ties. The women dresses and panty hose. Lorna sits on the floor behind the couch. She's dressed entirely in white this time. It's definitely a statement. She looking for someone. The piece ends. There's applause and intermission. People stand and head for the refreshments. A friend of her mother's stops her.

FRIEND

You look well, dear. How's school.

LORNA

~~It's okay~~

HER POV

Danny slipping in the front door.

LORNA

(to the woman)

~~Excuse me.~~

She tries to cross the room to get to Danny but her father reaches him first. She's close enough to hear the encounter.

PHILLIPS

Mr. Manfield. To what do we owe this pleasure?

DANNY

Lorna invited me.

PHILLIPS

She usually doesn't show such good judgement. I'm delighted. Come and meet some people you should know.

He leads Danny across the room towards the musicians. Lorna signals to Danny behind her father's back.

PHILLIPS

(introducing Danny to the cellist)

Sam. This is Charles Manfield. The boy I was telling you about.

CELLIST

Pleased to meet you. Perhaps we can convince you to play something for us.

DANNY

I don't have anything prepared.

PHILLIPS

I heard you working on some Sati the other day that was perfectly lovely. You play it after the second intermission.

DANNY

I don't think I'll be able to stay that long. I have to pick up my brother at his friend's house.

PHILLIPS
We'll fit it in before you have to
go.

Lorna breaks in here.

LORNA
~~Dad, will you let me get Charlie
something to eat?~~

CELLIST
I can't wait to hear you.

Lorna takes him by the hand and leads him to the back of the
room through a door leading to

INT. KITCHEN

She heads directly for the refrigerator and pours him a glass
of milk. He takes it.

LORNA
~~Why didn't you want to play for
them?~~

He doesn't answer.

LORNA
(continuing)
~~It mean I wouldn't consider it. But
you're supposed to love the stuff.~~

He's silent, uncomfortable, she sees it.

LORNA
(continuing)
~~Look. You don't have to explain.
Mozart was a nutcase too.
(a pause, the music
starts again)
You wanna come up to my room?~~

This is a big question.

DANNY
Okay.

LORNA
Well finish your milk, then.

INT. LORNA'S ROOM-NIGHT

Danny enters tentatively. The music can still be heard from below. Lorna plops down on her bed and leaves him standing awkwardly in the middle of the room. An entire wall of her room is covered in hats. She reaches over, picks one, and deposits it on his head. It's an old fedora. He angles it and grins.

LORNA
~~You're very confusing.~~

DANNY
 Me?

LORNA
~~Sometimes you're so straight and~~
~~sometimes you're like that~~
 (indicating his
 earlier gesture)

She stretches out on the bed. He watches her closely. She knows that he is.

LORNA
 (continuing)
~~It's always "yes, sir" and~~
~~"no, sir".~~

DANNY
 I'm polite.

LORNA
~~Polite is phoney!~~

DANNY
 No it's not. It just avoids
 confrontation.

LORNA
~~Is that what you're doing now?~~
~~Avoiding confrontation?~~

He doesn't answer.

LORNA
 (continuing, as she
 rolls over to look
 at him, conscious
 that she is being
 very provocative)
 Don't you ever want to say, "Cut
 the shit"? Don't you ever want to
 do anything wild? !

The MUSIC STOPS. It's replaced by the HUM of VOICES.

He looks at her but makes no move to come closer. Suddenly, there's a knock on the door.

PHILLIPS(V.O.)

Lorna. Is Charlie in there with you? I want him to play.

She looks at him for the answer. He shakes his head violently. She motions towards her closet. He gets in.

LORNA

~~He left! He had to pick up his brother. Remember!~~

Phillips enters.

LORNA

~~I thought this was my room.~~

PHILLIPS

Your mother wants you downstairs.

She gets up reluctantly and follows him downstairs.

INT. CLOSET

Danny stands in the dark surrounded by Lorna's clothes. A nightgown hangs on a hook in front of him. He reaches out and brushes his hand against it. Then he takes a satin headband with a large bow on it, that is hanging from another hook and puts it in his pocket. It's an impulsive act. He wants something of hers. He opens the door of the closet slowly and walks through the room towards the window. He opens it and climbs out.

EXT. WOODS-NIGHT

Danny's bike lies on the ground. Danny himself stands at the edge of a large ravine. He holds the ribbon in his hand. He stuffs it back into his pocket and picks up a rock. He throws it with a lot of force over the edge. Then he bends and picks up another. And another. It seems like something he's done before.

CUT TO

INT. DOCTOR'S WAITING ROOM-DAY

SEVERAL PEOPLE sit in the small room which is decorated with two plastic couches, a magazine rack, a few dying plants and framed Norman Rockwell prints. A THIN MAN in jeans and beat up aviator glasses, sits between TWO OLDER WOMEN. He flips through a magazine. The women just sit. Annie appears at the waiting room door.

ANNIE
Mrs. Powell.

The woman rises slowly and follows Annie. She leaves her purse on the couch. A beat passes and she returns.

MRS. POWELL
Did I leave my purse out here?

The man hands it to her and smiles.

MRS. POWELL
(continuing)
Thank you.

DISSOLVE TO

INT. DOCTOR'S WAITING ROOM-LATER

The waiting room is empty now except for the man. He's still reading. Annie looks in.

ANNIE
Excuse me.

The man looks up.

ANNIE
(continuing)
Do you have an appointment?

MAN
No.

She looks at him for a beat and is beginning to get frightened when he takes off his glasses. Her face relaxes.

ANNIE
(almost a whisper)
Gus?

GUS
What's cookin', baby?

He opens his arms to hug her. She steps into them.

ANNIE
You feel so good.

GUS
It's quite mutual, honey.

She steps back.

ANNIE
What are you doing here?

GUS
You are my indicated pit stop. I
got wheels outside.

EXT. DOCTOR'S OFFICE-NIGHT

They head for the car. An older, American model. The back
seat is stuffed with clothes and boxes.

ANNIE
(referring to the
back seat)
Well, it's comforting to see that
some things never change.

GUS
What do you mean? I'm neat as a
pin now.
(he opens the door on
her side by kicking
it, as it is missing
its handle)
I am, by the way, Ron Field, of
the Jewish persuasion.

ANNIE
Sure you are. What happens if the
pigs try to bribe you with
mayonnaise?

GUS
I'll die with my secret.

She hugs him again and gets in the car.

GUS
(opening his door and
continuing)
How's the old man?

ANNIE
He'll be glad to see you.

He says nothing and gets into the car. It pulls out.

INT. POPE KITCHEN-NIGHT

Danny and Harry sit at the table doing homework. Annie comes in laughing with Gus who stops at the threshold to take in the two boys. Danny takes him in.

ANNIE
(indicating Danny)
This is Charlie.

Gus mouths "Danny". She nods. He feigns collapse. Makes a sign with his hand to indicate a tiny child just a foot or two off the ground. Then he hits his forehead with his hand in disbelief.

ANNIE
And this is Stephen.

She mouths "Harry".

GUS
And where did this Stephen come from?

ANNIE
I think your mama must have told you about that.
(now talking to the boys)
This is Ron.

He mouths "Gus".

ANNIE
(continuing)
He's an old friend.

GUS
Old is the operative word.

ANNIE
Forty...?

GUS
(filling in the blank)
Six.

ANNIE
...Going on ten.

(to the boys)
Where's your dad?

HARRY
He's coming home late. The
restaurant's doing a wedding or
something.

GUS
Great. I'll cook.

DISSOLVE TO

INT. POPE LIVING ROOM-NIGHT

Gus and Annie sit on the floor with coffee mugs. Annie leans
against the foot of the couch. Gus rolls a joint.

GUS
You haven't changed a bit, Annie.

ANNIE
We better keep to discipline.
It's Cynthia.
(she's silent a
moment)
I've changed.
(but she's not going
to tell him about
it)
Under this Miss Clairol is a grey
bush.

GUS
(he's not to be so
easily deflected)
I look at you and I see you
standing on the corner of Michigan
Avenue in a Mexican blouse and big
silver earrings.

ANNIE
That was a long time ago.

GUS
How's Artie?

This question has many levels. She knows it and answers
ambiguously.

ANNIE
He's okay. He did some work in
Florida on a toxic waste dump.

Here he organized a food co-op.
And he's trying to get his
restaurant to unionize.

He didn't mean this.

GUS
How are you and Artie?

She answers this the same way.

ANNIE
We're okay. It's hard.

GUS
I think about you.

ANNIE
I think about you.
(now she qualifies
it)
I hope you're safe.

GUS
(looking around)
How do you manage this? Kids. A
house. A regular life.

ANNIE
I'm a good liar.

She puts down her cup and stretches out on the floor. He
watches her.

ANNIE
God, I'm tired.

GUS
Here. Give me your feet.

He reaches over, picks up one of her feet and removes her shoe.
He begins massaging it. She responds. Relaxes. The door
SLAMS. They both look up. Arthur stands there taking in the
scene. Gus puts down Annie's foot. She sits up. Gus stances
to greet him, but Arthur is cool.

GUS
Hello, buddy.

ARTHUR
Hello.

GUS

Is that all you can say when a guy
drives six hundred miles out of
his way to see you?

(he claps him on the
back, trying to
break through
Arthur's reserve)
You're lookin' great.

ARTHUR

Then how come I feel so uneasy?

GUS

Come on, man. Relax. Let's go
for a walk. There's stuff I want
to talk to you about.

ARTHUR

I'm tired.

ANNIE

Go ahead, Artie. Take a walk.
You haven't seen eachother in
twelve years.

Gus opens the door. Arthur heads reluctantly towards it.

ANNIE

(continuing)

Leave it open. It's hot.

She starts to clear the table of the dinner dishes. She's
about to take a second load when sound of a fight start to come
from the back yard.

ARTHUR (VO)

(screaming)

You fucking shit!

GUS

You owe us.

ARTHUR

I don't owe you a god damned
thing.

Annie stops, alarmed. Arthur enters followed by Gus.

ARTHUR

(very agitated,
addressing Annie)

You know what your asshole friend
here wants me to do? Rob a fucking
bank!

(full of sarcasm)
 But I have a choice. If I don't
 want to do that I can deliver
 heroin for the mob. That pays
 forty grand a time.

Annie looks at Gus who says nothing.

ARTHUR

(continuing)

Can you believe it? A fuckin'
 bank. A political action, he
 called it. We've been "assigned"
 this little job by the Red Army
 who is under the mistaken
 impression that they have been
 supporting us and we owe them
 something.

(now he turns towards
 Gus)

What do they want the kids to do?
 Knock off the president?

(he makes a move as
 if to hit Gus, Annie
 steps between the
 two men)

You wanna tell her what you have
 in your car?

GUS

Nothing. My gear.

ARTHUR

That's not the impression you gave
 me. Let's look. Shall we.

(to Annie)

Get the boys down here. I want
 them to see this.

GUS

(to Annie)

This guy's a maniac.

ANNIE

(to Arthur)

Stop it now, Artie.

ARTHUR

(calling out)

Boys. I want you down here.

They come down. They're in their pajamas. Arthur stomps out
 of the house towards

EXT. POPE BACKYARD-NIGHT

He moves towards Gus's car. The others follow. He opens the back door of the car and starts tossing things into the yard. He pulls out the back seat. There's a wooden box. He drags it out and in his fury has the strength to rip off a board. Inside are at least six Uzus packed in straw. Arthur turns and faces Annie. She turns and faces Gus.

GUS

This is a revolution, not a tea party. You think we're going to change things by writing letters to the editor? Or organizing food co-ops?

Arthur looks at Annie. The boys are very uncomfortable.

ARTHUR

(to the boys,
suddenly calm)
Boys, go back in the house.
(they do, now he
turns to Gus)
I'm going out. You can stay the night, but when I get back I don't want to see these things within ten miles of my kids.

He gets into his truck and pulls out. He's gone. Annie and Gus are left standing in the dark. She starts to go back into the house.

GUS

Annie.

She pauses at the sound of her real name.

GUS

(continuing)
I'd like to explain.

She turns around.

ANNIE

I'm listening.

GUS

We've been under a long time. A lot of shit's come down. We're dead as far as the rest of the world's concerned. They bury us in the newspapers. When we pull an action, no one knows about it. The only thing the pigs pay

attention to is if someone or something gets blown away.

ANNIE

(regarding him a
beat)

If you can't beat 'em, join 'em.

GUS

You think you're gonna win this by turning the other cheek? Why don't you try walking on water?

ANNIE

Why don't you try growing up? There's nothing to win. It was over as soon as the war ended.

GUS

(getting quiet)

Don't give me a political lecture. You know as well as I do that this has nothing to do with politics or the merchandise in my car. Artie's pissed off because he's jealous. You have the hots for me. And you always have.

ANNIE

(turning to go)

You arrogant s.o.b.

He takes her by the arms. She tries to pull away. He holds on.

GUS

And because I've got the hots for you. And we both know it. And that kind of thing can blow up in a guy's face.

ANNIE

Let me go.

He kisses her. She pulls away. He's right. She's attracted to him, but that's not the end of the story. She gets very quiet.

ANNIE

Don't ever do that again. I feel sorry for you. You're a forty-six year old infant. Everything has to be your way. When you want it. Where you want it. You're not a revolutionary. That requires more

than playing with guns...or with yourself. It requires compassion and discipline. Things you've never heard of.

GUS

Where do you get off making judgements about me? Look at yourself. You're living like some middle class, suburban housewife. You haven't participated in an action in ten years. You're living a lie, like you said. Why don't you just turn your Norman Rockwell family in? The pigs should be glad to get you. Why don't you get the fuck out of the whole thing?

ANNIE

(quietly)

I wish I could.

She looks at him for a long beat.

ANNIE

Now get out.

He's silent. She walks past him, up the steps and into the house.

INT. KITCHEN

Danny sits at the kitchen table. Annie sits down next to him. They both know that he's heard the entire previous scene.

SFX of Gus's car pulling away.

ON ANNIE as she hears this.

DANNY

He leaving?

She nods.

DANNY

(continuing)

You okay, ma?

ANNIE

(trying to act calm)

I'm fine. Go to bed.

He stands. She does too. They embrace. Then she nudges him gently out of the room. He heads up the stairs. She sits down on the sofa

INT. LIVING ROOM

She closes her eyes.

DISSOLVE TO

LATER

She opens her eyes. Something has awakened her. Now she hears it again.

ARTHUR (V.O.)
(shouting)
I am Arthur Eli Pope.

A car door slams.

CUT TO

INT. BOY'S BEDROOM

Danny hears it too. He gets up out of bed and heads for the stairs.

INT. STAIRWAY

Danny descends. His mother stands in the living room. They both head for the door.

EXT. BACK PORCH

ANNIE
Paul. It's freezing. Come in.

Arthur turns towards her.

ARTHUR
(he is screaming now,
he is very drunk)
I AM ARTHUR ELI POPE. NEW YORK
DRIVERS LICENSE NUMBER-NL435711.
DRAFT NUMBER - MS 865489.
MOTHER'S MAIDEN NAME-SILBOWITZ.
FATHER'S REAL NAME-POPOV. BORN
PLATTSBURG NEW YORK. US CITIZEN.

By now Harry has joined them on the porch.

HARRY
What's the matter with dad?

ANNIE
(to Harry)
He's had a lot to drink.
(pleading with
Arthur)
Paul. Come in.

ARTHUR
(continuing)
I AM ARTHUR ELI POPE.

The last line is almost operatic.

ANNIE
(to the boys)
Bring him in.

The three of them tackle him and pull him into

INT. LIVING ROOM

The boys sit on him. He is still screaming. Annie takes a cushion from the couch. She hesitates a minute before she can bring herself to cover his face. He struggles only briefly, then falls silent. She takes away the cushion. He looks at her pleading. The boys release him. He starts to SOB. Annie takes him in her arms. Harry starts to cry. Danny pulls the little boy into an embrace. Arthur looks at them and still holding Annie reaches out and pulls the boys into the embrace.

ARTHUR
(still sobbing)
Stay with me. Stay with me.

He begins to rock them all back and forth.

CLOSE ON DANNY

DISSOLVE TO

CLOSE UP PICTURE OF ARTHUR

Young, attractive, frozen in a screaming salute.
Hand over his head, mouth open, eyes gleaming. Shouting. A
crowd of people at his feet, listening.

THIS IS DANNY'S POV

of a news magazine photo. We are

INT. NEW HAVEN LIBRARY STACKS-DAY

Danny is alone, sitting on the floor, leafing through bound periodicals. Again

DANNY'S POV

His parents. Much younger. Story headline reads, "New Morning Bombs Military Research Lab". He turns the page and there is a picture of two older people standing beside his mother in an opulent living room. A second teenage girl is part of the family group. The caption reads, "The Pattersons At Home In Happier Times". Another shot. The caption reads, "New Morning Cadre". This time Annie and Artie are surrounded by six or seven other young people in sixties attire. Annie sits in front with her arms around a young man identified as Gus Winant. Last picture is Mrs. Patterson playing with a small boy. This caption reads, "Grace Patterson And Her Grandson Daniel Who Disappeared With His Parents Two Weeks Ago".

ON DANNY

He closes the book and reaches for another.

CUT TO

EXT. WOODS-DAY

Danny and Lorna make their way through the bushes. It's hot. Spring is turning into summer. They both wear jeans and tee shirts. Sweatshirts are tied around their waists. Danny is heading for something.

LORNA
~~You said walk, not hike.~~

DANNY
 (without stopping)
 You tired?

LORNA
 (sarcastic)
~~Oh, no.~~

He pushes his way through some under growth and holds the bushes back for her. They emerge onto an open area. They're on the top of a cliff. The ocean's below. The day is clear and blue. Danny climbs down to a little flat area on the rock. Lorna follows. Settles. He offers her a drink from the canteen. She takes a slug and hands it back.

LORNA
 It's beautiful.

DANNY

Yeah.

LORNA

(she pauses)

~~I was really surprised when you called me.~~

DANNY

Why?

LORNA

~~I wasn't sure if you liked me or not. Sometimes you're so distant.~~

DANNY

I can't tell if you like me much either.

LORNA

~~Take it on faith. I usually don't follow people I don't like for ten miles into the middle of the woods.~~

DANNY

Why are you so angry?

LORNA

~~Me? I'm Miss Congeniality.~~

He gives her a look.

LORNA

(continuing)

~~That's wit, not anger.~~

DANNY

You scare a lot of people.

LORNA

~~Oh yeah. Who besides you?~~

He says nothing.

LORNA

(continuing, softer)

A lot of people scare me.

DANNY

No one would know.

She's silent.

DANNY
(continuing)
Who scares you?

LORNA
~~People who are nice. Like my~~
~~parents.~~

DANNY
What's wrong with being nice?

LORNA
~~Let's put it like this. My mother~~
~~is nice. She never does anything~~
~~wrong or mean. She even gives her~~
~~old clothes to the maid, but she~~
~~wouldn't invite her to dinner. She~~
~~doesn't really want to know her.~~
~~In ten years, she's never even~~
~~seen Betty's husband. He waits in~~
~~the car when she comes to pick her~~
~~up.~~

DANNY
Your father's not like that.

LORNA
~~Why? Cause he plays Madonna in~~
~~class. What does he know about~~
~~you, except that you're good on~~
~~the piano. They see what they~~
~~want to see and they block out~~
~~everything else, especially if it~~
~~might not be nice.~~

DANNY
What about you?

LORNA
~~I try to see what's really there.~~
~~At least I keep my eyes open.~~

DANNY
They don't seem to get in your way
too much.

LORNA
It's just their way of not
believing who I really am. They
think eventually I'll turn back
into the little girl in the pink
dress that's in the picture on the
piano.

DANNY
And what do you think?

LORNA
You really wanna know?

DANNY
I really wanna know.

LORNA
~~I think I'll go to New York and~~
~~learn to write. That I'll come~~
~~home for Christmas and everyone~~
~~will be polite.~~

DANNY
Doesn't sound so bad.

LORNA
~~Maybe not. But I'm not in New~~
~~York yet.~~

He looks at her. They are getting close. This is dangerous.

LORNA
(continuing)
~~What about you? I don't know a~~
~~thing about you. You might as well~~
~~have sprung full grown out of the~~
~~head of Zeus. Who are your~~
~~parents? Ozzie and Harriet?~~

DANNY
Sometimes.

LORNA
What?

DANNY
Never mind.

LORNA
~~Don't get to meet them and see how~~
~~you came out so perfect? Seems~~
~~only fair. I showed you mine. You~~
~~show me yours.~~

Instead of answering, he stands and starts to make his way down a narrow path towards the beach below.

LORNA
(calling after him)
Hey, where are you going?

(to herself)

~~I guess this is the end of the
rest stop!~~

She stands and follows him down the path. She finds him sitting on the beach. She sits next to him.

LORNA

~~What did I say?~~

DANNY

Nothing. I thought it'd be nicer down here.

LORNA

~~You don't transmit too much
information!~~

DANNY

Sorry. What are you doin' over Easter vacation?

LORNA

~~I have a job. Pumping gas. They
let me work there whenever
school's out.~~

DANNY

You finally got to the Supreme Court to hear your case.

She smiles.

LORNA

~~You?~~

DANNY

I dunno.

LORNA

~~You don't know much, do you?~~

He stands and starts searching the ground near the water. She's said the wrong thing again. He bends over. Picks something up. Drops it. She walks over to him.

LORNA

You thought it would be nicer over here?

He smiles at her.

DANNY

Yeah.

LORNA

~~What are you doing?~~

DANNY

Looking for something for my mom's birthday.

LORNA

~~You mean in case someone happened to leave a cuisinart or a mink coat on the beach?~~

He smiles.

DANNY

That would qualify. It has to be something you either make or find.

LORNA

~~No kidding. When's her birthday?~~

DANNY

Next week.

LORNA

~~I'll look. Maybe I'll find a 56 Thunderbird. Would she like that?~~

DANNY

You find that and I'll let you keep it.

She heads off down the beach. He continues to search the sand, but he's really watching her. She's almost to the other end of the inlet when finally she bends over and takes a small thing off the beach. She walks back over to Danny. Holds out her hand. In it is a small conch shell (spiral) worn flat at both ends so only its internal swirls are left. Worn smooth.

DANNY

It's beautiful.

LORNA

~~Sometimes the best things have been battered around a lot. Like a great old face.~~

She extends it to him.

LORNA

(continuing)

It's for your mother.

DANNY

You give it to her.

This is an important invitation. She looks at him. He can't help himself. He bends down and kisses her. It's a real kiss. She kisses him back. Then he steps back and heads for the cliff path. She puts the shell in her pocket and moves to follow him.

LORNA
(under her breath)
~~"Must be nicer over there."~~

CUT TO

INT. POPE KITCHEN-AFTERNOON

Arthur is cooking. Danny and Harry help.

ARTHUR
(to Danny)
Chop these.

Danny starts. He's slow. Awkward.

ARTHUR
Watch. Hold the knife here and...

ON HIS HANDS

He does a Julia Child. In an instant, tiny pieces of onion lie on one side of the knife.

HARRY
That's neat. Let me do it.

ARTHUR
I'm a vegetarian. I don't want
fingers in my stew.

He hands Harry a wooden spoon. Points him towards a pot on the stove.

ARTHUR
(continuing)
Stir.

Harry does. Danny takes the knife and chops again. Slowly. The doorbell RINGS. Arthur pauses.

ARTHUR
(heading for the
door)
We expecting someone?

Silence greets his question. He opens the door. Lorna stands there. Today she's in shades of lavender. But she's shy, despite her high style. Arthur has no idea who she is, so he makes no move to invite her in. Danny stays at the sink.

LORNA

~~Hi, Lorna.~~

Arthur doesn't understand.

LORNA

(continuing)

~~Charlie invited me.~~

Arthur turns towards Danny who doesn't turn around. He just continues to chop. The only sign of his distress is a small cut he's made in one of the fingers holding the onion.

ARTHUR

Well come in.

She follows him to the kitchen. Danny is defiant.

ARTHUR

Your friend's here.

LORNA

(to Danny)

~~Hi.~~

DANNY

Hi.

LORNA

(to no one in particular)

~~Can I help?~~

(then, noticing Danny's hand)

~~You cut your finger.~~

DANNY

I'll be okay.

HARRY

Is this your girl friend?

DISSOLVE TO

INT. LIVING ROOM-NIGHT

The kitchen table has been moved into the living room for the occasion. It's loaded with food. All of which has been sampled. Fresh bread. Stew. Salad. Flowers in a pitcher sit in the middle of the table. Red wine in the glasses. Candles. Annie is a little drunk and very happy. Lorna sits quietly watching. The scene is warm and full of colors. This is the first place Lorna has ever felt among like kind. It's silenced her. She doesn't have to perform. Danny watches her.

ANNIE

(to Arthur)

That was wonderful, baby. You out did yourself.

ARTHUR

Pilgrim food for my very own wasp. I'm sorry that I couldn't get myself to make a jello mold.

ANNIE

(she kisses him)

You're forgiven. This time.

ARTHUR

(rising)

Now for the piece de resistance.

HARRY

Let me, daddy.

He heads with Arthur to the fridge. They fuss for a beat over something and Harry emerges with a home made cake blazing with candles.

ANNIE

I'm old enough to set fire to the house.

Artie starts the singing. The others join in. Annie a little drunk looks pleased.

ALL

(singing)

Happy birthday, etc...dear SAM.

ON LORNA

She looks puzzled at this and stops singing. The cake is put in front of Annie who makes a big show of making a wish and blowing out the candles. As soon as they are out we can see that what is written on the cake is PLAY IT AGAIN SAM. Lorna looks at Danny.

LORNA
 (to Danny)
~~Isn't your mother's name Cynthia?~~

DANNY
 Yeah. On birthdays we're all Sam.

LORNA
~~I don't get it.~~

Danny hesitates. Arthur who has overheard the exchange steps in.

ARTHUR
 (cutting the cake)
 It's a family tradition resulting
 from a particularly good LDS trip
 I took in 1968.

~~She laughs.~~ She's enjoying this.

ARTHUR
 (continuing)
 More wine?
 Arthur fills the wine glasses all around. Except for Harry who
 holds out his glass insistantly.

ARTHUR
 (continuing)
 Give me a break.

HARRY
 In Europe, kids drink wine.

He pours a drip into his glass. Harry tastes it. Grimaces.

ARTHUR
 (continuing)
 Go get your mother her present
 before I call AA.

Harry goes to the couch and brings over an odd shaped object
 wrapped in the Sunday comics. Annie opens it. It's a model of
 the space shuttle made out of popsicle sticks.

ANNIE
 Hey. Just what I wanted.

HARRY
 Really?

ANNIE
 Absolutely.

She kisses him.

Danny hands her a rolled up paper. She unrolls it. It's sheet music with hand lettered notes, written by him, dedicated to her. Her face says how touched she is. That she's hearing it in her head.

DANNY
I'll play it for you, sometime.

She nods. He pushes a small package towards her.

DANNY
(continuing)
This is from Lorna.

Annie opens it. The shell is on a brown string. Lorna's tied some knots in it. It looks wonderful and simple.

DANNY
(continuing)
She says it got smooth that way
'cause it got batted around a lot.

ANNIE
(with tears in her
eyes)
It's wonderful Lorna.
(she puts it on)

Lorna beams.

ARTHUR
(to Annie,
lasciviously)
Mine you get later.
(pointing to Harry)
On your feet.

He rises followed by Harry. They take dishes into the kitchen.

LORNA
(rising and picking
up some plates)
~~Let me help.~~

She follows them out. Annie watches her go and reaches out for Danny's hand.

ANNIE
I like her.

Danny is happy. Singing starts to come from the kitchen. Fifties rock 'n roll (acapella). "My Boyfriend's Back". Arthur sings lead but Lorna holds her own with the harmony. They finish with a flourish.

ARTHUR
(calling out to
Danny)

You sure she's this Phillips guy's
kid? They didn't switch her at
the hospital or anything?

Lorna couldn't be more pleased. She starts the next song.

CUT TO

EXT. ROAD-NIGHT

Danny is walking Lorna home. It's a warm summer night. There
are stars.

LORNA

~~I can't believe how incredible~~
~~they are. You know what my mother~~
~~would do if I gave her a shell for~~
~~her birthday?~~

DANNY

They're okay.

LORNA

~~That's you and I over. I'm afraid to~~
~~commit myself.~~
(she pauses)
~~I thought it was just me.~~

He looks at her. Stops walking.

DANNY

I'm very happy with you.

LORNA

~~I'm very happy with you.~~

He steps towards her. Kisses her. She responds. Wine and
happiness make him more reckless than usual and he pulls her
off the road into the woods. They are both very turned on. In
a minute they are on the ground groping under clothes,
breathing hard. Suddenly, he stops and sits up.

LORNA

(voice husky, pulling
him towards her)

It's okay. 'I want to.'

He looks at her, dishevelled and breathing hard, and pulls
himself to his feet.

ON LORNA

She's hurt. She doesn't understand. She stands. Straightens herself out. They walk silently down the road.

EXT. PHILLIPS HOUSE-NIGHT

Lights are on. Phillips is visible through the living room window. Lorna runs up the driveway without a word to Danny.

ON DANNY

As he watches her go.

DANNY

Shit.

He kicks fiercely at the ground.

INT. PHILLIPS LIVING ROOM-NIGHT

Vivaldi plays. Phillips sits in an armchair reading. His wife is sorting through some photographs. The light is subdued. The contrast between this well kept room and the Pope's house is extreme. The back door slams and Lorna comes into the room. She plops into a chair.

PHILLIPS

How did you get home?

LORNA

~~Mrs. Manfield drove me.~~

MRS. PHILLIPS

Why didn't you ask her in?

LORNA

~~She had to get back.~~

PHILLIPS

I didn't hear a car.

She volunteers no explanation.

MRS. PHILLIPS

What are his parents like?

LORNA

You wouldn't like them.

MRS. PHILLIPS

Why do you says things like that?

LORNA

~~Because you wouldn't.~~

MRS. PHILLIPS

We'll have to invite them to
dinner.

Silence.

PHILLIPS

What's eating you?

LORNA

~~Nothing.~~

PHILLIPS

Has Charlie mentioned anything to
you about his college plans?

LORNA

~~No.~~

PHILLIPS

Isn't that odd?

LORNA

~~Not everyone is fixated on the
same middle-class crap as you.~~

MRS. PHILLIPS

I don't want to hear that kind of
talk from you.

LORNA

~~Fine. I'm going to bed.~~

CLOSE ON

Phillips as he watches Lorna leave the room. He notices the
tears starting in her eyes.

INT. HIGH SCHOOL OFFICE-DAY

This is the same place where Danny came to register. Some
students sit on the bench waiting to deal with paper work. A few
teachers enter, punch in their computer time cards and leave.
They call greeting to Mr. Phillips who stands at the counter
waiting to speak with the clerk/registrar.

PHILLIPS

(to the clerk)

Have a nice vacation, Ed?

CLERK

(turning towards
Phillips from some
paper work)

What there was of it. It was over
before I blinked my eyes. What
can I do for you?

PHILLIPS

I want to see a student record.
Manfield. Charlie Manfield.

The clerk goes to the files, extracts a manilla folder and
hands it to Phillips who leafs through it,

PHILLIPS

Have you received the records from
his previous school?

CLERK

What you see is what you get.

Phillips writes something down and hands the folder back to the
clerk.

CLERK

(continuing)

I seem to remember this kid's
mother saying she lost the records
or something. She was supposed to
bring them in.

PHILLIPS

Thanks.

INT. HIGH SCHOOL HALLWAY-DAY

Danny stands waiting. A stream of kids pass by. Finally, he
sees what he's looking for. Lorna. He heads towards her. She
sees him coming and turns away, but he catches up.

DANNY

You weren't in cooking.

LORNA

(trying to get away
from him)

You noticed.

They walk in silence for a few beats. All around them is noise
and conversation.

DANNY

Where were you?

LORNA

~~Excuse~~

DANNY

Why?

LORNA

~~Because I didn't want to see you.~~

She ducks into a classroom, leaving him standing in the hall.

EXT. HIGH SCHOOL-AFTERNOON

School is out. Lorna stands talking with some friends. They finish their conversation and she heads for her bike. She's putting her books into the basket when she sees that Danny is watching her. She pointedly ignores him and begins to secure the books with an elastic band.

DANNY

I'd like to talk to you.

LORNA

~~Well, I don't want to talk to you.~~

DANNY

I'm sorry about the other night.

LORNA

~~Forget it.~~

She starts to walk her bike away. He puts his hand on the handle bar to stop her.

DANNY

Please.

LORNA

~~You have no reason to explain anything to me.~~

DANNY

But I want to.

LORNA

~~But I don't want to hear. Just leave me alone.~~

He takes his hand off her bike. She gets on and rides away.

ON DANNY

as she rides away.

DISSOLVE TO

EXT. BASEBALL DIAMOND-A LITTLE LATER

Danny is swinging wildly at the pitches coming at him. His frustration is very apparent. He puts the bat down to give the next guy a go and look up to see Phillips standing there.

PHILLIPS

Manfield. Can I talk to you for a minute.

Danny approaches him. He's scared. Phillips walks away from the practice area so they can talk. He sees Danny's distress.

PHILLIPS

You don't have to look so anxious. If you've done something wrong I don't know about it. I was just wondering why you hadn't filed a college application?

DANNY

I was thinking of taking a year off. Maybe travel in Europe. Listen to music.

PHILLIPS

I can't tell you what to do, but I think you ought to make an application anyway. You can always postpone entry. I'd like you to consider applying to Julliard.

He hands him an envelope.

PHILLIPS

(continuing)

I looked at your academic record. You should have no trouble getting in.

(he pauses)

Where is the rest of it, by the way? There's nothing in your file from your old school.

DANNY

My mother lost it when we moved.

PHILLIPS

When it comes through I'd like to see it. Meantime, you look at that.

(indicating the
envelope)
I'll be happy to write you a
letter of recommendation.

DANNY
Thank you.

PHILLIPS
There's no trouble at home about
this, is there?

DANNY
No, sir.

PHILLIPS
Well, get back to me when you've
looked at it.

He heads off across the field. Danny looks down at the envelope. There's a grand piano printed next to the return address. A group of boys head across the field. One calls out.

BOY
Hey, Danny.

Danny looks up. SEES the caller clap a boy in front of him on the back. He's frightened that he's responded to his real name. In the beat it takes him to recover one of his team mates claps him on the back.

TEAM MATE
Phillips stick it to you?

Danny doesn't have time to answer before the boy continues.

TEAM MATE
(continuing)
They never like it when you're
handling their little girls.

He moves off down the field.

ON DANNY
holding the envelope.

DISSOLVE TO

INT. DANNY'S BEDROOM-NIGHT

Danny lies in bed on the top bunk. He reaches under his pillow and takes out the pink head band he took from Lorna. He stares into the darkness, then he leans down to see if Harry is asleep. He is. Soundly. Danny slips out of bed. He is fully dressed. He stuffs the ribbon back under his pillow and exits to

INT. GARAGE-NIGHT

He gets on his bike.

CUT TO

EXT. PHILLIPS HOUSE-NIGHT

Danny sits behind a bush. His bike is on the ground nearby.

HIS POV

The house. Only one light is on. It goes out. He stands and heads for the back porch. He pulls himself up a supporting post until he's standing on the porch roof. He can reach Lorna's window from here. He opens it slowly and climbs into

INT. LORNA'S BEDROOM-NIGHT

Lorna is asleep in a pair of sweat pants and a tee shirt. He walks over to the bed and puts his hand over her mouth. This simultaneously awakens her and muffles her protest. Her eyes open wide.

DANNY

(in a whisper, but
full of emotion)

I tired to talk to you. Now get
up.

She looks at him frightened.

DANNY

(continuing)

Slowly.

She does. He keeps his hand on her mouth. He removes it cautiously. She says nothing.

DANNY
 (continuing)
 Now walk downstairs and out the
 back door. If you call out and
 your parents come, I'll tell them
 you invited me to your room.

She flashes him an angry look. He indicates that she is to
 move towards the door.

DANNY
 (continuing)
 I'll be right behind you.

The CAMERA PANS with them as they open the door to Lorna's room
 and move into

INT. HALLWAY

They have to get past Lorna's parent's room. The sound of The
 Johnny Carson Show comes from behind the partially closed door.
 They get by and down the first steps of the stairway when Mrs.
 Phillips calls out.

MRS. PHILLIPS
 Lorna?

Danny fixes her with a fierce look and indicates that she
 should answer.

LORNA
~~It's same, Mom. I'm getting a~~
~~drink.~~

MRS. PHILLIPS
 Don't leave any lights on
 downstairs.

Danny indicates that Lorna should move on.

INT. KITCHEN

Danny opens the refrigerator door. Closes it again. Then he
 motions for Lorna to proceed outside.

EXT. PHILLIPS HOUSE-NIGHT

Lorna hesitates and Danny points towards the woods behind the
 house.

LORNA
 I'm barefoot.

Danny takes off his shoes and hands them to her. She puts them
 on and moves in the direction he's indicated.

EXT. WOODS-NIGHT

Danny and Lorna stand in a small clearing. The lights of the house are visible behind them. There's a tree stump.

DANNY
(indicating the
stump)

Sit down.

She does. She's frightened. He sees this. It's not what he wants. Suddenly, the ferocious energy that's moved him to do this disappears. He's frightened too.

DANNY
(continuing)
What am I doing?
(he's terribly upset
with himself)
I just wanted to talk to you. You
wouldn't listen. The other day. I
couldn't stay. It wasn't because
I didn't want to...

He searches for words. He can't find them. Instead, he walks across the few feet that separates him from Lorna and pulls her to her feet. He kisses her gently on the mouth. She can't help responding. Then he steps back.

DANNY
(continuing)
Look. You can go back if you
want.

She doesn't move. Then.

LORNA
~~You're a bully.~~

DANNY
No. I'm a liar. My name isn't
Charlie. I'm Danny Pope. My
parents are Arthur and Annie Pope.
They're wanted by the F.B.I.
because they blew up a napalm lab
in 1972. They almost killed a
guy. This Black janitor who
wasn't supposed to be there. We
put Sam on the birthday cakes - on
all our birthday cakes - because
we change out names every time we
move and it's too dangerous to use
our real ones.

She says nothing.

DANNY
(continuing, his
passion building)
My eyes aren't brown.

He removes his contact lenses and steps towards her.

DANNY
(continuing)
They're blue. And my hair is
blond when I don't dye it.

He grabs her in frustration and holds her by the arms. She looks right into his eyes. He speaks slowly, carefully.

DANNY
I've been doing this since I was
two. I don't know any other way.
I just wanted to tell you that I
was sorry. I wanted to explain why
I couldn't talk about a lot of
things. Like college. I can't go
to college. I can't leave them.
And I wanted you to know why I
couldn't...

(he hesitates)
be with you. Not without your
knowing. I didn't want to lie to
you. I have no right to tell you
this. It's dangerous for them and
it's dangerous for you. I'm sorry.
I couldn't stop myself. You can
do what you have to. Tell your
father. Anything. I just needed
you to know. I don't know what
I'm doing.

He falls silent. Moves to the other side of the clearing. She looks at him a beat and then slowly pulls her tee shirt up over her head and lets it fall to the ground. She stands in the moonlight like that and when he can't stand it anymore, he walks towards her again. He stops in front of her without touching her.

DANNY
I love you.

She opens her arms to him.

DISSOLVE TO

LATER

They lie in each other's arms.

DANNY
I better go.

LORNA
~~Not yet.~~

She buries her head in his neck.

LORNA
(continuing)
~~What do I call you?~~

He immediately gets serious.

DANNY
Charlie. Nothing changes.

She gets quiet. He strokes her hair.

LORNA
~~They really don't want you to go
to school?~~

DANNY
We haven't talked about it. I
can't ask them.

LORNA
~~Why not?~~

DANNY
It would mean breaking up the
family. Not seeing them again.
They don't have anything else.

LORNA
~~Maybe there's a way you don't know
about. People meet in secret
places in books all the time.~~

DANNY
The F.B.I. would be up my ass.

LORNA
I can't believe they'd want you to
give up your whole life to stay
with them. Talk to them. They'll
understand.

He smiles at her enthusiasm. For the moment what she says
seems possible. He reaches over and kisses her.

LORNA

~~You have a lot of secrets, don't
you? Now you have another one.~~

In a minute they're making love again.

CUT TO

INT. POPE HOUSE STAIRS-NIGHT

Danny moves quietly up towards his bedroom. Someone grabs him from behind. It's Arthur who is returning late from work. They talk in whispers.

ARTHUR

What are you doin' up?

DANNY

I was hungry.

ARTHUR

(gently)

Been to see Lorna?

Danny nods.

ARTHUR

(continuing)

I like that one. She's full of
beans.

Danny looks at him, trying to speak. He can't.

ARTHUR

(continuing)

You really like her, don't you?

Danny nods.

ARTHUR

(continuing)

The first one's always the best.
You sleeping with her?

Danny nods again.

ARTHUR

(continuing)

Okay. But be careful. Make sure
you've got that covered.

Now he's a little awkward. He pats Danny on the back. He's a man now. Something's changed.

ARTHUR
(continuing)
Go hit the sack. You have school tomorrow.

Danny reaches out and hugs him. Then he moves on down the hall.

INT. HIGH SCHOOL OFFICE-DAY

Phillips talks to the clerk.

PHILLIPS
Have those old records come in yet for Manfield?

CLERK
I haven't seen them.

Phillips crosses to the files removes a manilla folder.

PHILLIPS
(to the clerk)
I'm gonna borrow this for a minute.

He crosses to the phone. Dials.

PHILLIPS
(into the phone)
I'd like the area code for Blue Hill, Kentucky. Thank you.

He dials again.

PHILLIPS
(into the phone)
I'd like the number for the Blue Hill High School, please...Thank you.

He writes it down. Dials again.

PHILLIPS
(into the phone)
Good morning. I'm calling from Waterbury High School in Connecticut. I'm trying to find the sophomore and junior high school records for a Charles Manfield.

He spells it.

PHILLIPS
 (into the phone)
 M-A-N-F-I-E-L-D...You don't...

CUT TO

INT. STACKS NEW HAVEN LIBRARY-DAY

Danny walks down the aisle looking through the shelves. He stops. Takes down a book. Leafs through it. He's looking for something specific. He finds it.

HIS POV

The photo we saw earlier of Danny as a baby with his grandmother. It's the same photo that was shown on the television news.

BACK TO SCENE

He rips it out and puts it in his shirt pocket. Then he carefully replaces the book on the shelf.

EXT. STREET NEW HAVEN-DAY

Danny walks down the street in front of the library. He reaches the corner and stops in front of a mailbox. He takes a folded envelope out of his back pocket.

CLOSE ON THE ENVELOPE

It is addressed to The Julliard School of Music.

He drops it into the mailbox.

INT. REHEARSAL HALL-DAY

Music fills the room. Mozart again. TWO PEOPLE in straight backed chairs listen to Danny play. They make occasional notes. He's dressed in a jacket and tie. He's lost in the music. His face screwed up in concentration. He finishes. A beat of silence passes before either of the two listeners speak. They exchange a look. Then

MAN
 Who did you say you studied with?

DANNY
 Edward Phillips.

MAN
Where was this?

DANNY
Waterbury.

MAN
Connecticut?

DANNY
Yes, sir.

WOMAN
We seem not to have all your
school records.

DANNY
There was a fire at my old school.
They lost all the records. We
only moved to Connecticut this
year.

MAN
So you've only studied with Mr.
Phillips for a short time?

DANNY
(realizing that he's
opened a can of
worms)
Yes, sir.

MAN
Who else have you worked with?

DANNY
(nervous)
A lot of different people. No one
important. We moved a lot.

WOMAN
You'll have to supply us with SAT
scores. And we'll have to have
those records.

They say nothing else, so he stands. WE SEE now that he's
wearing jeans and sneakers with his jacket and tie. Maybe this
wasn't such a good idea. He starts to leave.

MAN
Mr. Manfield.

Danny turns back to face them.

MAN
(continuing)
You are very talented.

DANNY
Thank you, sir.

As he walks out of the room facing away from them a huge grin appears on his face.

EXT. NEW YORK CITY STREET-DAY

Danny stands on a street corner. People and cars move around him. He's lost in the pleasure of his triumph. Someone bumps into him and he realizes that he had better move. He heads down the street, looks in a few windows but doesn't see much. Then he stops in front of a phone booth and enters it.

INT. PHONE BOOTH

Danny flips through the phone book, looking for something. He finds it and exits.

EXT. NEW YORK CITY STREET-DAY

He turns the corner onto a slightly seedier block. He's looking for something. He finds it. A pizza parlor. He enters.

CUT TO

EXT. FIFTH AVENUE STREET-DAY

Lots of elegant apartment buildings on a well kept block with views of Central Park. Danny turns the corner carrying a pizza box. He approaches a building in the middle of the block. Looks around for the delivery entrance and enters.

INT. APARTMENT BUILDING LOBBY-DAY

Danny stands in the marble and gilt lobby holding the pizza box. A DOORMAN, in an elaborate uniform, regards him. The guy is a little plastered, despite his impressive coat.

DANNY
This is for Mrs. Patterson.

DOORMAN
A pizza for Patterson. Sounds like the title of a kid's book. Take the service elevator, kid. 11-H.

Danny heads for the elevator. The door to the elevator opens. In the mirror Danny can see the doorman take a flask from his pocket and take a swig. The doors close.

INT. ELEVATOR

Danny holds the box and takes in a deep breath.

HIS POV

The lights that indicate the passing floors go on and off in turn, finally stopping at eleven. The doors open.

INT. HALLWAY PATTERSON APARTMENT BUILDING-DAY

Danny stands in front of the door. He rings the bell. A MAID answers.

DANNY

A pepperoni pizza for Mrs.
Patterson.

MAID

I don't think Mrs. Patterson
ordered a pizza.

DANNY

(consulting a scrap
of paper)
Is this Murrary Hill 6-8434?

MAID

Yes.

DANNY

Someone ordered it.

MAID

Just a minute.

She disappears into the apartment. Danny waits where he is. The door is ajar and he can see into the room. It's full of oriental carpets and expensive furniture. Flowers are in the vases and paintings on the walls. A large Steinway sits near a window. This is the stuff of old money.

SFX OF HIGH HEELED SHOES ON THE WOODEN FLOORS

The door is pulled back wider. His GRANDMOTHER stands there. Dressed in a tailored blouse, straight skirt and heels, she doesn't look much older than she did in the photo Danny ripped out of the book in the library. She's been well cared for. She looks at Danny. He looks at her. She senses that this is more than a delivery, but can't put her finger on it.

MRS. PATTERSON
What's this about a pizza?

DANNY
You ordered one.

MRS. PATTERSON
I didn't.

He turns to leave. She doesn't want him to.

MRS. PATTERSON
Will you have to pay for it?

He turns back.

DANNY
No. I'll have to eat it.

She smiles. He smiles. Some kind of a connection has been made.

EXT. SAME FIFTH AVENUE STREET-DAY

Danny walks down the street. He dumps the pizza box into the trash, but not before extracting a piece to eat. Then he does a kind of leap into the air. The kind teen age boys do that look like they're playing basketball, only there's no ball and no basket. It's definitely an expression of pleasure.

INT. LORNA'S ROOM-NIGHT

She sits at her desk doing her homework. Her father enters.

LORNA
~~Don't you ever knock?~~

PHILLIPS
I'm sorry.

She waits for more.

PHILLIPS
 (continuing)
 I was wondering if Charlie had
 ever mentioned anything to you
 about his old school?

LORNA
 (alarmed, but trying
 to cover it)
~~Not much. Why?~~

PHILLIPS
 They've never sent his records.

LORNA
~~So what?~~

PHILLIPS
 I called the school. They have no
 record of him.

LORNA
~~Big deal. They probably got eaten
 by the computer.~~

PHILLIPS
 They don't have a computer in Blue
 Hill Kentucky.

LORNA
~~What are you on his case for?~~

PHILLIPS
 We don't know anything about him
 Lorna.

LORNA
~~Now he's an axe murderer. I
 thought he was the best music
 student you ever had.~~

PHILLIPS
 He is. That doesn't explain his
 missing records.

LORNA
 (taking the
 offensive, because
 she feel defensive)
 You wanna know who he is? Talk to
 him. He's a person! Not a
 computer print out.

He regards her for a beat and walks out of the room.

LORNA
 (calling after him)
~~Close the door, please.~~

He doesn't. She gets up and shuts it. Hard.

EXT. COUNTRY ROAD-AFTERNOON

Danny rides down the road on his way home.

HIS POV

Lorna sitting on the side of the road near her bike. He pulls over and greets her.

DANNY
 What are you doing here?

LORNA
~~I had to talk to you. I couldn't
 find you at school.~~

DANNY
 I went to New York.

LORNA
~~Just like that?~~

DANNY
 (a little full of
 himself)
 I auditioned at Julliard. They
 liked me.

LORNA
~~If you think they liked you, you
 were probably out of this world.
 This is great! It could change
 your whole life, you dope!~~

She hugs him. Then she gets quiet.

LORNA
 (continuing)
~~My dad called the school, your
 mother said you went to last year
 for your records. They said they
 never heard of you.~~

She watches him.

LORNA
 (continuing)
 What are you going to do?

DANNY
I don't know.

INT. COFFEE SHOP-DAY

Annie sits nervously at a corner booth. She's dressed like she was when she went to register Danny at school. Phillips appears at the door. He looks around and approaches her table. She's the only woman sitting there alone.

PHILLIPS
Mrs. Manfield?

She nods yes. He sits down opposite her.

PHILLIPS
(continuing)
Thank you for coming. You want
some coffee?

ANNIE
No thanks.
(to fill the
awkwardness)
It's nice to meet you. We all
really like Lorna.

PHILLIPS
Thanks. She's an acquired taste.

ANNIE
Well, Charlie's certainly acquired
it.

PHILLIPS
I want to talk to you about
Charlie. I didn't want to meet at
school because he doesn't know
we're talking.

She waits.

PHILLIPS
(continuing)
He's been upset lately. Nervous.
I thought maybe there was
something at home.

ANNIE
No.

PHILLIPS

I know these things are private.
I just thought I could help him if
I knew.

ANNIE

There isn't anything.

PHILLIPS

Well, maybe he's just worried
about Julliard.

ANNIE

(she's caught off
guard)
Julliard.

PHILLIPS

You know about his plans?

She doesn't, but she isn't going to tell Phillips.

ANNIE

Yes.

PHILLIPS

And you don't object?

ANNIE

No.

PHILLIPS

They were very impressed with his
audition. They're prepared to
take him as soon as they get the
rest of his records.

ANNIE

Well, he'll have to go then, won't
he?

PHILLIPS

Is there a financial problem?

Annie hesitates, decides to use this.

ANNIE

Well, we're not the Rockefellers.

PHILLIPS

Maybe he's worried about that.

ANNIE

We always manage.

PHILLIPS

There are scholarships. He could get one. He's very talented.

ANNIE

We may not have a lot but we care about our kids.

PHILLIPS

I'm sure you do. I was wondering. Has he ever had a serious teacher? How has he gotten this far?

ANNIE

He seems to have a lot of natural talent.

PHILLIPS

Yes. But he has technique too.

ANNIE

He picked up a little here, a little there. We move a lot. He's always looking out for a piano.

PHILLIPS

Look, Mrs. Manfield. I called Blue Hill. They have no record of Charles Manfield.

Now she goes into an act.

ANNIE

Oh. That's because he wasn't registered there under Manfield. I was married before. Paul adopted him, but it took until just this year to change his name legally. He's under my old husband's name in Blue Hill.

Phillips seems to believe this.

PHILLIPS

He won't be able to finish his application without those records.

ANNIE

I'll get them.

PHILLIPS

You'll have to because they won't release them to anyone but a parent.

ANNIE
I told you. We care about our
kids.

EXT. COFFEE SHOP-DAY

Annie walks towards her car. Gets in.

INT. CAR

She starts to weep. After a few big sobs, she pulls herself together, wipes her face with her sleeve and turns the ignition key.

EXT. CAR

She does a U-turn and pulls out, leaving rubber.

EXT. ROAD-DAY

The car barrels along.

ANNIE'S POV

A speed limit sign.

EXT. CAR

She slows down.

INT. CAR

Annie is crying.

EXT. HIGH SCHOOL-DAY

Annie sits in her car watching the kids emerge from school.

HER POV

Groups of kids pass by. Boys throw things at each other. Girls talk, giggle. There is much noise, color and energy everywhere. It thins out and only a few stragglers are left.

ON ANNIE

She gets out of the car and slams the door.

INT. HIGH SCHOOL HALLWAY-AFTERNOON

She walks down the empty hallway. Stops in front of the music room. Faint MUSIC comes from inside. She hesitates a beat and opens the door. Danny sits at the piano deeply engrossed in a piece. Annie stands quietly and watches. Then she enters

INT. MUSIC ROOM

She approaches the bench, sits down and starts to PLAY along with him. Danny looks up, surprised, but continues to play. They finish the piece well. Two handed. Then he turns and looks at her questioningly. Her response is to hug him hard.

DANNY

What's wrong, mom?

ANNIE

Nothing. I just love you.

DANNY

Mom.

She feels his uneasiness and lets him go.

ANNIE

I gotta go pick up the small one.

He nods. She rises and heads for the door.

ON DANNY

As he watches her go.

EXT. ELEMENTARY SCHOOL YARD-DAY

Annie pulls up near the entrance. Harry sees her and disengages himself from a group of friends and heads for the car. He gets in. Looks at her. She's preoccupied. He's concerned. She starts the engine.

INT. CAR

HARRY

You okay, mom?

ANNIE

Sure. How was school?

She pulls out.

HARRY

Awright. Except Mrs. Bowers is a jerk.

ANNIE

Why?

HARRY

We were talking about the Civil Rights Movement and she said

Malcolm X was "a radical fringe element". She's a real asshole.

ANNIE
Don't say asshole.

HARRY
Daddy does.

ANNIE
Well, he shouldn't either.

HARRY
I made the soccer team.

ANNIE
Good for you.

HARRY
Mrs. Greenfield said she'd take me and Sonny to soccer practice Saturdays. Is that okay? I told her I'd have to ask.

ANNIE
Yeah. It's okay.

HARRY
Alright! I like Sonny. He's a lot like that kid in my class in Dallas. I can't remember his name.

ANNIE
Mike.

HARRY
Yeah. Mike Walker. His mom used to make peanut butter cookies.

She looks away.

CUT TO

EXT. DOCTOR'S OFFICE-NIGHT

Annie stands in front of a small wooden building. The names of several doctors are listed on a sign post, along with a dentist and a vet. Annie pulls her sweater around her against the chill of the evening. A truck pulls into the parking lot. The lights illuminate her a beat and then go out. She doesn't recognize it. Then

ARTHUR (V.O.)
Goin' my way?

Annie approaches the truck.

ANNIE
What's this?

ARTHUR
You like it?

ANNIE
It's okay.

ARTHUR
I thought it would be more
practical. Traded the car in for
it. Besides, it keeps 'em
guessing.

ANNIE
You said that when you wanted that
old Mercedes.

ARTHUR
Me want a Mercedes? What kind of
revolutionary do you think I am?

ANNIE
One that likes expensive cars.

ARTHUR
I appreciate good design
principles.

ANNIE
You are full of shit.

ARTHUR
I knew it was something. Get in.

She moves around to the passenger side and gets in.

INT. TRUCK

Annie gets quiet. No more banter tonight. Arthur senses something's wrong. Starts up the truck. Pulls out onto the road.

ARTHUR
What's up, Sam?

ANNIE
(blurtng out)
Stop it!

(then more quietly)
Don't call me that.

ARTHUR

Okay.

He waits to find out more.

ANNIE

Danny applied to college.

Arthur doesn't answer. He keeps driving. Eyes on the road.
Then

ARTHUR

Where?

ANNIE

Julliard.

ARTHUR

How do you know?

ANNIE

Phillips.

ARTHUR

Why doesn't he keep his goddamned
nose out of our business?

ANNIE

He thinks he's talented. He wants
him to go.

ARTHUR

Has Danny talked to you about any
of this?

ANNIE

No.

Silence.

ANNIE

(continuing)

What are we gonna do?

Arthur suddenly hits the steering wheel with his fist.

ARTHUR

Shit. Goddamned fuckin' shit!

ANNIE

Why can't he go?

ARTHUR

Because we'll never see him again
if he does.

They're both silent.

ANNIE

I never let myself think about
this. That was stupid. All I
wanted was that we would be
together. That you'd be there in
the bed in the morning. That the
boys would be with us. We should
have left Danny with my mother.
We should never have had Harry.

ARTHUR

Stop it.

ANNIE

(agonized)

I can't, Arthur. Look at what
we're doing to these kids. We're
asking them to give up their whole
lives.

ARTHUR

(quietly)

My name is Paul.

She turns away and stares out the window.

ARTHUR

(continuing)

We've given them something to
believe in. I've taught them
better than they'll ever learn in
those elitist mausoleums.

ANNIE

(exploding again)

It isn't enough. They've been
running all their lives like
criminals and they never did
anything. We put that man in a
wheelchair. They had nothing to do
with it. We got a chance to do
what we believed in, even if we
fucked up. They had no choice then
and they have no choice now. It
isn't fair.

ARTHUR

No, it isn't goddamned fair.
They've taken some bumps. But it

isn't gonna help anything to beat yourself up. Look at them for God's sake. They're magnificent. They're bright and beautiful and caring. What more could you want from people? How badly could we have done?

(he pauses, she says nothing)

Look. You can only get through this one day, one hour at a time. If you let yourself look at the big picture you go over the edge.

ANNIE

(quietly, almost to herself)

I'm looking at today Arthur. At right now. Danny's all grown up. We can't be the only people who ever get to see him. We can't keep him locked up. We have to let him go.

He stares ahead, driving. After a beat, he looks over at her. Tears stream down her cheeks. He pulls the truck off the road and reaches for her. She lets him take her in his arms. She sobs now. They are both really in pain.

ANNIE

(through her sobs)

I want him to be happy. He's my baby. He used to be happy. Remember. He used to sing.

INT. POPE BATHROOM-MORNING

Arthur shaves. Annie brushes her teeth. She rinses out her mouth and puts her hand to her jaw.

ANNIE

This tooth is killing me. I think I lost the filling.

ARTHUR

Let me see.

He peers into her mouth.

ARTHUR

(continuing)

I can't see anything.

ANNIE

I'd better go see Jonah. I'll rent
a car.

ARTHUR

(watching her
reflection in the
mirror)

I always worry when you go into
the city.

ANNIE

Why?

ARTHUR

It's where they get everyone.

ANNIE

It's been quiet.

ARTHUR

Remember when the kids were
little? You used to say, "Don't
worry unless you don't hear
anything". Sometimes it gets too
quiet. Just be careful.

She's touched. She leans over and embraces him.

INT. DENTIST'S OFFICE-MORNING

Annie is just getting out of the chair. JONAH REIFF, mid-40s,
removes the little paper napkin that hangs from clips around
her neck.

JONAH

I don't see anything. And there's
nothing on the x-ray.

He holds the x-ray to the light again, just to check.

ANNIE

I'm not complaining.

She puts on her jacket. She's wearing a grey suit and heels.
Her hair has been formalized and she looks like a slightly out
of date, "dressed for success" lady executive.

JONAH

You need anything else?

ANNIE

We're okay. I'm working for a
G.P.

JONAH
How about cash?

ANNIE
Okay.

He empties his wallet of paper money. Folds it and puts it in her hand.

JONAH
If you'd give me some warning, I'd arrange to have more.

ANNIE
This is great.

JONAH
You always make me feel so guilty.

ANNIE
Why?

JONAH
You're living it.

ANNIE
(laughing,
ironically)
I guess I am. You're a good guy.

She kisses him on the cheek.

ANNIE
(continuing)
Jonah, I need you to make a phone call for me.

CUT TO

INT. LADIES ROOM ELEGANT FRENCH RESTAURANT-LUNCH

Annie is retching over the toilet. She recovers. Stands and heads for the sink, where she checks herself in the mirror and throws cold water on her face. Then she exits to

INT. DINING ROOM FRENCH RESTAURANT

She heads across the room towards an elegant white haired man in his mid-60s. She's very nervous. This is a very dangerous place for her to be. The man is reading the menu, so he doesn't see her sit down opposite him at the table for two.

ANNIE

Hi, dad.

He looks up and his face gets red but he doesn't speak. He just stares at her.

ANNIE

I asked Jonah to set this up. You can call the cops if you want to.

He says nothing.

ANNIE

(continuing)

Look. I'm sorry. This is hard for me too.

A waiter approaches and hands Annie a menu.

WAITER

The specials today are poached turbot in campagne and truffle sauce and a smoked chicken and endive salad with a raspberry vinaigrette dressing. Will you have drinks?

Patterson waves him away, but he persists.

WAITER

Are you ready to order?

ANNIE

We'll both have the salad.

WAITER

Very good.

He finally moves away from the table. Mr. Patterson speaks.

PATTERSON

I wonder if you'll ever know what it's like. Not to see your child for fourteen years.

ANNIE

Dad...

She can't stop him now.

PATTERSON

(continuing)

Not knowing whether she's living or dead. Not knowing whether that

child is responsible for the death and mutilations of other human beings. Not knowing whether to hold yourself responsible for that death and mutilation because it's your child pulling the triggers and setting the bombs.

ANNIE

I didn't kill anyone!

The waiter returns with their salads and sets them on the table with a little half turn of the plates. They stare at each other. The waiter seems used to this kind of behavior.

ANNIE

(continuing as soon
as he moves away)

I didn't come here to defend myself or to talk politics. If you don't believe by now that what I did was an act of conscience to stop the war then there's nothing I can tell you that's gonna make you understand.

PATTERSON

The man was blinded and paralyzed.

ANNIE

He wasn't supposed to be there! Don't you know that there were times I would have blinded and paralyzed myself to take that back?

PATTERSON

This is all Arthur's influence on you.

ANNIE

No, Dad, it isn't. It was my idea. I'm living with the consequences of my own choice.

PATTERSON

I don't believe it.

ANNIE

I can't help that.

PATTERSON

And your mother and me? Do you ever think of us?

ANNIE

Do you really have to ask that?

PATTERSON

Yes. I have to ask. The last thing I remember you saying to me was that I was an "Imperialist pig". That I was personally responsible for the war, for the spread of poverty and racism...

ANNIE

(waving him off
because this is
painful)

I was young.

PATTERSON

(quietly)

Yes. You were that. And beautiful. And talented. And so full of love. My God, Annie. Why did you throw it all away?

She doesn't answer.

PATTERSON

(continuing)

Your mother misses you terribly.
And Danny.

ANNIE

Would you take him, Dad?

He doesn't answer.

ANNIE

(continuing)

He wants to study music. He's good. They want him at Julliard.

PATTERSON

Like they wanted you?

This time she doesn't answer.

PATTERSON

(continuing)

So you taught him. There's some irony in this. Don't you think, Annie? I mean here you are asking me to take Danny back into a life you ran from like a shot out of hell.

(pause)
You could have been a world class pianist. You played like an angel.

(pause)
Is this what he wants?

ANNIE
I think so. He got himself to the audition without telling me. He'll need money and people to care for him.

PATTERSON
Don't you think that this is too much to ask? We hardly know the boy. If we take him there could be F.B.I. agents following all of us everywhere we go. You'll never be able to see him. We're too old for this.

ANNIE
Yes. I think it's too much to ask.

He's quiet.

ANNIE
(continuing)
I have another son. He's ten. Harry.

PATTERSON
I know. I heard about it on the news.

This is very hard.

ANNIE
I plan to turn myself in when he doesn't need me anymore. When he's old enough.

PATTERSON
And Arthur?

ANNIE
I can't speak for him. Please think about this. I don't want Danny to have to pay for my mistakes for the rest of his life. He deserves a chance to make his own.

(a little laugh)
Don't you think so, Dad?

He says nothing.

ANNIE
Look. I'd better go.

She starts to stand. He puts his hand on hers and stops her.

PATTERSON
Annie.

She looks at him.

PATTERSON
(continuing, quietly)
He can come to us.

She clings to his hand with much feeling.

ANNIE
Please tell Mom that I love her.
That I've thought of you both
often. Called out for you. I'm
sorry I've caused you so much
pain. I guess I'm about to see
what it feels like. I love you,
Dad.

Then she gets up quickly and walks across the room to the exit.

ON PATTERSON

Watching her go. He makes no move to follow. Tears stream down
his face.

DISSOLVE TO

SFX CLASSICAL MUSIC

We are

INT. RENTED CAR-AFTERNOON

Annie drives on a two lane highway. The MUSIC comes from the
car radio. Moodily, she turns the knob to a rock 'n roll
station.

HER POV

The cars in front of her slow down. A flashing red light
appears. A road block.

INT. CAR

She panics.

ANNIE

Shit!

She reaches into her purse which sits beside her on the car seat and with one hand extracts her wallet.

CLOSE ON THE WALLET IN HER LAP

As she drives. Behind her driver's license is a second one made out in a different name. They both have her picture. Fingers struggle to remove it.

ON ANNIE

As she eats the second license. It's awful. She swallows hard.

HER POV

The cars in front of her have come to a complete stop. A cop car with a flashing light is parked across both lanes. One by one the cars are checked.

INT. CAR

Annie is uneasy. Her turn is next. She switches off the radio and becomes alert. She pulls forward. A cop in uniform leans into her car window.

ANNIE

What's happening?

COP

May I see your license, please?

She reaches into her purse and hands him the one she didn't eat. He looks at it and hands it back to her after checking her against the picture.

COP

(continuing)

May I have your keys?

She hands him the keys from the ignition.

EXT. CAR

He takes the keys and opens her trunk. He feels around and closes it again. Returns to the window and hands her her keys.

COP

(continuing)

We have an inmate on the loose from the state prison. Reports have him in this area. Be careful.

The cop smiles encouragingly.

COP

(continuing)

We pick up a lot of expired licenses this way.

He tips his hat.

COP

(continuing)

Sorry for the inconvenience.

She manoeuvres the car through the road block.

INT. CAR

Annie drives.

HER POV

An exit sign.

EXT. HIGHWAY

The car gets off at the exit and pulls into the parking lot of a McDonalds.

INT. CAR

Annie is sobbing against the steering wheel.

EXT. CLEARING BEHIND PHILLIPS HOUSE-AFTERNOON

Danny waits for Lorna. His bike is on the ground. She approaches. Sees him. Runs for his arms. He kisses her.

LORNA

~~I can't stay very long.~~

DANNY

Me either. I just wanted to show you this.

He pulls a letter out of his pocket and hands it to her. It's folded several times. She opens it and scans it quickly.

LORNA
~~Far out! You're accepted!~~

DANNY
 (quoting from the
 letter)
 "...upon receipt of" my
 "outstanding high school records."

LORNA
~~You've got to tell them. They'll
 think of something!~~

DANNY
 (not at all convinced
 that what they think
 of will be towards
 his end)
 Yeah.

LORNA
~~This is great. I gotta go back.
 I'll call you later.~~

She hugs him with enthusiasm and heads off towards her house.

CUT TO

INT. POPE KITCHEN-NIGHT

Harry and Danny sit at the kitchen table doing homework. Annie enters. Sits down at the table.

ANNIE
 You guys eat?

DANNY
 Yeah.

HARRY
 It was awful.

ANNIE
 What time did your father say he
 was coming home?

DANNY
 He's got a wedding or something.
 After eleven.

ANNIE
 I'm very tired. I'm going to
 sleep.

HARRY
What'd you do in the city?

ANNIE
Had my tooth fixed.

She stands and kisses him.

ANNIE
(continuing, to
Danny)
You okay?

DANNY
Yeah.

ANNIE
Anything you want to talk about?

Here's his chance. He looks at her carefully. Decides she can't take it now.

DANNY
Uh uh.

ANNIE
How's Lorna?

DANNY
Okay. You look tired.

ANNIE
I am. I hate the dentist.
(she hesitates, but
nothing more is
going to be said by
either of them)
Well, sweet dreams, old man. It's
up the wooden hill for me.

She pecks him on the cheek and heads for the stairs.

ANNIE
(continuing)
Don't stay up too late.
She heads up the stairs and into

INT. BEDROOM

She falls onto the bed.

DISSOLVE TO

LATER

Annie hasn't moved. She's asleep on the bed when Arthur enters and sits down next to her. He starts to nuzzle her. She turns over, half asleep.

ANNIE

Artie?

ARTHUR

I've been looking forward to this all night.

He starts to reach inside her shirt. She sits up.

ANNIE

I lost my back up I.D.

He stops. Waits for more.

ANNIE

(continuing)

There was a road block at I-24.
An escaped convict. I ate it.

He smiles despite himself. She hits him.

ANNIE

(continuing)

It was awful.

He nuzzles her neck.

ANNIE

(continuing)

I saw my father.

He stops now. Sits up. He's not sure if she's joking.

ARTHUR

You what?

ANNIE

I saw Donald.

ARTHUR

You just walked right into his office and sat down at his desk?

ANNIE

No. I had lunch with him at Lutece.

He's beginning to understand that she's serious.

ARTHUR
What the fuck for?

ANNIE
To see if he'd take Danny.

ARTHUR
Take Danny?

ANNIE
So he can go to school.

ARTHUR
You're kidding?

ANNIE
He said he would.

ARTHUR
(getting angry now)
He said he would...
You know what could have happened?

She doesn't answer.

ARTHUR
(continuing)
Did Phillips put you up to this?

ANNIE
Nobody put me up to this. It has
nothing to do with Phillips. It's
about Danny. He wants to go. He
applied. He went to an audition.

ARTHUR
He went fucking where?

ANNIE
To Julliard.

ARTHUR
I can't believe my fucking ears.

ANNIE
(pleading now)
Give him a chance. I'm gonna call
Debra to make him records.

ARTHUR
Why?

ANNIE
(helpless)
Phillips called up the school I
put on the registration form.
They told him there was no Charles
Manfield. But it's gonna be okay.
We can get records sent in time.

Arthur stands and heads for the door.

ANNIE
(calling after him)
What are you gonna do?

He doesn't answer.

INT. DANNY'S BEDROOM

Harry lies asleep in the bottom bunk, but when the CAMERA FINDS
Danny, he is awake. Suddenly, the door to his room opens and
light streams in. Arthur stands in the doorway. Their eyes
meet.

ARTHUR
We're moving base camp, kid. You
have a few days and we're gone.
Cover your tracks.

Danny says nothing.

ARTHUR
(continuing)
You hear me?

DANNY
Yeah.

ARTHUR
You have anything you wanna tell
me?

DANNY
No.

ARTHUR
Good.

INT. MASTER BEDROOM

Annie lies in the bed. The light is on.

SFX of the front door SLAMMING. The truck STARTING UP. PULLING
AWAY.

DISSOLVE TO

HIGH SCHOOL BLEACHERS-AFTERNOON

Danny sits on the top level. The field is empty. Lorna approaches from the bottom, one step at a time. When she reaches him she sits down next to him.

LORNA

~~You're really the king of the hill, aren't you?~~

He doesn't respond.

LORNA

(continuing)

~~What have I done to displease you or my lord?~~

DANNY

My father wants to move on.

He mood changes instantly.

LORNA

~~Why?~~

DANNY

He gets a sense.

LORNA

~~Just like that?~~

DANNY

Just like that.

LORNA

~~When?~~

DANNY

Any time.

LORNA

~~You'll just disappear?~~

He nods.

LORNA

(continuing)

What about us?

DANNY

They need me.

~~LORNA~~
~~I need you!~~

He says nothing, but his feelings are on his face.

~~LORNA~~
~~You didn't tell them?~~

~~DANNY~~
I can't.

~~LORNA~~
~~You have to! You can't spend the~~
~~rest of your life running for~~
~~something you had nothing to do~~
~~with! You deserve your own~~
~~chance! It's like committing~~
~~suicide! What you're doing.~~

He reaches for her. Holds on tight.

~~DANNY~~
They need me.

~~LORNA~~
~~Please! try and tell them! Please.~~
~~Please!~~

The two of them hang on to each other for dear life.

INT. KITCHEN POPE HOUSE-NIGHT

Annie stands at the stove dressed for work. She's cooking. Harry and Danny sit at the table. She puts some food on each plate. No one is talking. SFX the truck PULLING IN. The door SLAMS. Then Arthur appears at the screen door. Annie turns towards him.

~~ANNIE~~
I'd like to talk to you.

~~ARTHUR~~
There's nothing to talk about.
Phillips knows too much. You were
letting your feelings affect your
judgement. Besides, it's
academic.

He enters. He's holding a newspaper in his hand. He throws it on the table. The headline and the picture tell the story.

CLOSE ON THE PAPER

RED ARMY GROUP IN ATTEMPTED BANK ROBBERY. TWO CAUGHT. TWO SECURITY MEN DEAD-- is the headline. The picture is of one woman and one man. They are being led into a brick building. Their hands are handcuffed behind their backs. Then a picture of Gus with a caption that reads ESCAPED BANK ROBBER.

ON ANNIE

Her face registers distress.

ANNIE

He won't talk.

ARTHUR

No. He'll sing. And if he doesn't, someone will. They're gonna try and pick up everyone they can now. Jesse and Ruth are goners.

ANNIE

Why?

ARTHUR

Her mother's sick. They were bargaining. They wanted to come up.

ANNIE

Will they talk?

ARTHUR

Who knows. But we're finished here.

ANNIE

We can close up shop slowly, can't we?

ARTHUR

We have to. Otherwise we'll draw attention to ourselves. I want the prints off everything we can get them off. Everyone goes to work and school until further notice. If there's a problem, we'll meet at the grove behind the tackle store. There's no reason to think they're on to us yet. Stay calm.

The CAMERA PANS the faces in the room. No one is calm. Arthur walks out towards the back yard.

ON DANNY

He gets up and follows him.

EXT. BACK YARD

Arthur heads towards the truck. Danny calls out to him.

DANNY

Dad.

Arthur turns around.

DANNY

(continuing)

Can I talk to you a minute?.

Arthur waits. Danny walks closer.

DANNY

(continuing)

I was thinking about staying.

Arthur stares at him and then explodes. The words he speaks mean less than the force of emotion that push them out. Danny watches his father break down in front of his eyes like a machine that's lost a gear.

ARTHUR

Staying? Do you think that this is a good time to discuss this? We're in the middle of a crisis here. Can't you see that? I thought I taught you better than this. I thought you knew a unit was only as strong as its weakest link. I don't want to hear you talking about this in front of your mother or your brother. Do you hear me? I said, do you hear me?

Danny is transfixed by his frenzy.

ARTHUR

(continuing)

Are we finished talking about this?

ON DANNY'S FACE

He can't speak.

DISSOLVE TO

INT. DOCTOR'S OFFICE-DAY

Annie is dressed in her uniform. She appears at the entrance to the waiting room, holding a chart. An ELDERLY LADY sits there. Annie calls her name.

ANNIE
Mrs. Taylor.

The woman follows her into

INT. EXAMINING ROOM

ANNIE
Just remove everything and put on the gown. The doctor will be with you in a few minutes.

Mrs. Taylor puts her purse down on a chair.

ANNIE
(continuing)
I'll be back to weigh you.

MRS. TAYLOR
Could you help me with this zipper, dear?

Annie turns back to help her.

MRS. TAYLOR
(continuing)
Did you hear what happened to Elizabeth Powell last night?

Annie stands behind her so she can't see Annie's face.

ANNIE
I didn't.

MRS. TAYLOR
The F.B.I. came to see her. The car they used in that bank robbery, where they killed those policemen, it was rented with her credit card. Can you believe it? How could they have gotten her card? She never even uses it herself. That's why she never noticed it was gone.

Annie speaks carefully. Her full powers as an actress are called into play.

ANNIE

Those people are crooks, Mrs. Taylor. They probably just took her name out of the phone book and made up a false card.

MRS. TAYLOR

Can you imagine the bad luck?

She's in her slip now. She's very fat. The DOCTOR opens the door to the room and enters. Annie slips out.

INT. DOCTOR'S OFFICE

Annie heads for the phone on the doctor's desk. She dials quickly.

ANNIE

(into the phone)

May I speak with Paul Manfield, please? His wife.

There's a brief wait. It's too long for Annie.

ANNIE

(continuing, into the phone)

We're in a hurry. Gus too plastic from one of my patients. He used it to rent the car.

INT. RESTAURANT

Arthur stands at a pay phone in the kitchen. He SPEAKS VERY LOW.

ARTHUR

(into the phone)

I heard it on the news so they don't know about us yet. Get the boys.

Arthur hangs up. CALLS OUT to the other guy in the kitchen.

ARTHUR

Frankie, I'm going out for a smoke.

The guy waves to him. Arthur takes off his apron and exits to

EXT. RESTAURANT PARKING LOT-DAY

He heads for the truck and gets in. He starts the truck and pulls out.

INT. TRUCK CAB

Arthur is driving.

HIS POV IN THE REAR VIEW MIRROR

Gus in the back seat.

GUS
Hello, buddy.

ARTHUR
(turning around to
confront him)
You mother fucker.

GUS
Sorry about the plastic.

ARTHUR
Sorry, my ass.

GUS
Look. I got hit. I thought maybe
I could crash at your place till
it healed over.

He's got a tourniquet on his left calf.

GUS
(indicating his
wound)
Annie's good at stuff like this.

ARTHUR
You are something else. Why don't
I just take a gun and shoot my
whole family through the head?

GUS
What are you talking about?

ARTHUR
Where do you think is the first
place they're gonna come looking
for you?

GUS
They don't know who you are.

ARTHUR
They didn't until you took plastic
from one of Annie's patients.

GUS
(holding up a gun)
I can make you do this.

ARTHUR
No you can't.

They're on a country road now. He pulls over.

ARTHUR
(continuing)
Get out.

GUS
I'm gonna get wasted.

ARTHUR
My family is not gonna get wasted
with you.

He leans over and open's the door. Gus gets out.

ARTHUR
(continuing)
I hope you make it. You used to be
my friend. And you've done a lot
of good things in your life. But
you've gotten off the track. Maybe
we all have. I'll tell Annie I
saw you.

Gus nods and Arthur pulls away.

INT. ELEMENTARY SCHOOL HALLWAY-DAY

Annie walks down the hall with Harry.

HARRY
Are we in a hurry, mom?

ANNIE
Yeah. We've got to get Danny.

INT. HIGH SCHOOL OFFICE

Danny stands with his mother and Harry.

CLERK
I hope your husband is alright.

ANNIE

Thank you.

She puts her arms around the boys and leads them out the door to

INT. HIGH SCHOOL HALLWAY

ANNIE

Okay. Let's go.

DANNY

I'll meet you there.

ANNIE

We have very little time.

DANNY

(firmly)

I'll meet you there.

She leads Harry towards the exit. Danny heads off down the hall. He stops outside of a classroom door. Composes himself and enters

INT. ENGLISH CLASSROOM

The teacher sees him and stops the lesson.

TEACHER

Yes?

DANNY

Mr. Jefferson wants to see Lorna Phillips.

Several girls in the room who know about Danny and Lorna giggle. The teacher, who doesn't, gives them a stern look.

TEACHER

Did he send a note?

DANNY

No.

TEACHER

Ms. Phillips.

Lorna stands and follows Danny into

INT. HALLWAY

LORNA

(under her breath)

~~What the fuck is this?~~

Instead of answering he takes her by the arm and leads her into

INT. GIRLS BATHROOM

It's between classes and it's empty. He opens a cubiole and pulls them both inside.

LORNA

~~This is very romantic~~

DANNY

We're leaving.

She gets immediately serious.

LORNA

~~You didn't talk to them.~~

DANNY

I did.

She's silent.

DANNY

(continuing)

Artie went crazy. They're hanging on by a thread. I love you. But I have to go.

LORNA

~~I don't know how to say good bye~~

DANNY

Then don't.

He kisses her. Then he steps back. He looks at her for a long moment and then he opens the door and exits without looking back.

CUT TO

INT. TRUCK PARKED IN THE CLEARING

ARTHUR

Where is he?

ANNIE

I don't know.

HARRY

He went to say goodbye to his girl friend.

ARTHUR

He knows better than this.

He turns on the RADIO. It's a baseball game. The Phillies, bottom of the 7th. They lead. An ANNOUNCER BREAKS INTO THE GAME.

ANNOUNCER (V.O.)

This just in. Connecticut police have just reported the shooting death of Red Army member, Gus Winant, at large after the robbery of a Connecticut General Bank yesterday afternoon. He was reportedly shot resisting arrest near Roxbury, where he had stolen a car and was attempting to flee. More at five.

The baseball game resumes. Arthur switches off the radio. Annie has tears in her eyes. He looks away.

HIS POV

Danny rides into the clearing on his bike. He gets off and throws it into the back. He moves around to the cab door.

ARTHUR

Get the bike out of the back.

He removes the bike. Pushes it back behind a bush. Arthur doesn't take his eyes off him. Danny turns and approaches the cab door. As he does, Arthur reaches over and presses the button that locks the door from the inside. Danny looks at him questioningly. Annie watches.

ARTHUR

(continuing, to
Danny)

Now get on it.

DANNY

What are you talking about, dad?

ARTHUR

Get on that bike. You're on your own kid.

DANNY

But I want to go with you.

Annie looks at Arthur. There are tears in her eyes.

ARTHUR
I want you to go to Julliard.

Danny looks at his father. Then he begins to pull wildly on the door handle. Arthur holds firm.

ARTHUR
(continuing)
Get away from that door.

Danny calms. Steps back.

ARTHUR
We'll see you again. You can be sure of that. Your mother has arranged things with your grandfather. Call him. And I think you have some friends around here.

Annie is openly weeping now.

ANNIE
I love you, baby.

Arthur starts the truck. Instead of moving out, he drives a slow circle around Danny who stands unmoving, tears streaming down his face.

ARTHUR
We all love you. Get out there and make a difference. Your mother and I did in our own way. And don't let anyone tell you any different.

He flashes a peace sign and turns towards the road

ON DANNY

He starts to run after the truck.

ON THE TRUCK

As it disappears.

ON DANNY

He looks after it for a beat and then he walks back to where he left his bike. Gets on and starts riding towards town.

THE END