

The Station Agent

a screenplay by **Tom McCarthy**

EXT. HOBOKEN TRAIN STATION - EARLY MORNING

A New Jersey Transit passenger train pulls into the station; it lands and hundreds of passengers unload.

The STATION AGENT, the man responsible for making sure that operations at the station run smoothly, checks his watch and jots down some numbers before moving down the platform.

Our focus shifts deeper into the yard as we watch the massive electric and diesel engines, both passenger and freight, creep in and out of the terminal.

An incoming train interrupts our sight line.

EXT. BUILDING ROOFTOP - SAME

A rooftop across from the Hoboken Station. Black tar and air ducts. FINBAR MCBRIDE (known hereafter as FIN) takes a drag of his hand rolled cigarette as he stands looking out over the train yard. He is wearing a dark suit with a white shirt and a dark tie. He is holding a pair of binoculars.

Fin is a ruggedly handsome, 27-year-old man. He is also four feet and five inches tall. Fin was born with achondroplasia, a form of Dwarfism.

Behind Fin sit two white plastic lawn chairs. He pulls a gold pocket watch from his vest pocket and checks the time, and then heads for the stairs.

INT. FIN'S APARTMENT

Fin enters his sparse but neat one-room apartment. One wall is covered with books; the others are decorated with railway maps. A railroad lantern sits on a table by the bed.

He grabs a book off the desk and exits the room and places it into his shoulder bag. On the back of the door hangs a 1950's travel poster of the perfect American couple and their child standing in front of a Zephyr train.

INT. HALLWAY - (CONTINUOUS)

Fin walks down the dark hallway and knocks on a door. After a moment the door opens and we see...HENRY STYLES, a 78-year-old African-American who walks with a severe limp. He is dressed in a similar fashion to Fin. Henry is sometimes polite but never warm.

HENRY
Morning Professor.

FIN
Morning Henry.

They walk down the stairs.

EXT. BUILDING - (CONTINUOUS)

Fin and Henry exit the two-story building. Fin picks up the morning paper and hands it to Henry and they walk down the street. A MORNING COMMUTER walks past them and then looks back over his shoulder at the unusual pair.

EXT. DINER - LATER

Fin and Henry enter the diner which is housed in a converted train car.

INT. DINER - (CONTINUOUS)

Fin and Henry slide into the end booth. Henry reads his paper and Fin his book. Fin draws stares from a few CUSTOMERS. A waitress delivers two cups of coffee to the table without them ordering.

EXT. DINER - LATER

Fin and Henry exit the diner.

EXT. BUILDING - LATER

Fin and Henry return to their apartment building. The first floor of the building is occupied by a small shop with a painted window that reads: "THE GOLDEN SPIKE - MODEL TRAINS AND RAILROAD COLLECTIBLES". Henry unlocks the door and they enter.

INT. THE GOLDEN SPIKE - (CONTINUOUS)

THE GOLDEN SPIKE is a small, cramped, musty space. Its narrow aisles are lined with glass cases displaying hundreds of model trains and railroad accessories.

Henry slips behind the counter, which is littered with old receipts and catalogues. He hangs his hat, picks up a half-smoked cigar out of the ashtray and lights it up.

FIN
What do we have on the board today?

Reading from a clipboard.

HENRY

Dr. Cross will be wanting to pick up those three 629 Pullmans and the 630 Observation.

FIN

Do we have the rear trucks in stock?

HENRY

Got them in yesterday.

FIN

When's he want them by?

HENRY

I imagine he'll be in around three.

FIN

Shouldn't be a problem.

He walks to the back of the store.

INT. BACK ROOM, THE GOLDEN SPIKE - (CONTINUOUS)

Fin takes off his jacket and checks his watch. He sits at his work table, turns on the overhead light and begins working on a model train.

INT. BACK ROOM, THE GOLDEN SPIKE - LATER

Fin hand-rolls a cigarette and lights it. He continues his work.

INT. THE GOLDEN SPIKE - LATER

Fin and Henry sit at the cramped counter reading train books.

HENRY

What year did Sears come out with that Chesapeake and Ohio GP - 7, professor?

FIN

What number?

HENRY

Number 2347.

FIN

1926.

Henry produces two sticks of Beef Jerky from his top pocket and hands one to Fin.

INT. BACK ROOM, THE GOLDEN SPIKE - LATER

Fin is back at work, totally absorbed. He finishes touching up another tiny caboose. He puts down his brush and checks his pocket watch. He cleans up his work space and then turns off the overhead light.

INT. FRONT ROOM, THE GOLDEN SPIKE - (CONTINUOUS)

Henry is finishing up with a 15-year-old CUSTOMER.

HENRY

It'll take six weeks from the time of order.

CUSTOMER

OK.

The Customer turns to leave but stops cold when he notices Fin standing there. He stares at Fin. Fin stares back blankly, accustomed to this awkward response from strangers.

FIN

Hi.

CUSTOMER

(shyly)

Hey.

Fin exits to the back room. The Customer continues to stare. Henry notices this and interrupts him.

HENRY

You forget something?

CUSTOMER

No

The Customer exits the store.

EXT. TRAIN TRACKS

Fin is "walking the right of way" which is rail-fan slang for walking the tracks and looking for railroad collectibles.

EXT. STREET - DUSK

Fin walks past a couple of KIDS playing in the street. They yell after him.

KID #1

Yo, man, where's Snow White?

KID #2
Is that Grumpy or Sleepy?

Fin continues down the street ignoring their taunts.

INT: GROCERY STORE - LATER

Fin walks up to the checkout line and places his basket on the counter. The CASHIER is reading and doesn't notice him. A LOCAL walks up behind Fin.

LOCAL
Miss?

The Cashier turns around and looks at the Local, not seeing Fin.

CASHIER
Paper or plastic?

The Local points to Fin. The moment is very awkward.

FIN
Paper.

CASHIER
Sorry. I didn't see you.

Fin doesn't acknowledge her comment.

CASHIER (cont'd)
Cash or credit?

FIN
Cash.

INT. THE DINER - DUSK

Fin and Henry are finishing dinner. Henry checks his watch.

HENRY
Who's showing the movie tonight?

FIN
Carl.

Henry rolls his eyes.

INT. THE GOLDEN SPIKE - LATER

The store is crowded with twelve men sitting in chairs and watching a home movie of a moving train. This is a Rail-Fan meeting. CARL is narrating his film. He is very dry.

CARL

So we followed her for about an hour and half and I have to say the scenery was just spectacular. (Beat) My wife was driving the car. (Beat) The scenery was really spectacular. It was not especially windy but the smoke did billow. (Beat) I think we're about to go into a tunnel.

The screen goes black.

CARL (cont'd)

Yeah. We're in a tunnel. For about a minute. It got colder when we were in the tunnel. It was one of the colder tunnels in Canada

Henry looks to Fin. Fin shrugs his shoulders.

EXT. ROOFTOP - LATER

Fin is sitting in one of the plastic chairs smoking a cigarette. Henry walks up, cigar in hand and sits.

FIN

They opened up track thirteen.

HENRY

Maybe those idiots can get a train off on time now.

Henry takes out a flask and drinks. They sit in silence listening to the train yard.

FADE TO BLACK.

INT. BACK ROOM, THE GOLDEN SPIKE - DAY

Fin is at work on a model train. Henry enters.

HENRY

Lunch.

FIN

(without looking up)
Be right there.

Henry exits. Fin puts the finishing touches on a train when his elbow inadvertently bumps a tiny figurine of a train worker sitting on the table. As the figurine falls over there is a loud thud from the other room.

Fin looks first at the tiny figurine and then in the direction of the thud. Then he gets up and walks into the front room.

INT. FRONT ROOM, THE GOLDEN SPIKE - (CONTINUOUS)

FIN enters the room and stops abruptly when he sees...Henry sprawled face down on the floor. Fin stands frozen.

INT. ST. LUKE'S CATHEDRAL - DAY

A cavernous cathedral. Fin, Carl and some of the other's from the train meeting are in attendance.

PRIEST

I hear the whistle sounding.
The moving air I feel.

As the priest continues with the poem.

EXT. THE GOLDEN SPIKE - DAY

A CUSTOMER approaches the store and tries the front door. It's locked. He peeks inside.

INT. THE GOLDEN SPIKE - SAME

Fin is busy at work on a model train. He hears knocking from the other room and looks up. The knocking subsides and he continues working.

PRIEST (V.O.) CONTINUED

The train goes by me, bounding
O'er throbbing threads of steel.
My mind it doth bewilder,
these wondrous things to scan.

EXT. THE GOLDEN SPIKE - NIGHT

Fin locks the shop and walks down the street.

EXT. THE DINER - NIGHT

PRIEST (V.O.)

Awed, not by man the builder
But by God, who made the man. Amen.

Fin eats dinner alone.

EXT. THE ROOF - NIGHT

Fin sits, watching the train yard.

INT. LAW OFFICE - DAY

LOUIS B. TIBONI is sitting at his desk.

LOUIS
I'm sorry for your loss.

Fin is sitting opposite him. He nods.

LOUIS (cont'd)
He was a nice man. Now as Henry's attorney and the executor under his will, I asked you here to discuss with you, your inheritance. In his will, Henry bequeathed to you his property in Newfoundland, New Jersey.

FIN
What's happening with the shop?

LOUIS
So lets get down to business. As Henry's attorney and the executor under his will I asked you here to discuss with you your inheritance. In his will, Henry bequeathed to you his property in Newfoundland, New Jersey.

(He reads of his file)
It's a half acre of land. And there's an old train depot on it which I believe is...

(He reads)
Yes. It's no longer operational.
(handing Fin a sheet of paper)
Here's an appraisal on the property for your records.

FIN
What's happening with the shop?

LOUIS
The building is being sold. The Golden Spike will be closed and it's inventory liquidated, which is in accordance with the terms of Henry's will. I have already accepted an offer at fair market value.

FIN

How soon?

LOUIS

Assuming that all goes as planned. About six weeks. If you just give me a minute, I can give you some preliminary paperwork and the key's to the depot.

Henry starts to fill out some forms.

LOUIS (CONT'D) (cont'd)

Have you been out to that part of New Jersey?

FIN

No.

LOUIS

I've driven through it. It's very pretty, but there is absolutely nothing out here. Nothing!

Fin looks up. Bingo!

EXT. BUILDING - DAY

Fin exits his building carrying his suitcase. He crosses the street and enters the Hoboken Station.

But he doesn't head for the ticket counter or the trains. Instead he walks along the fence that runs parallel to the tracks. He obviously knows this route well.

EXT. TRAIN TRACKS - LATER

Fin is walking on a single track through city of Hoboken.

EXT. TRAIN TRACKS - DAY

Fin standing just off the tracks as a freight train rolls by. Fin watches intently.

EXT. TRAIN TRACKS - DAY

Fin walking along the tracks but the urban sprawl of Hoboken has been replaced by the tranquil green of suburbia.

EXT. TRAIN TRACKS - DAY

Fin sitting on his suitcase eating lunch.

EXT. TRAIN TRACKS - DAY

Fin standing at a fork in the tracks. He checks his map and looks around.

EXT. TRAIN TRACKS - DUSK

Fin walks along the tracks as the sun sets.

EXT. TRAIN TRACKS - NIGHT

Fin steps off the tracks and walks into a grass clearing. He lays his coat down on the grass and then lies down to sleep.

EXT. TRAIN TRACKS - MORNING

Fin walks along in the morning light. The surroundings are now very rural.

EXT. TRAIN TRACKS - DAY

Fin is checking his watch as he walks past the Dover train station.

EXT. TRAIN TRACKS - LATER

Fin is walking down the tracks when he stops and sees...The Newfoundland Depot. It's an old wooden structure that sits just 10 feet off of the abandoned tracks in the middle of a field. The sign on the depot reads: "NEWFOUNDLAND".

Fin walks along the property. Beyond the depot, sitting on a side track, are two old cabooses and an old passenger car. Beyond the three cars looms the base of huge water tower.

Most of the property is overgrown with high grass and a few scattered trees.

INT. THE DEPOT - (CONTINUOUS)

Fin flicks a switch on the wall. Nothing. He opens his suitcase, takes out his lantern and turns it on.

The depot looks much like it did 100 years ago, aside from a few modern flourishes, including a simple kitchen built along one wall. There is an old wooden table with four chairs around it and a brown leather couch.

There is an old black phone on the table. He picks it up and listens. Nothing. He walks over to the sink and turns the faucet. Again nothing.

INT. DEPOT - LATER

Fin changes his shirt.

INT. DEPOT - LATER

Fin opens his suitcase and takes out Henry's old hat. He stares at the hat for a moment and then places it on the table and continues unpacking. Next he unrolls the train poster that hung in his bedroom. He looks around for a place to hang it.

INT. DEPOT - LATER

Fin strips an old tarp off of the couch.

EXT. DEPOT - NIGHT

Fin walks outside and lights a cigarette. He looks around taking in his new world.

INT. DEPOT - MORNING

Fin is asleep on the couch when a noise from outside wakes him. He gets up and checks his watch.

EXT. DEPOT -

Fin exits the depot and starts to walk toward...

EXT. THE TRUCK - (CONTINUOUS)

A HOT DOG TRUCK parked about fifty yards from the depot. There is a plastic table and four chairs next to it. A colorful umbrella protrudes from the top of the truck. JOE ORAMAS, a lanky thirty-three year old is sitting in the truck and talking into his cell phone.

JOE

Then where'd you go? Good time? Did you
bakey? Cool. So what else? I'm bored out
of my mind out here.

Joe looks toward the depot and sees Fin walking toward him.

JOE (cont'd)

Holy shit. Hey look man, I gotta go.
I'll call you later.

Joe hangs up as Fin arrives.

JOE (cont'd)
How you doing?

FIN
Fine. Do you sell coffee?

JOE
I've got cafe con leche. It's the house special. You'll love it. Trust me.

FIN
OK.

JOE
I also have hot dogs and muffins.

Joe prepares the coffee.

JOE (cont'd)
You poking around the depot?

Fin nods.

JOE (CONT'D) (cont'd)
It's cool, huh? You out here visiting?

FIN
No.

JOE
You live out here?

FIN
Yeah.

JOE
No kidding. I've haven't seen you around.

Fin just nods.

JOE (cont'd)
Where'd you move from?

FIN
Hoboken.

JOE
No shit. I live in Manhattan. Why'd you move out here? Work?

FIN
No.

JOE

Family?

Joe hands the coffee to Fin.

FIN

How much do I owe you?

JOE

That's a buck.

Fin gives him the money.

FIN

Is there a convenience store nearby?

JOE

Just down the road about a mile. It's on your right. They is my pop's. This is his truck. He fell and busted his hip. Can't even get out of bed so I got to be here taking care of him. I've been here for six weeks and I'm going nuts, bro.

FIN

Thanks.

Fin starts to walk back toward the depot.

JOE

I'm here everyday from seven to three. Oh hey, I'm Joe Oramas. What's your name?

FIN

Fin.

JOE

Fin?

FIN

Yeah.

JOE

Cool. Is your place around here?

FIN

(still walking away)

Yeah.

Joe settles into his chair and looks up just in time to see Fin walking into the depot.

JOE

No shit.

EXT. ROAD - LATER

Fin is walking down a country road when he spots a black JEEP Cherokee heading in his direction.

EXT. JEEP - (CONTINUOUS)

OLIVIA HARRIS, a pretty forty-year-old woman with a manic energy, has one hand on the wheel and one hand in her purse as she searches for a pair of sunglasses. Her shoulder-length hair is unkempt and she wears no make-up or jewelry.

EXT. ROAD - (CONTINUOUS)

Fin slows to a stop when he notices Olivia's JEEP swerving back and forth on the road. He slowly steps closer and closer to the edge of the road, trying to avoid the steep embankment.

INT. JEEP - (CONTINUOUS)

Olivia finally finds the sunglasses and looks up just in time to see Fin standing right in the Jeep's path, like a deer caught in headlights. She screams and turns the wheel as Fin tumbles down the embankment. She slams on the breaks and the Jeep screeches to a halt.

OLIVIA

(checking her rear-view mirror)

Oh my God.

She jumps out of the Jeep.

EXT. DITCH - (CONTINUOUS)

Fin is lying on his back in the weeds and rocks, relatively unscathed. He slowly sits up just in time to see Olivia rushing down the embankment.

OLIVIA

Oh shit. Just stay there! Don't move!

Don't try to get up.

She loses her balance and tumbles down the embankment and lands on Fin.

OLIVIA (CONT'D) (cont'd)

Shit. I'm sorry.

Olivia scrambles to her feet.

OLIVIA (cont'd)
Are you OK? Can you move everything?

FIN
I'm fine. Excuse me.

Fin starts back up the embankment. Olivia follows him.

OLIVIA
Can I drive you somewhere?

FIN
No.

OLIVIA
Are you sure?

FIN
Yes.

Fin starts to walk up the road.

BOLIVIA
(still a wreck)
OK. Well...I'm sorry.

Fin doesn't turn around. Olivia heads back to her Jeep.

EXT. GOOD TO GO - LATER

Fin enters a small deli. PATTY, a 70-year-old woman with large eye glasses and tight jeans, stares at him. Fin walks down an aisle and grabs a jug of water.

PATTY (O.S.)
Hey. You!

Fin turns and looks in Patty's direction. Patty clicks a picture of him on a disposable camera.

Fin just nods and continues shopping.

EXT. JOE'S TRUCK - LATER

Olivia pulls up in her Jeep, gets out and walks toward the truck. Joe looks up from his paper and smiles. He is obviously happy to see her.

JOE
Good afternoon, Olivia.

She barely seems to notice him.

OLIVIA

Hi.

JOE

Cafe con leche with extra sugar coming right up. So...how's life?

OLIVIA

(dismissive)

Fine.

JOE

Guess what? Someone just moved into the depot.

OLIVIA

That's great.

She turns to leave.

JOE

He's a pretty interesting guy. Actually he's a...he's a little guy.

This gets her attention.

OLIVIA

Shit.

INT. GOOD TO GO - LATER

Fin walks up to the counter with soap, peanuts, two jugs of water, and a roll of toilet paper.

PATTY

Anything else?

FIN

A bag of Drum and five sticks of beef jerky.

Patty puts the bag of tobacco on the counter and rings it all up.

PATTY

That'll be \$13.85. Help yourself to the jerky.

Fin pays her.

EXT. ROAD - LATER

Fin is walking down the road with his groceries but suddenly stops when he sees... Olivia's Jeep coming towards him again.

INT. OLIVIA'S JEEP - SAME

Olivia is drinking her coffee. She spots Fin watching her from up the road.

OLIVIA
Oh, shit. There he is.

She attempts to set her coffee down into the cup holder but instead dumps it into her lap.

OLIVIA (cont'd)
Shit!

EXT. ROAD - (CONTINUOUS)

Fin watches in disbelief as the JEEP continues to swerve out of control.

INT. OLIVIA'S JEEP - (CONTINUOUS)

All hell has broken loose. She finally gets hold of the cup of coffee and looks up just in time to see... Fin rolling down the embankment, his groceries flying everywhere. Olivia slams on the brakes and the Jeep comes to a halt.

OLIVIA
Oh my God.

EXT. DITCH - (CONTINUOUS)

Fin is just collecting himself. Olivia yells down from the road.

OLIVIA
I am so sorry.

Fin just looks at her.

OLIVIA (cont'd)
I spilled my cafe con leche when I tried to put it down and I burned the shit out of my leg and I am so sorry. Are you OK?

FIN
I'm fine.

Fin starts to pick his groceries up off of the ground.

OLIVIA
I'm so sorry. I...it's...

Olivia tries to come up with the right words but is so overcome the she fails. Fin climbs back on to the road.

OLIVIA (cont'd)
Can I at least drive you back to your
train station?
(off Fin's surprised look)
The hot dog guy told me you lived there.

FIN
No I'm fine.

OLIVIA
You sure?

FIN
Yes.

OLIVIA
You're fine. OK.

FIN
Bye.

Fin walks away. Olivia yells after him.

OLIVIA
I'm sorry.

Olivia watches as Fin continues down the road. She gets back in her Jeep and shuts the door. She grips the wheel without starting the engine.

EXT. DEPOT - LATER

Fin arrives back at the depot carrying his groceries. Joe is talking on the phone

JOE
Then what did she say? Seriously? Don't
tell her that.

Joe spots Fin and quickly hangs up

JOE (cont'd)
I'll call you back.
(hanging up the phone)
Hey Fin?

Joe runs over.

JOE (cont'd)
You live here?

FIN
Yes.

JOE
So, we're neighbors. Nice.

He notices the condition of Fin's jacket. The result of being run off of the road twice.

FIN
Nothing.

JOE
Hey, you want to go down to the Mill later and grab a beer?

FIN
No thanks.

JOE
You don't drink?

FIN
I do.

JOE
So you just don't want to have drink with me?

FIN
I don't like bars very much.

JOE
Well, I'll run down and grab a six pack.
We could sit in the gazebo.

FIN
Thanks anyway.

Fin continues walking towards the depot. Joe follows.

JOE
So what are you gonna do?

FIN
I'm going for a walk.

JOE
Cool. Maybe I'll tag along? I could use
the exercise. I'm turning into a fat shit
out here.

FIN
I usually go alone.

Fin opens the door and sets his groceries inside the depot.

JOE
I'm a good walker, bro.

FIN
I prefer to go alone.

JOE
OK. We'll do it another time.

Fin nods and shuts the door.

JOE (cont'd)
You know where to find me.

Joe walks back toward the truck dialing a number on his cell
phone.

EXT. DEPOT - LATER

Fin is exploring the abandoned train cars on the property.

EXT. THE MILL TAVERN

Fin walks along the tracks past the The Mill Tavern. A small
bar located just off of the tracks.

EXT. TRACKS - LATER

Fin is walking along the tracks. He suddenly senses something
behind him. He turns and sees a YOUNG AFRICAN-AMERICAN GIRL
walking behind him. She stops when he turns.

FIN
Hi.

She runs way without saying a word.

INT. DEPOT - NIGHT

Fin is sitting at the table reading. The depot's only light comes from his lantern. Suddenly there is a knock at the door. Fin checks his watch but doesn't move. The knocking continues. Finally he gets up and opens the door.

Olivia is standing there with a canvas bag over her shoulder. She is drunk.

OLIVIA
You're safe. No car. I'm Olivia. I never
told you my name. Olivia Harris.

FIN
Hi.

OLIVIA
This is for you.

She pulls a bottle of bourbon out of the canvas bag.

OLIVIA (cont'd)
It's sort of a 'house warming slash sorry
I ran you off the road' gift.
(beat)
I thought maybe we could have a drink.

Fin just stares at her. Olivia waits and then...

OLIVIA (cont'd)
If you want to shut the door in my face I
would understand.

Fin considers his options and then reluctantly steps aside.

OLIVIA (cont'd)
Thank you.

Olivia enters the depot and Fin shuts the door.

INT. DEPOT - (CONTINUOUS)

She drops her bag on the couch and crosses to the table with the bottle.

OLIVIA
It's a little dark in here.

Fin shuts the door. There is an awkward silence.

OLIVIA (cont'd)
Do you have some glasses? Or should we
just swig from the bottle.

FIN
I have some mugs.

Fin climbs up on a chair and grabs two coffee mugs from a cabinet. Olivia watches him as she opens the bottle. He returns with mugs and sets them on the table. Olivia pours the bourbon.

OLIVIA
Here we are.

Fin takes one of the mugs.

OLIVIA (cont'd)
Cheers.

She raises her glass and Fin does the same. An awkward toast.

OLIVIA (CONT'D) (cont'd)
You never told me your name.

FIN
Fin.

OLIVIA
That's a good name.

FIN
Thanks.

Olivia notices Fin's rolled cigarette.

OLIVIA
When I was nineteen I slept with a guy
because he rolled his own cigarettes.

Fin nods. A phone rings. Fin continues rolling.

OLIVIA (CONT'D) (cont'd)
You can get that if you want.

FIN
I don't have a phone.

OLIVIA
Oh shit. It's mine.

Olivia crosses to the couch and takes the phone out of her bag and turns it off.

OLIVIA (cont'd)
I always forget that I have this thing. My husband gave it to me in case of emergency. Although he's not really my husband right now. We're separated. You don't have a phone?

FIN
No.

OLIVIA
I love that. I hate phones. I have two and I never answer either one.

Fin finishes with the cigarette and lights it.

OLIVIA (CONT'D) (CONT'D)
(CONT'D)
So this place is nice. How did you find it?

FIN
I inherited it.

OLIVIA
Oh. You mind if I look around?

Fin shakes his head 'no' and Olivia walks around. She pokes her head in the bathroom.

OLIVIA (CONT'D) (cont'd)
Very nice.

She walks over to an antique cabinet.

OLIVIA (CONT'D) (cont'd)
What's this?

FIN
It's an old ticket box.

OLIVIA
Oh look at this little drawer.

Olivia tries to open the drawer but its stuck. She pulls a little harder.

FIN
Careful.

But before she can react the whole ticket box starts to tumble. A shocked Olivia tries to right it but falls on her butt. Fin rushes to hold it up.

OLIVIA
Shit. I'm sorry.

Olivia gets up on her knees. She is the same height as Fin.

OLIVIA (cont'd)
I think I'll just go.

She quickly crosses to the couch and snatches her bag, accidentally spilling its contents onto the floor. She slumps down onto the couch, spent.

OLIVIA (cont'd)
Can I just sit here for a moment?

Fin nods. He begins to pick up the scattered papers from the ticket box. Olivia drops her head back onto the couch and shuts her eyes.

OLIVIA (CONT'D) (cont'd)
Who left you this place?

FIN
My friend Henry.

OLIVIA
When did he die?

FIN
Three weeks ago.

OLIVIA
I'm sorry.
(beat)
My son Sam died. Two years ago.

Fin has stopped sweeping and is looking at Olivia.

OLIVIA (cont'd)
(without opening her eyes)
Would you not look at me right now.

Fin is stunned by the request. He quickly looks away and resumes cleaning up the mess.

INT. DEPOT - SAME

Olivia is sleeping on the couch. Her eyes flutter open as she begins to wake up. She looks around the room but it's empty.

OLIVIA

Shit.

She sits up and looks around. No sign of Fin. She quickly picks up her bag and exits the depot.

INT. DEPOT, BATHROOM - SAME

Fin is lying in the empty bathtub with a towel propped behind his head. He hears some movement in the other room and then the door open and shut. He climbs out of the tub.

EXT. DEPOT - (CONTINUOUS)

Olivia walking towards her Jeep.

JOE (O.S.)

Good morning, Olivia.

Olivia looks over to see Joe sitting by his truck with a fresh cup of cafe con leche. He waves.

JOE (CONT'D) (cont'd)

Did you miss your train last night?

Olivia nods and forces an embarrassed smile before climbing into her Jeep and driving off.

INT. DEPOT

Fin is folding the blanket that covered Olivia. There is a knock at the door. Fin hesitates but the knocking continues. Fin finally opens the door to find...Joe standing there holding a cup of coffee. He is smiling.

JOE

Hey.

FIN

Hi.

JOE

I brought you your cafe con leche.

FIN

(taking the coffee)

Thanks.

JOE
OK. What happened?

FIN
What do mean?

JOE
Come on. You gotta tell me what happened?
I haven't gotten a full sentence out of
her in two months. You're here twenty-
four hours and it's sleep-over time.

FIN
She brought me a bottle of bourbon.

A phone rings from inside the depot. Joe and Fin both look.

JOE
You should get that. It might be her.

FIN
I don't have phone.

JOE
Well, something's ringing.

Joe walks into the depot and begins to search for the phone.
He finds it under the couch and quickly hands it to Fin.

JOE (cont'd)
She left her phone. Sweet.

He plops on to the couch. The phone stops ringing.

JOE (CONT'D) (cont'd)
So. What happened?

A car pulls up to Joe's truck and beeps it's horn.

JOE (CONT'D) (cont'd)
Shit.

Joe rushes to the door and yells to the waiting car.

JOE (cont'd)
I'll be right there!
(to Fin)
I got to hear the rest of this. You're
not going anywhere are you?

FIN

I want to return this. Do you know where she lives?

JOE

I think you should freeze her for day or two but it's your call. She's a pretty woman, bro. She's got that 'older woman sexy-smart thing going.

FIN

Do you know where she lives?

JOE

Her place is up on Green Pond. It's about 3 miles up the road. Hey, if you guys are gonna do something later can I join you?

FIN

We're not gonna do something.

JOE

Yeah, but if you do let me know, OK?

FIN

We're not gonna do something, Joe.

JOE

But if you do.

Fin realizes that there is only one way to achieve endgame.

FIN

OK.

JOE

Cool. I'll catch you later.

Fin starts to shut the door.

JOE (cont'd)

Hey. You the man.

Fin just stares back.

JOE (cont'd)

You the man.

Fin nods, attempting to end the conversation. Finally Joe leaves.

EXT. OLIVIA'S HOUSE

Fin walks up to the front door and searches for a place to leave the phone. He tries to leave it in the mail box but he can't reach so he sets it down on a bench.

INT. OLIVIA'S HOUSE - LATER

A simple but tastefully appointed house. A large stone fireplace dominates the airy room.

Olivia is painting at her easel. There are painted canvases leaning up against every available space. They all depict aging women. The tone and color of the paintings are dark, almost grotesque. The walls are covered with photocopied images of various paintings.

The phone rings but she ignores it. The machine picks up.

DAVID (V.O.)

Liv. It's me. You there? Olivia. Alright.
Call me, please. Thanks. Bye.

Olivia continues painting. After a few moments, she hears a horn beep and a car door slam. She looks out the window and sees a preppy woman, JANICE, walking towards the door.

OLIVIA

Shit.

She grabs a library book off the table and exits.

EXT. OLIVIA'S HOUSE (CONTINUOUS)

Olivia exits the house and shuts the door behind her.

JANICE

Hi.

OLIVIA

Hi Janice.

JANICE

I'm out here seeing a client, so I thought I'd drop by and see how you were doing.

OLIVIA

Oh, that's nice.

(pause)

I hate to do this Janice but I'm actually running late.

JANICE
Oh that's too bad.

OLIVIA
I know. Our crazy lives.

JANICE
How are you?

OLIVIA
I'm good...I'm good.

JANICE
We should try and set a date. Catch up
and talk.

OLIVIA
Definitely.

JANICE
I would love that.

OLIVIA
I'm sorry, I have to run.

JANICE
Oh sure. I understand.

Janice notices the cell phone by the front door. She picks it
up.

JANICE (cont'd)
Oh. Don't forget your phone.

Olivia takes it.

OLIVIA
Thanks. Bye, Janice.

Olivia gets in her Jeep.

JANICE
Call me.

Olivia nods and drives off.

EXT. NEWFOUNDLAND PUBLIC LIBRARY - LATER

Fin stands outside the public library which is housed in an
old Protestant church. After a moment he climbs the stairs
and enters.

INT. NEWFOUNDLAND PUBLIC LIBRARY

Fin walks towards the front desk carrying a book. A young employee, EMILY CARBONE, emerges from the back room carrying a pile of books. She sees Fin and screams, dropping the books.

EMILY
(covering)
I'm sorry...I didn't hear you come in.
May I help you?

FIN
I wanted to check this out.

EMILY
Oh. Of course.

She quickly picks up her books and crosses to the counter.

EMILY (cont'd)
Right over here. Do you have a library
card?

FIN
No.

EMILY
Do you live in town?

FIN
Yes.

EMILY
Then I'll need proof of your address. So
if you have a piece of mail bring it in
and then I can issue you a card.

FIN
OK.

OLIVIA (O.S.)
You can put it on my card.

Fin turns to see Olivia standing behind him.

OLIVIA (cont'd)
Hi.

FIN
Hi. I'll just come back.

OLIVIA
You sure?

FIN
Yes.

OLIVIA
Thanks for being such a polite host last night. I'm sorry if I overstayed my welcome.

This gets Emily's attention. Fin nods.

FIN
Goodbye.

OLIVIA
Bye.

Fin leaves. Olivia watches him go and then turns back to Emily.

OLIVIA (cont'd)
Hi Emily.

EMILY
(mortified)
I just screamed in his face.

OLIVIA
Oh. I'm sure it's alright. Copy card, please.

EXT. DEPOT - LATER

Fin arrives back at the depot. There is a book leaning against the front door. It's the library book.

JOE
(yelling from his truck)
Olivia dropped it off.

Fin turns

JOE (CONT'D) (cont'd)
You're my hero, dog!

Fin nods.

JOE (cont'd)
Hey, Fin. You want a cold beer?

Joe is holding up a cooler. Fin shakes his head 'no' and goes inside.

INT. DEPOT - LATER

Fin is sitting at the table sewing a button back on his jacket. He hears Joe's truck start up and drive toward the depot.

JOE
Hey, Fin. I'm taking off. I'll see you tomorrow.

Fin listens to the truck pulls away.

EXT. DEPOT - LATER

Fin is poking around under one of the abandoned railroad cars.

CLEO (O.S.)
What are you doing?

Fin sees, CLEO YOUNG, the Young Girl from the day before.

FIN
I'm searching the trucks for the company name.

CLEO
These are trains, not trucks.

FIN
The wheels on a train are called 'the trucks'.

CLEO
Oh. What grade are you in?

FIN
I'm finished with school.

CLEO
Where do you live?

FIN
In there.

CLEO
There's no train anymore.

FIN

I know.

CLEO

My name's Cleo.

FIN

My name's Fin.

CLEO

Bye.

Fin nods and watches her run off.

EXT. DEPOT - MORNING

Joe is knocking on the depot door.

JOE

Yo. You up? Fin? Wakey, wakey. I'll be at the truck.

Joe walks back toward his truck.

EXT. JOE'S TRUCK - LATER

Joe is sitting in his chair reading the paper. He checks his watch and looks over at the depot. Still no sign of Fin. A truck pulls up and two locals, CHRIS and DANNY, get out.

CHRIS

What's up Joe?

JOE

Hey.

Joe goes over to the truck and starts to prepare their coffee.

DANNY

How's the old man?

JOE

He's getting better.

CHRIS

How much longer is he gonna be out of commission.

JOE

I don't know.

DANNY

Holy shit! Look at that.

Chris is pointing toward the depot. Fin is exiting the depot and heading toward the tracks.

CHRIS

It's fucking 'mini-me'.

JOE

Hey Fin!

Fin keeps walking.

DANNY

(imitating "Tatoo")

Da Plane! Da Plane!

JOE

Shut up. Hey, Fin!

DANNY

(continuing with the impersonation)

Hey, Boss! Hey, Boss!

JOE

Hey! Shut up!

DANNY

What?

CHRIS

Ease up Joe.

Joe hands two coffee over the counter.

JOE

Anything else?

CHRIS

No.

JOE

That's two bucks.

Chris gives him the money.

CHRIS

We're playing softball tonight if you want to join us, Joey.

DANNY
You should bring your little buddy. How
funny would that be seeing him at the
plate?

CHRIS
Tell your pops we said 'hi'.

DANNY
See you later, man.

They get in the car and drive off.

EXT. OVERPASS - LATER

Fin sits on a bench reading a book. Olivia's Jeep drives
past.

INT. OLIVIA'S JEEP - SAME

Olivia notice Fin. She takes a second look in the review
mirror as she drives on.

EXT. JOE'S TRUCK - LATER

Joe is sitting in his chair reading. Olivia pulls up in her
Jeep and gets out.

JOE
Good afternoon, Olivia.

OLIVIA
Hi.

JOE
One cafe con leche with extra sugar
coming right up.

OLIVIA
Thanks.

JOE
How are you doing today?

OLIVIA
Fine.

JOE
You gonna pop in on Fin?

OLIVIA
What? Oh. No. I just drove past him.

JOE
Where?

OLIVIA
By the pond on Lake End road.

Joe hands her the coffee.

OLIVIA (CONT'D) (cont'd)
Thanks.

She tries to hand him money.

JOE
This one's on the house if you do me a favor.

OLIVIA
What?

INT. OLIVIA'S JEEP - LATER

Olivia and Joe drive in silence until...

JOE
So do you like it out here Olivia?

OLIVIA
Yeah.

JOE
So what do you do for fun?

OLIVIA
I don't.

JOE
Me either. It's tough, huh? There aren't a lot of cool people out here you know?
(beat)
Do you live alone?

OLIVIA
Yup.

JOE
Do you not like me or something?

OLIVIA
Why?

JOE
You're not exactly pleasant toward me.

Olivia ignores him.

EXT. OVERPASS - LATER

Olivia and Joe pull up in the Jeep.

OLIVIA
Here we are.

Joe starts to climb out of the car.

JOE
Aren't you gonna say 'hi'?

OLIVIA
I have to get going.

JOE
I know he wanted to thank you for the
book.

OLIVIA
Bye Joe.

Joe shuts the door and Olivia drives off. Joe crosses the street and sits next to Fin. Fin looks less than thrilled to see him.

JOE
Hey. What's going on?

FIN
Hi.

JOE
What are you doing?

FIN
Watching trains.

JOE
Cool. Olivia said "hi". She dropped me
off.

Fin nods.

JOE (cont'd)
What's that?

FIN
It's a train guide.

JOE
Can I see it?

Joe snatches the train guide before Fin can reply.

FIN
Sure.

Fin goes back to his reading.

JOE
When did the last one come by?

Fin checks his watch.

FIN
An hour and twenty three minutes ago.

JOE
Seriously?

FIN
Yeah.

JOE
Holy boring. You mind if I hang out?

FIN
No.

EXT. THE OVERPASS - LATER

Fin is still sitting on the bench. Joe is standing with the guide book in his hand. A freight train can be heard coming down the tracks. Joe's excitement is visible. He alerts Fin and starts flipping through the guide book.

Suddenly the giant engine emerges from behind the trees. Joe raises his hands in victory at the sight of the train. But his celebration is short lived. The entire train consists of one engine and two cars and is gone as quickly as it arrived. Joe deflates. Fin continues reading.

EXT. GOOD TO GO - LATER

Joe and Fin are walking home along the street.

JOE
You hungry?

FIN

No.

JOE

You thirsty?

FIN

Yeah.

JOE

You don't say a lot do you?

FIN

I guess not.

JOE

Hey, look who it is.

Olivia exits the Good To Go with a bag of groceries.

JOE (cont'd)

Olivia!

She spots them and waves.

JOE (CONT'D) (cont'd)

You missed some good train watching.

OLIVIA

Oh, well. Next time.

JOE

Hey, Olivia! Can you give us a ride home.
My feet are killing me.

Off Olivia's trapped expression we cut to...

EXT JOE'S TRUCK - LATER

Music plays from Joe's boombox. Pork chops are frying in the pan. Joe is in full swing in the truck.

JOE

When you guys taste this you're going to
be happy we did this. Trust me.

Olivia and Fin are sitting at the picnic table drinking beer. They seem very uncomfortable. Joe lights a joint and takes a hit.

JOE (CONT'D) (cont'd)

Anybody want some?

OLIVIA
No thanks.

JOE
Fin?

FIN
No.

JOE
Everybody's doing it. It's here if you
want it.

Joe sets down in the astray.

JOE (CONT'D) (cont'd)
Hey, Fin, what do you think of Amtrak?

FIN
I've never ridden Amtrak.

JOE
You've never ridden on an Amtrak train?!

FIN
No.

JOE
That's weird, dude. I figured that's what
you train guys like to do. Ride trains.

Fin is put on the spot. Olivia changes the subject.

OLIVIA
How's your Dad doing, Joe?

JOE
He's driving me nuts but he's definitely
getting better.

Joe walks over to the table with a plate of pork chops and
some rice and beans.

JOE (cont'd)
Alright, dinner is served.

Joe sits and holds out his hands.

JOE (cont'd)
Bring it in.

OLIVIA
What?

JOE
Grace.

OLIVIA
Really?

JOE
Yeah. You gotta give thanks. Come on.
Give me the hands.

Joe holds out his hands. Olivia takes one hand and Fin takes the other. Then Olivia leans across and offers her hand to Fin who reluctantly accepts.

JOE (cont'd)
Who wants to say it?

OLIVIA
(Firmly)
You.

JOE
OK. Thank you for letting us sit here and
enjoy this meal together. Please let my
Dad heal so I can get a life again. Keep
a look out for Fin's friend...
(to Fin)
What's his name?

Fin is looking at Olivia's hand in his own.

JOE (cont'd)
Fin?

Fin looks up, startled.

FIN
What?

JOE
The guy who left you this place.

FIN
Henry?

JOE
Keep a look out for Henry and...
(to Olivia)
You got anyone you want to mention?

OLIVIA

No.

JOE

Amen. Dig in.

They serve themselves.

JOE (CONT'D) (cont'd)

Hey Fin, I have a question and it may sound stupid but do you people have clubs or something?

FIN

What do you mean?

JOE

You know like a 'train of the month' club.

FIN

Yes. There are clubs.

JOE

What do they do?

FIN

They talk about trains. Look at photographs. And sometimes they show a movie.

Joe's cell phone rings. He checks it.

JOE

Shit.

He gets up and answers it.

OLIVIA

What kind of movies?

FIN

There are people called 'train-chasers' who follow a train along its route and film it.

OLIVIA

Are you a 'train chaser'?

FIN

No.

OLIVIA
How come?

FIN
I don't drive and I don't have a camera.

OLIVIA
Well, that would do it.

Joe walks back to the table.

JOE
I've got to take a rain check.

OLIVIA
You're going?

JOE
Yeah. That was my Dad. He's out of his
pain killer. Sucks. But this was fun,
wasn't it?

Fin and Olivia nod 'yes' but clearly do not meant it.

JOE (cont'd)
Cool. Well, I'll catch you tomorrow.

Joe climbs into his truck and drives off. Olivia and Fin
continue to eat in silence.

OLIVIA
This is really good.

FIN
Yes. It is.

Another silence.

OLIVIA
We don't have to talk. We can just eat.
I'm fine with that.

FIN
OK.

EXT. TRACKS - DAY

Fin is walking down the tracks. He picks something up,
inspects it and then drops it. He walks on and then we
see...Joe. He is trailing a few yards behind Fin. He picks
the same thing up, inspects it and then throws it.

JOE
Hey, Gabby McBride? What's this called
again?

FIN
Walking the right of way.

JOE
How I'm doing?

FIN
Fine.

JOE
I told you I was a good walker, bro.

EXT. THE OVERPASS - DAY

Joe and Fin at the overpass. Fin is sitting on the bench. Joe is throwing stones.

JOE
Give me another one.

FIN
(pointing)
That tree.

Joe throws a couple of stones, misses, and then finally connects.

JOE
Boom! Give me another one.

Fin points. Olivia drives by the overpass and beeps. They both wave back.

INT. LIBRARY - LATER

Fin and Joe are walking past the library. Emily is sitting on the steps smoking. She sees Fin and smiles.

EMILY
Hi.

FIN
Hi.

JOE
Hey.

EMILY
Did you get any mail yet?

FIN
No.

EMILY
Bye.

Joe and Fin walk past her.

JOE
You're unbelievable, bro.

EXT. THE MILL TAVERN - LATER

Fin and Joe are walking past The Mill.

JOE
Any chance you want to grab beer?

FIN
No.

JOE
You got to get over the bar thing, dude.
Seriously.

EXT. DEPOT - DAY

Olivia pulls up in her car and gets out. She is holding a camcorder in her hand. She knocks on the depot door. There is no answer. She wanders along the property looking at the old trains.

CLEO (O.S.)
What are you doing?

Cleo is watching from the passenger car.

OLIVIA
I'm looking for Fin.

CLEO
What's your name?

OLIVIA
Olivia. What's your name?

CLEO
Cleo. Are you Fin's mother?

OLIVIA
No. I'm just his friend.

CLEO
Do you know want to see my spike
collection?

OLIVIA
OK.

CLEO
Come on.

Cleo walks to the back of the train.

EXT. TRACKS - LATER

Fin and Joe are returning from another walk.

JOE
How about from LA to San Francisco, along
the coast?

FIN
That's called the Starlight Express.

JOE
That's gotta be beautiful.

FIN
Yeah. But I still like the Zephyr.

JOE
Why?

FIN
You go through the Rocky Mountains
outside of Denver. Great mountain passes.

CLEO (O.S.)
Hey, Fin!

Cleo is back in her train car.

CLEO (cont'd)
Some lady left you something!

EXT. DEPOT

Fin, Joe, and Cleo find the camcorder leaning up against the
front door. Fin picks it up but then Joe snatches it from
him.

JOE
What's this?

Joe reads the note attached.

JOE (cont'd)
Happy movie making. Olivia.

Fin starts to go inside

CLEO
What's if for?

JOE
Train chasing.

FIN
No, it's not.

And Fin walks inside.

JOE
(sotto to Cleo)
Yeah, it is.

CLEO
Can I see it?

JOE
No.

INT. DEPOT - NIGHT

Fin is lying on the couch staring at the Zephyr poster which is now hanging on the wall. The lights and sounds of a passing freight fill the depot.

INT. OLIVIA'S HOUSE - SAME

Olivia is sitting at the kitchen table sketching and drinking a glass of wine.

EXT. JOE'S TRUCK - MORNING

Fin walks up as Joe is still setting up his truck.

JOE
I know I'm late. My pop wasn't feeling to good and he kept me up all night.

Joe points to a couple of stacked chairs.

JOE (cont'd)
Can you get those for me?

Fin starts to set them up around the table.

JOE (CONT'D) (cont'd)
Question. Why don't you ever sit in the lounge?

FIN
The lounge?

JOE
(pointing to the table and chair)
Yeah. The lounge.

FIN
I like to read when I eat.

JOE
You can't read out here?

FIN
You'll talk to me.

JOE
Not if you don't want me to.

Fin looks at him.

JOE (CONT'D) (cont'd)
I promise. I've got book in here.

Joe fishes through the truck for a book. He emerges with one.

JOE (cont'd)
(holding up the book.)
Look. I'll read too.

EXT. GAZEBO - LATER

Fin and Joe are sitting in the gazebo. Fin is absorbed in his reading, while Joe flips through the paper, trying to maintain the code of silence which, of course, he can't.

JOE
This isn't so bad, right?

Without looking up.

FIN

Right.

JOE

You reading about trains?

FIN

Yeah.

JOE

You know what you should do? You should get a job with the railroad.

Fin looks up from his book.

FIN

You said you weren't gonna talk to me if I sat here, Joe.

JOE

I haven't said a word for twenty minutes.

Fin checks his pocket watch.

FIN

Nine.

JOE

You timed it?

FIN

Yes.

JOE

That's cold, dude.

Fin goes back to his reading.

JOE (cont'd)

Are you walking the right of way today?

FIN

Yes.

Joe takes out his cell phone and calls information.

JOE

(into the phone)

The number for Olivia Harris on Green Pond Rd.

This catches Fin's attention. Joe notices.

JOE (cont'd)
What? Go back to your book, man.

Fin resumes reading.

EXT. TRACKS -DAY

Fin is walking along the track. Ten feet behind him is Joe.
And ten feet behind Joe is Olivia.

EXT. TRACKS - LATER

They arrive at an old train bridge spanning a wide river.
Olivia stops.

OLIVIA
I don't know if we should do this

JOE
Seriously. Come on! You can do it.

Olivia starts to walk.

OLIVIA
It just seems kind of dangerous.

EXT. BRIDGE - LATER

They sit on the tracks in the middle the bridge looking down
at the river.

OLIVIA
This is beautiful.

FIN
Yeah.

OLIVIA
Are you sure that no trains come on this
thing?

FIN
Yeah. The tracks end down there.

JOE
I'm starving.

Fin reaches into his pocket and pulls out a bag of beef
jerky.

FIN
Do you want a beef jerky?

JOE
(taking one)
Absolutely.

FIN
(to Olivia)
Do you want one?

OLIVIA
I'll pass. Thanks.

Fin takes a piece and eats it.

JOE
(referring to the beef jerky)
This is fucking good.

Beat.

OLIVIA
Alright. Give me one.

Fin hands her a beef jerky. They all chew away.

EXT. TRACKS - LATER

Fin, Joe, and Olivia are walking home along the tracks.

EXT. THE DEPOT - LATER

Fin, Joe, and Olivia are sitting on the porch of the depot.

OLIVIA
I haven't walked that much in years.

JOE
That was a good walk.

OLIVIA
Why is it called "walking the right of way"?

FIN
When the railroads were being built, the government took a lot of private land, saying the 'railroad' needed the 'right of way' through the property.

VOICE (V.O.)
Hey.

They look over to see three kids standing by the truck. A FOURTEEN YEAR OLD BOY, a SEVEN YEAR OLD BOY and a FIVE YEAR OLD GIRL. One of them has a soccer ball.

FOURTEEN YEAR OLD BOY
Can we get some soda?

JOE
We're closed. But I'll play soccer with you!

Joe runs over as one of the kids kick him the ball. He mishandles it and all the kids laugh.

OLIVIA
(watching Joe)
He does enjoy life, doesn't he?

FIN
Yeah.

The sound of laughing children catches Olivia's attention. She fixates on the Seven Year Old Boy who is chasing after Joe and laughing. Her mood shifts. She is suddenly overcome by the memory of Sam.

OLIVIA
(barely covering)
I have to get going. I'll see you later.

She quickly walks off toward her car. Joe hears her car door slam and yells after her.

JOE
Hey, Olivia?

But she starts her car and pulls away.

JOE (CONT'D) (cont'd)
(to Fin)
Where's she going?

Fin just shrugs.

EXT. OLIVIA'S HOUSE - DAY

Olivia sits on her bed half dressed. She is lost in her own world. The whistle of a distant train floats through the window.

EXT. ROAD - DAY

Joe's hot dog truck zooms down a stretch of road. It is running parallel to a moving train, they are 'train-chasing'.

INT. JOE'S TRUCK - SAME

VIDEO IMAGE: THIS SCENE IS SHOT THROUGH THE CAMCORDER.

Joe is driving. Fin is filming from the passenger seat. First we see the speeding train.

JOE (O.S.)
Hey put it on me.

Fin turns the camera on Joe.

JOE (cont'd)
This is Joe Oramas reporting live from
Gorgeous Franks Hot Dog Emporium, open
every day from seven to three.

Fin starts to film the train again.

JOE (CONT'D) (cont'd)
Keep it on me! This film was made
possible by the lovely and very sexy,
Olivia Harris. And with camera work
by...Put it on you!

Fin turns the camera on himself for a brief moment. He tries to force a smile.

JOE (cont'd)
Finbar McBride.

Fin points the camera back at Joe.

JOE (CONT'D) (cont'd)
(exaggerated Spanish accent)
Yeah! We're train chasing, baby!!

Fin points the camera back at the speeding train.

EXT. ROAD - SAME

The trucks finally screeches to a stop. Joe and Fin jump out of the truck. Fin continues to film the massive freight as it rolls by. He seems completely immersed in the activity.

INT. OLIVIA'S HOUSE, BATHROOM - DAY

Olivia is primping in front of the mirror. The phone rings and the machine picks up.

JOE (V.O.)
Olivia. It's Spielberg and Scorsese calling. We've finished our film and we would really like to screen for you.

INT. DEPOT - SAME

Fin is standing in front of the mirror. He puts a tie on and looks at his reflection and then he takes it off.

JOE (V.O.)
So we can do it at Fin's cramped little depot and eat beef jerky or we can do it at your beautiful house and I'll cook dinner. Please advise.

INT. OLIVIA'S HOUSE - SAME

Olivia is still in front of the mirror. Knocking from downstairs.

OLIVIA
Shit! Coming!

She wraps a towel herself and starts to head out of the bathroom but then she pauses and takes one more look in the mirror before heading downstairs.

INT. OLIVIA'S HOUSE, MAIN ROOM - CONTINUOUS

Olivia walks down the stairs and opens the door. Joe can barely take his eyes off of her.

OLIVIA
You're early.

Joe and Fin step inside the house.

JOE
(to Fin)
Are we early?

Fin checks his watch.

FIN
No.

JOE
(to Olivia)
We're not early.

Olivia shuts the door behind them.

OLIVIA
There's wine and beer in the fridge.
Liquor's in that funny-looking chest in
the corner. I'll be right out.

Olivia runs upstairs. Joe watches her go. Fin notices her
paintings and walks in to inspect them. After a moment Joe
does the same.

JOE
(regarding the paintings)
Holy shit!

OLIVIA (O.S.)
I heard that, Joe!

JOE
(lying badly)
What? I was talking about the view.

OLIVIA (O.S.)
Bullshit.

JOE
It's just that they're a little...

OLIVIA
I don't want to hear it, Joe!

JOE
(Quietly to Fin)
Do you like them?

Fin just walks away.

JOE (cont'd)
What?

EXT. OLIVIA'S HOUSE, DOCK

Fin and Olivia are sitting on the edge of the dock as the sun
sets over the lake. Joe yells down from the house.

JOE
Hey Olivia, do you have a garlic press?

OLIVIA

No.

JOE

How could you not have a garlic press?

OLIVIA

Still no.

Fin smiles.

OLIVIA (cont'd)

It's strange having people in my house.
Especially loud people.

FIN

It's a nice house.

OLIVIA

Yeah. David bought it as our "get-away"
place. So after we split up, I moved out
here and I got away.

FIN

Where did you used to live?

OLIVIA

Princeton.

(off Fin's look)

I know, I didn't get very far. I just
couldn't stay there for another minute.
Everyone looking at me. The poor woman
whose son died. I felt like screaming.

(beat)

How about you? What made you pick
Newfoundland?

Fin thinks about it.

FIN

I wanted to live near Joe.

Olivia laughs.

JOE (O.S.)

Hey you guys? Can you come up here and
talk? Seriously, this sucks.

The timing of this makes them both crack up.

EXT. OLIVIA'S HOUSE, DECK - LATER

The table is covered with food and bottles of wine. Music is playing. They are all eating and talking.

INT. KITCHEN - CONTINUOUS

Joe walks out of the kitchen with three beers in his hand. He sees a memo pad by the phone. He picks up a pen and begins to write, "For a good time call Joe at...."

EXT. OLIVIA'S HOUSE, DECK - LATER

The mood is very festive. Joe is telling a very animated story. Olivia and Fin are laughing.

INT. OLIVIA'S HOUSE - LATER

Fin, Joe, and Olivia are sitting in chairs in front of the television. Fin is smoking. They are screening the "train-chasing" film.

JOE
Trains are really cool.

OLIVIA
They are.

FIN
So are horses.

JOE
What?

FIN
I was just thinking that.

JOE
Give me the joint. That's enough for you.

Fin hands the joint to Joe.

INT. HOUSE - LATER

Joe is asleep on the floor. Olivia is sprawled on the couch and Fin is leaning up against a chair.

OLIVIA
Have you ever been in love, Fin?

FIN
Yeah

Olivia sits up.

OLIVIA
What happened?

FIN
I was young and really angry.

OLIVIA
About what?

Fin looks at her.

FIN
About being a dwarf.

Beat.

FIN (cont'd)
You know, it's funny how differently
people treat me and see me. I'm actually
just a simple, boring person.

Olivia smiles.

FIN (cont'd)
What about you. Are you still in love
with, David?

Olivia considers this for a long moment.

OLIVIA
Yes.

Beat.

OLIVIA (CONT'D) (cont'd)
(referring to Joe)
I don't think he's moving.

FIN
(checks his watch and gets up)
Do you want me to wake him?

OLIVIA
I don't think you'd have much luck.

FIN
Well, I should get going.

OLIVIA
No. You're both sleeping here and don't
make me argue. I'm too tired.

Olivia gets up and heads toward the kitchen.

OLIVIA (cont'd)
Do you want some water?

FIN
No. I'm fine.

Fin looks at Joe sleeping on the floor.

INT. OLIVIA'S HOUSE - LATER

Fin is lying on top of a large bed. He is still wearing his pants and shirt. He looks at a photograph of Sam on the bedside table. Olivia enters behind him with a towel and a glass of water. She places the towel on a dresser.

OLIVIA
Here's a towel if you need it. And I
brought you some water anyway.

She sets the glass down on the end table and sits on the bed.

OLIVIA (cont'd)
You can get under the sheets if you want?

FIN
I'm fine.

She looks at the photograph.

OLIVIA
That was taken a week before he died.
(beat)
He fell off the monkey bars at the
playground. I turned my head for one
minute.

Fin looks at the picture.

FIN
He looks happy.

Olivia smiles.

OLIVIA
He was. Well, good night.

FIN

Good night.

She leans and kisses him.

OLIVIA

I'm glad we met, Fin.

Fin nods. She walks out of the room.

EXT. OLIVIA'S HOUSE - MORNING

A well dressed, forty-year old, MAN walks up onto the porch. He knocks on the door. This is Olivia's husband, DAVID. He knocks again and then opens the door.

INT. OLIVIA'S HOUSE, FIN'S ROOM - MORNING

Fin is in bed when he hears knocking. He listens but doesn't hear anyone else in the house moving. He gets up.

INT. OLIVIA'S HOUSE, DEN - CONTINUOUS

David walks into the main room of the house just as Fin comes down the stairs. They both freeze.

DAVID

Who are you?

FIN

I'm Fin.

DAVID

Where's Olivia?

FIN

I think she's sleeping.

Joe emerges from the kitchen eating a bowl of cereal.

JOE

Hey. You're Olivia's ex, right? I saw your picture in the kitchen.

DAVID

Yes.

JOE

I'm Joe.

DAVID

Hi.

JOE
I think she's still sleeping, bro. We cut
it loose last night.

DAVID
Huh.

OLIVIA (O.S.)
David?

They all turn and see Olivia standing in her robe.

DAVID
Hi.

OLIVIA
What are you doing here?

DAVID
I wanted to talk to you and you haven't
called me back so...

OLIVIA
I didn't feel like talking.

DAVID
Yeah. I got that much.

There is a steely silence.

OLIVIA
Fin. Joe. Could you leave us alone,
please?

JOE
You sure?

OLIVIA
Yes.

JOE
OK.

Joe heads to the door.

JOE (CONT'D) (cont'd)
We'll catch you later.

Fin looks at Olivia. She doesn't return his gaze.

FIN
Bye.

Fin walks past David and out the door. Joe follows.

EXT. OLIVIA'S HOUSE, PORCH - CONTINUOUS

Joe and Fin walk onto the porch. Joe sets down his cereal bowl and walks down the stairs. Fin follows.

Through the window we can hear David and Olivia start to argue.

DAVID

You want to tell me what that was all about?

OLIVIA

Don't David.

DAVID

Don't what? I just want to know what the hell is going on.

OLIVIA

Just leave.

DAVID

No. I came all the way down here because you won't pick up the God damn phone.

OLIVIA

I have nothing to say to you.

DAVID

Don't walk away from...will you listen to me.

INT. DEPOT - DAY

Fin is sitting at the table reading the library book that Olivia left for him. He opens the back and scans down the signatures on the sign-out card.

FIN'S POV: OLIVIA'S SIGNATURE.

A knock at the door startles him.

CLEO (O.S.)

Fin!

EXT. DEPOT - MORNING

There is a knock at the door and Fin answers it. Cleo is standing there.

CLEO

Here Fin.

She hands him a sheet of paper.

CLEO (CONT'D) (cont'd)

It's a permission slip so you can speak
at my school.

He looks at the paper.

FIN

I can't speak at your school, Cleo.

He tries to hand it back to him but she doesn't take it.

CLEO

Yes you can. You can pick any Friday that
you want and you can talk about trains.

FIN

I can't, Cleo.

CLEO

Why?

FIN

It's just not something that I want to
do.

CLEO

But I told everyone that your coming.

FIN

I'm sorry.

CLEO

You have to.

FIN

I'm sorry, Cleo.

But Cleo is inconsolable.

CLEO

No, you're not. If you were sorry then
you'd come!

She runs off. Fin watches her go.

JOE (O.S.)

What was that about?

Joe is walking toward the depot with two chairs.

FIN

Nothing.

EXT. DEPOT, PORCH - LATER

Joe and Fin are sitting in the chairs, drinking coffee and reading.

JOE

How long has it been?

Fin checks his watch and then goes back to his book.

FIN

Twenty-two minutes.

JOE

That's a record.

FIN

I bet you can beat it.

JOE

I guess no coffee for Olivia this morning.

FIN

I guess not.

They keep reading.

EXT. TRACKS.

Fin and Joe walk along the tracks.

EXT. DEPOT - NIGHT

Joe and Fin sit on the railroad cars drinking beer. Joe seems agitated.

JOE

I didn't like that guy.

FIN

Who?

JOE

Olivia's ex. Uptight white guy.

Beat.

JOE (CONT'D) (cont'd)
Can I ask you something personal?

FIN
Sure.

JOE
You've had sex right?

Beat.

FIN
Yes.

JOE
With a regular size chick?

FIN
Yes.

JOE
Have you ever had it with someone...your
size?

FIN
No.

JOE
Do you want to?

FIN
I don't want to talk about this Joe.

JOE
Why?

FIN
I just don't.

JOE
Alright.

INT. DEPOT - NIGHT

Fin watches from his desk as a freight train roars past the depot.

EXT. OLIVIA'S HOUSE - NIGHT

Olivia sits at the kitchen table. After a moment she takes a couple of pills and washes them down with some wine. She slumps back into the chair.

EXT. DEPOT - DAY

Fin Checks the mailbox and finds a letter.

INT. NEWFOUNDLAND PUBLIC LIBRARY - LATER

Fin enters and sees Emily behind the counter. She's happy to see him.

EMILY

Hi.

FIN

(holding up an envelope)

Hi. I got a bill.

EMILY

I can make you up a card right now.

Fin hands her the mail. Emily takes out the appropriate paper work.

EMILY (cont'd)

Can you just fill this out?

She hands a form over the counter to Fin. He takes the form And begins to write. Emily hovers over him.

EMILY (cont'd)

Your first name is Finbar?

FIN

Yeah.

EMILY

I'm Emily.

FIN

Hi.

EMILY

Hi.

Fin continues writing but then looks but then, sensing her gaze, he slowly looks up. Their heads are very close.

EMILY (CONT'D) (cont'd)

You have a nice chin.

Fin forces a smile.

FIN
Thanks.

EXT. TRACKS - DAY

JOE
A nice chin?

FIN
Yeah.

JOE
Seriously?

FIN
Yeah.

JOE
That's fucking weird.

And they disappear around the bend.

EXT. GOOD TO GO - DAY

Joe and Fin are eating ice cream. A MOTHER and her YOUNG CHILD walk by. The Young Child sees Fin and slows down to stare at him as the Mother continues on to the counter. Joe notices the Young Child staring at Fin.

JOE
(to the Young Child)
Boo!

The Young Child rushes off.

JOE (CONT'D) (cont'd)
You want another one?

FIN
No.

JOE
Could I have a taste of yours?

FIN
You want me to buy you another one?

JOE
Nah. I'm good.

He takes a cigarette and lights it.

JOE (CONT'D) (cont'd)

Let me ask you something. Seriously. Do you think I'm a loser?

FIN

What do you mean?

JOE

I'm mean I don't have a job and I don't know what the fuck I want to do with my life. I'm living with my dad. Everyone else I know has a regular life. I feel fucking abnormal.

FIN

I guess that depends on your definition of normal.

Fin's meaning registers with Joe.

JOE

Yeah.

JOE (cont'd)

Hey look. It's Olivia.

Olivia's jeep is driving down the road. Joe gets up and runs to the road side to flag her down. The jeep roars past him.

JOE (cont'd)

That was her right?

FIN

I think so.

JOE

That's fucked up. What was that? She had to see us right?

Fin shrugs. Joe's phone rings.

JOE (CONT'D) (cont'd)

Shit.

(into the phone)

What's up? OK. How about The Mill? Yeah.

Hang on. I'll ask him.

(to Fin)

Hey. It's him. We're going to have dinner at The Mill tonight. He wants you join us.

Fin hesitates.

FIN
OK.

JOE
Really?

FIN
Yeah.

JOE
(into the phone)
Alright, he's in. No. I'll be home around
five-thirty.

INT. GOOD TO GO - DAY

Fin walks down one of the aisles as Patty watches him.

PATTY
(into the phone)
Good to Go. Yes. Where do you live? Hold
on. What's the name?
(writing it down)
Harris. 34 Green Pond Road. Go ahead. OK.
We don't have that kind. OK. What else?
Uh huh. Anything else? OK. My delivery
kid's not here right now. So it'll be a
couple of hours. Bye.

She hangs up the phone. Fin approaches the counter.

FIN
That delivery for Olivia Harris. I'll
take it to her.

PATTY
Why?

FIN
I'm a friend of hers and I'm going that
way.

PATTY
You'll have to pay for it.

FIN
Yeah. Sure.

Fin takes out the money.

EXT. OLIVIA'S HOUSE - LATER

Fin sets the bags on the porch and rings the doorbell. After a long moment Olivia opens the door. She greets Fin with a blank stare.

FIN
I brought your groceries. I was in the store when you called so...

OLIVIA
Thank you. How much was it?

FIN
You don't have to...

OLIVIA
That's alright. How much was it?

FIN
Twenty dollars.

Olivia fumbles with the money.

FIN (cont'd)
How are you?

OLIVIA
I'm fine.

She hands him the money.

OLIVIA (CONT'D) (cont'd)
Here you go.

Fin takes the money and stands there wondering what to say next. Olivia motions to the groceries.

OLIVIA (cont'd)
Could you...?

Fin hands her the groceries.

OLIVIA (CONT'D) (cont'd)
Thanks. Bye.

She shuts the door. Fin stands there for a moment and then turns and walks away.

EXT. THE MILL TAVERN - LATER

Fin walks into the bar.

INT. THE MILL TAVERN - SAME

Fin enters the bar and looks around. There a handful of people but no sign of Joe. He checks his watch and sits in a booth.

WAITRESS
Can I get you something?

FIN
I'll have a beer.

The waitress walks away. Fin checks his watch again.

VOICE (O.S.)
Are you trying to get a jump on happy
hour?

Fin looks up and sees Emily.

FIN
I'm waiting for a friend.

EMILY
Me too. I saw you come in. Mind if I
sit?

FIN
No.

Emily sits down. The waitress returns with his drink.

EMILY
So you hang out at that hotdog stand?

FIN
I live in the depot.

EMILY
Really? Cool. So you're like the old guy
in the movies who sits in there and does
the telegraph thing.

Fin smiles.

FIN
Something like that.

Emily's phone rings. She takes it out and checks it and then answers it.

EMILY

Hang on.

(into the phone)

Hey. Where are you? So you couldn't call.
Fine. I don't care if you come, Chris. Do
whatever you hell you want. As a matter
of fact, don't come. I'm having a drink
with a friend now. None of your business.
I've got to go.

Emily hangs up the phone.

EMILY (cont'd)

He's such a prick.

Fin doesn't know how to respond. He checks his watch. The
waitress walks over with a plate of fries.

WAITRESS

Do you want your fries here, sweetie?

EMILY

Yeah. Thanks.

Beat.

EMILY (CONT'D) (cont'd)

I'm pregnant.

(beat)

I haven't told anyone. Even Chris. I was
gonna tell him today. He's probably gonna
freak.

(beat)

You don't have to say anything, I just
had to say it.

The waitress sets down Emily's french fries and walks away.

EMILY (CONT'D) (cont'd)

You can have some of my fries.

Emily eats her fries.

EMILY (cont'd)

Where's your friend?

FIN

I don't know.

EXT. THE MILL TAVERN - LATER

Fin and Emily leave the bar.

EMILY
You need a lift?

FIN
No thanks.

EMILY
Thanks for hanging out.

FIN
Sure.

A truck pulls into the lot. Chris gets out.

CHRIS
So this is your little friend?

EMILY
Fuck you, Chris. I'm leaving.

She starts to head toward her car. Chris catches her by the arm.

CHRIS
(calmly)
Hold on, Emily.

Emily jerks her arm free.

EMILY
Let go of me!

She loses her balance and falls to the ground. Fin gets in between them.

FIN
Could you leave her alone, please?

CHRIS
This is none of your business, alright
pal.

Emily starts to get in her car. Chris tries to brush Fin aside. Fin gets in his way.

CHRIS (cont'd)
You want to get out of my way.

FIN
Please. Just...

Chris shoves Fin hard up against the car. But before he can retaliate Emily jumps in between them.

EMILY
No. Fin, stop it! Please, just go!

CHRIS
What's the guys' problem?

EMILY
Please. Just go. I'll handle this.

Fin turns and walks away. Chris and Emily watch him go.

CHRIS
What a freak.

Emily pushes past him toward her car.

EMILY
You're such prick.

CHRIS
What? Emily?!

Emily gets in the car and slams the door.

EXT. DEPOT - LATER

Fin walks home

INT. DEPOT - CONTINUOUS

Fin walks into the depot and slams the door behind him.

INT. DEPOT - NIGHT

Fin stands silently by the window watching a freight train pass.

EXT. CABOOSE - DAY

Fin is cleaning up in the old caboose. Joe enters.

JOE
Hey. What's up?

Fin just nods to him and keeps working.

JOE (CONT'D) (cont'd)
No coffee this morning?

FIN

No.

JOE

Hey dude I'm sorry we didn't show up yesterday. My Pop was in some pain so I took him to the doctor to get him looked at. I tried to call you at Pappy's but you already left. You got to get a phone, bro.

Fin doesn't respond.

JOE (cont'd)

Was The Mill fun last night?

FIN

No.

JOE

Any sign of Olivia?

FIN

No.

JOE

You want to do something later?

FIN

No.

JOE

Alright what the fuck? I said I'm sorry, what do you want?

Fin spins on Joe and talks very directly.

FIN

I want to be left alone, Joe. OK? That's what I want.

He resumes his work. Joe looks shocked.

JOE

Fine. Be alone.

Joe storms away.

INT. DEPOT - MORNING

Fin walks outside and notices that Joe's truck is no where in sight.

EXT. TRACKS - LATER

Fin walks alone along the tracks.

EXT. OVERPASS - LATER

Fin sits on the bench watching a FATHER and his TWO YOUNG CHILDREN fishing in the pond

EXT. TRAIN CAR - DAY

Fin stands on top of the old train. Completely alone.

EXT. OLIVIA'S HOUSE - DAY

The house appears to be empty. The phone rings and the machine picks up. David's voice can be heard.

DAVID (V.O.)

Pick up the phone! Liv? You're starting to scare me. Olivia?! Pick up the God damn phone!

EXT. DEPOT - NIGHT.

Fin is sitting in the depot reading but he is restless. He shuts the book shut and slides it across the table.

Suddenly he hears the ringing of the railroad crossing signal. He crosses the room and opens the door to investigate the noise. Emily is standing there.

EMILY

I'm sorry. I was just gonna knock.

FIN

It's OK. Do you want to come in?

EMILY

Thanks.

Emily steps in.

INT. DEPOT - (CONTINUOUS)

EMILY

Wow. This is cool.

She notices the old bench by the door.

EMILY (CONT'D) (cont'd)

Mind if I sit?

FIN

No.

Emily slumps into the bench.

EMILY

So are you gonna fix this place up?

FIN

I don't know. I suppose so.

EMILY

You should. It could be really nice. I mean it's really nice right now. Where do you sleep?

FIN

(pointing)
Couch.

EMILY

Oh.

(beat)

I just came by to say I'm sorry. Chris can be a real asshole when he's angry like that. He's really not a bad guy.

FIN

It's OK.

Fin crosses to the bench and sits next to her.

EMILY

It's nice here. Everybody is freaking out at my house. I live at home. I was gonna move in with Chris but...

(she looks around)

So did the conductor guy live in here back then?

FIN

The conductor only worked on the trains. The station agent worked in here.

EMILY

Doing what?

FIN

They used to do a lot of things.

EMILY

Like what?

FIN

The mail came in by trains and the agents delivered it. Some agents ran general stores out of here. Some shined shoes. Some cut hair.

EMILY

Really?

FIN

Yeah.

EMILY

So are you going to open a salon?

FIN

I'm retired actually.

EMILY

Aren't you a little young to retire?

FIN

No. Dwarfs retire early. It's a common fact.

EMILY

Yeah. Lazy dwarfs.

Fin smiles and Emily laughs. Then she leans in and kisses him on the lips. Fin responds at first but then gently pulls away to check in. The air is charged.

EMILY (CONT'D) (cont'd)

Can I ask you a favor? Can I stay here tonight? Just to sleep.

INT. DEPOT - LATER

Fin and Emily lie asleep on opposite ends of the couch.

EXT. DEPOT - MORNING

Emily and Fin walk outside. She turns to Fin. He is standing in the door way.

EMILY

So I'll see you at the library?

FIN

Yeah.

Emily waves.

EMILY
Goodbye.

FIN
Bye.

She gets in her car and drives off. Fin watches her go.

CLEO (V.O.)
Hey Fin!

Fin turns the corner to see Cleo sitting on the bench outside the depot.

CLEO (cont'd)
Is that your girl friend?

FIN
No. It's just a friend.

CLEO
Is that other woman your girl friend?

FIN
You mean Olivia?

Cleo nods.

FIN (cont'd)
No. She's just a friend also.

CLEO
When is she coming back?

This simple question strikes home with Fin.

FIN
I don't know.

CLEO
I liked her.

FIN
Yeah. Me too.

INT. DEPOT - NIGHT

Fin lies awake on the couch. He is staring at the poster on the wall. The perfect American family standing in front of the sleek Zephyr train.

EXT. DEPOT - DAY

Fin exits the depot and walks off for what appears to be another day of train watching.

EXT. OLIVIA'S HOUSE

Fin arrives at Olivia's driveway and looks up at the house. He sits down on the edge of the property and takes out his book. He gives the house one more look and begins to read. It is very similar to his train watching ritual.

EXT. OLIVIA'S HOUSE - LATER

Fin is sitting in the same spot and eating a sandwich.

EXT. OLIVIA'S HOUSE - LATER

Fin is still sitting. He lights a cigarette.

EXT. OLIVIA'S HOUSE - TWILIGHT

Fin takes a break from reading and checks his watch. He packs up his bag and stands up. He gives the house one more look and then walks up the driveway.

EXT. THE MILL TAVERN - LATER

Fin walks past The Mill Tavern

INT. DEPOT - NIGHT

Fin is sleeping.

EXT. DEPOT - MORNING

Fin walks outside and picks up his chair. He looks over and sees Cleo in the train car. This time she doesn't see him.

INT. TRAIN CAR - (CONTINUOUS)

Cleo is talking to imaginary passengers and clipping tickets. After a few moments she looks up and sees Fin.

FIN

I thought you might want to use this.
It's a conductor's hat.

Fin holds out Henry's conductor's hat. She takes it.

CLEO

Thanks.

FIN
You're welcome. See you later.

CLEO
Bye.

Fin hands it to her and gets off of the train.

EXT OLIVIA'S HOUSE - DAY

Fin arrives back at Olivia's house and sits back down.

EXT. OLIVIA'S HOUSE - LATER

Fin reads his book.

EXT. OLIVIA'S HOUSE - LATER

Fin is reading his book when he hears something from Olivia's house. He looks up.

EXT. OLIVIA'S HOUSE, PORCH - SAME

Olivia is pacing back and forth on the porch and screaming into the phone.

OLIVIA
What do you expect me to say, David?
There is nothing for me to... You have no
right to say that. You just show up here
and you tell me that. I mean for Christ
sake. I've known you for seventeen
years. You've known me for seventeen
fucking years! And you have no clue? No,
David. No! What could be more important
than this? What?! How could you do this?
Oh, just go to hell!

She disappears from sight.

EXT. OLIVIA'S HOUSE, PORCH - MOMENTS LATER

Fin walks up onto the porch. Olivia is slumped in a chair.

FIN
Olivia?

OLIVIA
Go away!

FIN
Are you alright?

OLIVIA
I don't you want you here, Fin. Now go
away.

FIN
Olivia I just...

Finally she explodes on Fin.

OLIVIA
I'm not your fucking girlfriend or your
mother or anything else.

FIN
I know that. Are you...

OLIVIA
You're not a child so get off the fucking
porch and leave me alone!

She spins and walks into the house. Fin staggers back as if
to catch his breath and then turns and walks off of the
porch.

INT. THE MILL TAVERN - LATER

Fin is sitting in the crowded bar. He has obviously been
there a while. He summons the waitress.

FIN
Another.

She pours him another bourbon. Fin shifts his gaze catching
glimpses of several people looking in his direction. He
pounds his drink and orders another.

He looks around the bar again and this time he notices Danny
and Chris looking in his direction. They quickly turn around
when he sees them. Fin lights a cigarette as the waitress
returns with another drink.

Danny makes his way across the bar with a drink for Fin. He
comes up behind Fin and sets the drink down. He claps him on
the back in a friendly manor but Fin barely seems to notice
him. Eventually, Danny gives up and returns to Chris on the
other side of the bar.

Fin downs the drink. He is now very drunk. Suddenly he swipes
the glass off of the bar and stands up on his bar stool. The
bar goes silent as all eyes turn to Fin. He spreads his arms
and spins around on the stool.

FIN (CONT'D) (cont'd)
Here I am! Take a look. Take a look!

After a few excruciating moments he tries to get down off the stool but starts to fall. A MIDDLE AGE GUY tries to help him but he pushes the Middle Age Guy away and exits the bar.

EXT. THE MILL TAVER - CONTINUOUS

Fin bursts out of the door, visibly shaken. He veers off to the side of the parking lot and tries to compose himself. Instead, he stoops over and pukes. He wipes his mouth and walks away down the tracks.

EXT. TRACKS - LATER

Fin stumbles down the tracks. He loses his balance and goes down hard. He remains motionless on the tracks for a few moments. Suddenly he hears what sounds like the whistle of an approaching train. He slowly turns his head and looks in the direction of the noise.

True enough, it does appear as though a train is making its way down the tracks. Fin watches with a sense of befuddled amusement as the approaching train bears down on him. He shows no signs of getting out of the trains path. Off the screaming of the trains whistle we...

CUT TO:

EXT. TRACKS - MORNING

Fin opens his eye's and squints into the early morning sun. He slowly sits up and looks around.

He notices his pocket watch lying on the tracks. It is smashed beyond repair. He picks it up and puts it into his pocket. He struggles to his feet and steps off of the tracks.

EXT. OLIVIA'S HOUSE - LATER

Fin walks up onto the porch. The door is open.

INT. OLIVIA'S HOUSE - (CONTINUOUS)

Fin steps inside and looks around.

FIN
Olivia?

There is no response. Fin walks down the hall and looks around the main room.

FIN (cont'd)

Olivia?

He sees the smashed phone lying on the floor. He walks into the dining room and sees Olivia lying on the floor in the kitchen..

FIN (cont'd)

Olivia?

Olivia stirs. She tries to sit up but falters. Fin rushes to her side and tries to help her up. He notices an empty bottle of pills on the floor next to her. He picks them up and reads the prescription.

FIN (CONT'D) (cont'd)

Olivia? Did you take these?

Olivia lurches and loses her balance. Fin reaches out to brace her.

OLIVIA

(barely audible)

He's having another baby.

FIN

Did you take these, Olivia?

She grabs on to Fin and hugs him. He hugs her back.

OLIVIA

I want...I want Sam back.

She starts to cry. Fin hold on tight.

OLIVIA (cont'd)

I want Sam back.

Olivia sobs.

INT. TRAIN CAR - DAY

Fin sits alone in the train car.

INT. HOSPITAL ROOM - DAY

Olivia is being administered to by a nurse.

EXT. DEPOT - DAY

Fin and Cleo sit on the bench outside the depot watching a freight train roll by.

INT. OLIVIA'S HOUSE, MAIN ROOM - DAY

Fin cleans up Olivia's work space.

INT. OLIVIA'S HOUSE, KITCHEN - LATER

Fin clears away some dirty dishes.

INT. OLIVIA'S HOUSE, BEDROOM - LATER

Fin strips the linens off of the bed.

INT OLIVIA'S HOUSE, MAIN ROOM - LATER

Fin walks through the house, turning off the lights. He sees Joe's message scrawled on the pad by the phone... 'For a good time call Joe @ 917-555-3452' He reaches for the phone.

EXT. THE DEPOT - DAY

Joe pulls up in his car, gets out and knocks on the door. Fin opens up the door. Joe leans in and hugs him and they talk.

INT. JOE'S CAR - DAY

Joe and Fin drive in silence.

INT. WAITING ROOM - LATER

Joe and Fin are sitting in a waiting room. Joe is reading. Fin looks down the hall and nudges Joe. They both stand up to greet...

Olivia, who is being escorted down the hall by an attending nurse.

The nurse leaves her to join her friends. She leans and kisses Joe on the cheek and then does the same to Fin. The three exit the hospital together.

EXT. OLIVIA'S HOUSE - LATER

Joe's car pulls up. Joe and Fin jump out to help Olivia out of the car. They walk toward the house.

EXT. DOCK - LATER

Fin and Olivia sit silently on the dock.

EXT. BUILDING DAY - DAY

Fin walks up the front steps of a building.

INT. HALLWAY - DAY

Fin stands waiting outside of a door. He is very nervous.
The door opens.

FEMALE VOICE

You can come in now, Mr. McBride.

INT. CLASSROOM - (CONTINUOUS)

Fin is led into the classroom by the teacher, MRS. KAHN. The children murmur and snicker.

MRS. KAHN

Alright, everyone please give Mr. McBride
your full attention.

Fin pulls some index cards out of his pocket. He looks up and
see Cleo's smiling face. She is wearing the conductor hat he
gave her. He clears his throat and dives in.

FIN

I am here to speak about trains. The
first real train in this country was
built by Peter Cooper in 1829. Does
anyone know what it was called?

No one does.

FIN (CONT'D) (cont'd)

It was called the 'Tom Thumb'.

Fin holds up his thumb and the class laughs. Fin scores.

FIN (cont'd)

Since that time trains have helped make
this country what it is today.

Jacob raises his hand.

FIN (cont'd)

Yes.

JACOB

How tall are you?

MRS. KAHN

Jacob!

FIN

I'm four feet and five inches tall.

JACOB
I'm taller than you.

The other students laugh.

MRS. KAHN
Jacob! Come with me.
(to Fin)
I'm sorry. I'll be right back.

Mrs. Kahn leads Jacob out of the classroom.

FIN
Uhm...A long time ago most people never
left their towns because travel was hard.
But trains changed that. Trains connected
the country. At the onset of the
industrial revolution...

STUDENT #2
What about blimps?

FIN
Uhhh. I think blimps came later.

STUDENT #2
When?

FIN
I'm not sure actually.

STUDENT #3
Blimps are cool.

CLEO
So are trains.

FIN
They're both..cool. Trains and blimps.

CUT TO:

INT. OLIVIA'S HOUSE - NIGHT

Fin, Olivia, and Joe on the porch looking out over the lake.
They have just finished dinner.

JOE
Anybody want desert?

OLIVIA
I'm stuffed.

FIN

Me too.

JOE

There's plenty of leftovers. You can have them for lunch tomorrow.

Olivia smiles.

They sit in a comfortable silence until Fin finally breaks it...

FIN

When were blimps invented?

OLIVIA

I have no idea.

JOE

Me neither. But you could go to the library and ask that little hottie.

OLIVIA

She is cute, isn't she?

JOE

It's the librarian fantasy. Glasses off. Hair down. Books flying.

FIN

She doesn't wear glasses.

OLIVIA

So buy her some. It's worth it.

Olivia's comment cracks them all up. And as their easy laughter fades to silence we...

CUT TO BLACK:

THE END