FADE IN:

INT./EXT. A CAR (MOVING). NIGHT

The shifting lights from the odd passing car play over the faces of MR. and MRS. PRESCOTT, a pleasant-looking couple in their late thirties, dressed up for a night out. Mr. Prescott drives them along a dark hilly two-lane highway.

MRS. PRESCOTT
Why do they always put braces on teenage girls at the exact moment when they're the most self-conscious about their appearance?

Pause.

MR. PRESCOTT
I don't know.

UP AHEAD, near the top of the oncoming hill, a RED PICKUP TRUCK is poking its nose out of the short exit lane.

MRS. PRESCOTT
Tom --

MR. PRESCOTT
I see him...

The PICKUP LURCHES into the road, with not nearly enough time to spare.

MRS. PRESCOTT
Tom!
MR. PRESCOTT

Jesus!

Mr. Prescott swerves OVER the DOUBLE SOLID WHITE LINE and clears the truck as --

Another pair of HEADLIGHTS from an oncoming truck RISES UP over the HILL directly in FRONT of them --

MRS. PRESCOTT

(Screams)
Tom!

Mr. Prescott's FOOT STOMPES on the BRAKE. We BLACK OUT and there is the SOUND of a terrible CRASH.

CUT TO:

EXT. THE PRESCOTTS' FRONT DOOR. NIGHT

The SHADOW of a big man looms up onto the front door. A big finger RINGS the BELL.

A moment.

AMY, a thirteen-year-old baby-sitter with braces, opens the door and looks up. In the b.g. we see TWO CHILDREN, SAMMY (Samantha) and TERRY PRESCOTT, in their pajamas, lying on their stomachs in the living room, watching television. Sammy is eleven. Terry is eight.

REVERSE: DARRYL, the SHERIFF, a portly fellow with glasses and a mustache, looks down at AMY.

SHERIFF

Hello, Amy.

AMY

(Puzzled)
Hi, Darryl.

SHERIFF
(Thinking)
Amy, would you please tell the kids you'll be right back, and then shut the door and come outside to talk to us for a minute?

**AMY**
OK.

(To kids)
Be right back, you guys!

**SAMMY**
You're not supposed to go out, Amy.

**TERRY**
She's going to smoke a cigarette.

AMY closes the door and looks expectantly up at Darryl.

Darryl doesn't know how to start.

**EXT. CHURCH. DAY**

CREDITS BEGIN OVER a blustery April day. The steeple of the little white church stands out against the sharp blue sky.

**INT. TOWN CHURCH. DAY**

It's a small church and a small congregation, but it's full. There's a CHOIR of mostly SENIOR CITIZENS arrayed in the back. TWO CLOSED CASKETS are laid out in front of the MINISTER, a fiftyish woman with thick glasses and salt-and-pepper hair, who is giving a eulogy MOS.

Among the mourners in the second row sit Terry and Sammy, both reedyed, and uncomfortable in their dress-up clothes. Their Aunt Ruth, a pinch-faced woman in her forties, sits next to them.

Sammy and Terry are holding hands tightly. Terry wipes his eyes with his free hand.
Sammy is hanging on the Minister's every word; Terry is shifting his eyes and his seat as if it will kill him to sit still another minute.

**DISSOLVE TO:**

**EXT. SCOTTVILLE CEMETERY. SIXTEEN YEARS LATER. DAY**

On the beautiful hill overlooking the beautiful windy country, SAMMY, twenty-seven years old now, puts flowers on her parents' graves with quick, practiced movements. She is a nice-looking young woman of a neat appearance, saved from primness by an elusive, pleasantly flustered quality. An unsuccessfully neat person. She is dressed in office clothes -- white blouse, dark skirt, high heels, light raincoat over everything. She picks out a couple of weeds and then bows her head and closes her eyes.

**CREDITS END.**

**EXT. SCOTTVILLE -- MAIN STREET. DAY**

Scottsville is a small town. Main Street. Run-down old stores next to a new bank, a couple of chain stores, a few restaurants of varying ambitions. Civil War statue. World War I statue. World War II statue. Residential streets wandering away from Main Street up and down hills. You know there's a minimall somewhere nearby. A fair amount of activity during the daytime.

SAMMY'S CAR pulls up across the street from where an eight-year-old BOY in a secondhand baseball jacket and a school knapsack is waiting at the curb. This is her son, RUDY. Sammy calls out the car window.
SAMMY
Rudy, come on! I'm really late!

Rudy hurries across the street and gets in the car, slinging his knapsack into the backseat.

INT. THE CAR (MOVING). DAY

SAMMY
How was school?

RUDY
Stupid.

SAMMY
Why do you say that?

RUDY
We're supposed to write a story for English homework, but they didn't tell us what it's supposed to be about.

SAMMY
What do you mean?

RUDY
I mean they didn't tell us what it's supposed to be about. They said do whatever you want.

SAMMY
So what's wrong with that?

RUDY
Nothing. I just think it's unstructured.

SAMMY
(Smiles)
Well, I'm sure you'll be able to think of something. If you can't, I'll help you.

INT./EXT. CAR/CAROL'S HOUSE. DAY

Sammy stops the car outside a heavily THICKETED DRIVEWAY (CAROL'S HOUSE), and RUDY gets out.
SAMMY
  Don't forget your backpack.

Rudy returns to take his knapsack out of the back.

RUDY
  It's not a backpack, it's a knapsack.

SAMMY
  Don't forget your knapsack.

Rudy hoists his knapsack out of the back.

SAMMY
  Give me a kiss.

Rudy gives her a kiss and puts his arms around her and squeezes her neck.

He withdraws, slams the door. As Sammy DRIVES AWAY, he slogs up the long twisting driveway.

EXT. MERCHANTS NATIONAL TRUST -- PARKING LOT. DAY

Sammy gets out of her car, which is parked in one of the half dozen spaces in the little parking lot allocated for bank employees.

She hurries toward the employees' entrance, fixing her skirt as she goes.

INT. MERCHANTS NATIONAL TRUST. DAY

Sammy hurries down the clean hallway in the back past MABEL, a pleasant-faced fellow employee.

MABEL
  Guess who's been asking for you?

SAMMY
  Oh no, really?

Mabel nods and passes by.

SAMMY KNOCKS on a big door that says "Manager" and has half
the letters of the previous branch manager's name taken off it.

BRIAN
(Inside)
Yeah, come in!

Sammy swings open the door. BRIAN EVERETT, the new branch manager, is unpacking a box. Sammy is surprised to see he is in his early thirties and very good-looking in a boyish sort of way; he wears shirt-sleeves and tie, and a wedding ring.

SAMMY
Mr. Everett?

BRIAN
Yeah: Brian.

SAMMY
Brian. Hi. I'm Samantha Prescott -- I'm the lending officer?

BRIAN
Yeah, hi, how are you? Come on in. Sit down.

Sammy comes into the office and sits.

SAMMY
I am so sorry I was late...

BRIAN
Yeah, we missed you before...

SAMMY
I got held up. Believe me, it is not something I make a habit of...

BRIAN
I'm sure it's not. Actually -- could you just, could you close that door for me? Thanks.

Sammy gets up and closes the door.

INT. BRIAN'S OFFICE. LATER
Sammy sits in front of Brian's desk. Brian is behind the desk listening.

**SAMMY**

-- so I always just run out at 3:15 to pick him up and then run him real quick over to the sitter's house. Anyway, Larry never minded about it and I was just hoping it would be OK with you too...

**BRIAN**

Well -- Samantha -- I realize that Scottsville is not exactly a major banking center...

**SAMMY**

No it's not...

**BRIAN**

No -- I know it's not... But it's kind of a personal challenge to me to see what we can do to bring local service up to the same kinds of standards we'd be trying to meet if we were the biggest branch in the state. And that means I don't want anybody running out at 3:15 or 3:30, or whenever the bus happens to come in that day. Now is there anybody else who can pick your son up after school? Does your husband work in the area? Do you --

**SAMMY**

Oh -- No -- Rudy Sr. isn't "on the scene." So to speak.

**BRIAN**

Well, I can give you a couple of days to make some other arrangement, but...

**SAMMY**

Well -- Brian? I understand what you're saying, and I think it's great. I do. Because there's a lot of things around here that could use some attention. Believe me. But I've honestly been meeting that bus every day for four years now and it really
does take just fifteen minutes, and if I take the time out of my lunch hour...

**BRIAN**
I'd really prefer it if you would make some other arrangement. OK?

**SAMMY**  
(Brightly)  
I'll do my best...!

Brian kicks back in his chair and puts his hands behind his head.

**BRIAN**
How old's your son?

**SAMMY**
He's eight.

**BRIAN**
That's a terrific age.

**INT. SAMMY'S CAR (MOVING). DUSK**

Sammy and Rudy drive home in silence. The orange sunlight flickers through the trees and onto their faces as they drive along.

**EXT. PRESCOTT (SAMMY'S) HOUSE. DUSK**

The same house that Sammy grew up in, with sixteen years' more wear on it.

Sammy's car swings expertly by the mailbox, and Rudy reaches half his body out of the passenger window and gets the mail.

**INT. SAMMY'S HOUSE. DUSK**

Sammy comes into the house carrying two bags of groceries. Rudy follows, looking through the mail. Sammy passes through the house and goes into the kitchen.
RUDY
You got a letter from Uncle Terry.

SAMMY
What?!

Her whole face lights up and she grabs the letter. She tears it open and reads it with growing excitement.

INT. SAMMY'S BEDROOM. LATER

Sammy opens her FILE DRAWER. Inside are tax files, household files, miscellaneous files.

She puts Terry's letter away in a very full file marked "Terry -- Correspondence." The folder is stuffed with other letters, on all different kinds of stationery from all over the country, all from Terry.

INT. DINING ROOM. NIGHT

Sammy and Rudy are eating dinner. It's a biggish house for just two people.

RUDY
Whose room is he gonna stay in?

SAMMY
He can stay in the little room.

(Pause)

But you know what? He's not going to live here. He's only gonna stay for a little while... And it's OK if you don't remember him, because you were only six the last time he was here...

But it'll be nice if you got a chance to get to know each other a little bit. Don't you think?

Rudy looks worried and doesn't answer.

INT. LIVING ROOM. LATER

Rudy is on the floor, writing in his school composition notebook. Sammy comes downstairs.

SAMMY
Rudy? Would it distract you if I put on some music?

RUDY

No.

She puts on a CD, sits down and picks up a book. She looks at Rudy, who is writing away.

SAMMY
Did you think of a story?

RUDY
Uh huh.

SAMMY
What's it about?

RUDY
My father.

Pause.

SAMMY
What about your father?

RUDY
It's just a made-up story about him.

SAMMY
Can I read it when you're done?

RUDY
It's not very good.

SAMMY
Don't say that.

Rudy keeps writing.

INT. LIVING ROOM. LATER

Sammy is smoking a cigarette and drinking a glass of wine and reading Rudy's story. It upsets her.

INT. SAMMY'S BEDROOM. LATER

Sammy sits on the edge of her bed, not dialing the phone.
She catches a glimpse of herself in her parents' floor-length mirror with the worn, heavy wooden frame. Against her better judgment she picks up the phone and dials.

**INT. DAWSON'S GRILL. NIGHT**

Sammy and Bob Steegerson are eating dinner at Dawson's, the only fancy restaurant in town. Bob is in his mid-thirties, a Realtor, a decent, ordinary guy.

**Sammy**

Anyway, Bob, it's sort of this adventure story, and Rudy's father is this secret agent or something, working for the government... And it just made me feel weird. You know? Because I never really say much to him about Rudy Sr., because I don't know what to say. And I don't know whether I should just let him imagine whatever he wants to imagine, or whether I should sit him down sometime and tell him, you know, that his father is not such a nice person. You know?

**Bob**

Well... I don't know, Sammy. What have you told him already?

**Sammy**

Not much. He knows I don't have the highest opinion of him. And he knows I don't want to see him or know anything about him, ever. But I tried to keep it kind of neutral. Anyway... I could go into a lot more detail, believe me.

**Bob**

Well... It's an interesting problem. But I don't really know what to tell you... It's a little outside my personal field of expertise...

**Sammy**

All right.
BOB
I'd be glad to give it some thought...

SAMMY
OK.

He is smiling at her.

SAMMY
What?

BOB
Nothing... I'm just glad to see you... I'm glad you called me.

SAMMY
I bet you were surprised...!

BOB
Um -- a little.

Bob drains his wineglass. Sammy cuts at her steak.

INT. BOB'S BEDROOM. NIGHT

Sammy and Bob lie in Bob's bed, a few minutes after having made love. They are very far away from each other, but trying with difficulty not to let on.

SAMMY
I should get going...

BOB
Really?

SAMMY
Yeah... I've got the baby-sitter... But... Thanks for a lovely evening.

BOB
Oh. Thank you.

She kisses him. She tries to make it sexy, but he's not into it anymore and he politely restricts the kissing.

INT. SAMMY'S BATHROOM. NIGHT

Sammy stands in her slip brushing her teeth in front of the
while she brushes vigorously, looking at herself in the mirror. She brushes vigorously, looking at herself while she brushes.

**DISSOLVE TO:**

**EXT. STREET CORNER -- WORCESTER, MASS. DAWN**

The corner window of a grim little apartment building on a very grim street in a grim little city.

**INT. TERRY'S APARTMENT -- WORCESTER, MASS. NIGHT**

A tiny apartment with a bed, chair, table, fridge, and not much else. One window has a broken pane and an old sheet neatly thumbtacked over it to keep the wind out.

TERRY PRESCOTT comes in. He is twenty-five years old: a real mess with a certain natural appeal. He wears old jeans, old hiking boots, and a lumberjack-style coat. He takes a wool hat off his head. His hair is longish and dirty. SHEILA SADLER is sitting at the table by the fridge. She is barely eighteen, frail and damaged.

**SHEILA**

Hey, Terry.

**TERRY**

Hey.

Terry looks at her and smiles encouragingly. She smiles back.

**SHEILA**

Where'd you get the hat?

**TERRY**

Oh, I got it on the street for a dollar.

**SHEILA**

It's nice.
TERRY
Well, you know, it's pretty much your standard woolen hat.

SHEILA
Yeah, I had a very similar reaction to it.

Sheila looks away. Silence.

TERRY
Can I get that money from you?

SHEILA
Yeah. Sorry.

As she opens her purse, Terry takes a few vague steps toward her. She takes out a tiny hippie-ish woven wallet and gives Terry all the money in it: a twenty and two ones.

TERRY
Is that all you have?

SHEILA
Yeah.

TERRY
Can you borrow some cash from your brother?

SHEILA
Um, yeah, but that would involve speaking to him.

TERRY
Well, I'm definitely gonna be gone for a couple of days at least, Sheila.

SHEILA
Why do you have to stay so long?

TERRY
Because my sister is not a bank, you know? I can't just show up and ask her for --

SHEILA
You seem to think my brother's a bank!
TERRY
Oh Sheila can we just cut out the puerile crap?! I'll be back just as soon as I can. OK? I am not the kind of man that everyone says I am.

SHEILA
I know you're not.

TERRY
I'll call you tonight.

Pause.

SHEILA
Don't you wanna tell me you love me?

TERRY
I love you.

SHEILA
That was really convincing.

TERRY
Well... I think after this is over you should seriously consider moving back home.

SHEILA
(Short laugh)
Oh, yeah.

TERRY
(Gives up)
All right...

SHEILA
You gonna call tonight?

TERRY
Definitely.

She puts her arms around him and holds on.

EXT. NEW YORK STATE -- MOUNTAINS -- HIGHWAY. DAY

Wide open shot of hilly country and a big sky overhead. A GREYHOUND BUS drives into the shot along the curve of the highway.
INT. BUS (MOVING) -- BATHROOM. DAY

Terry is seated on the toilet seat in the cramped bathroom smoking a joint. He takes a huge hit and holds it in for as long as humanly possible. He blows out what's left, another equally huge hit and holds it in.

EXT. LOCAL HIGHWAY. DAY

The BUS WHOOSHES along a smaller, heavily wooded roller-coaster road.

INT. BUS (MOVING). DAY

Terry looks out the window at the passing scenery. The sunlight flickers on his face.

POV TERRY: The bus rolls past the hilltop cemetery.

Terry shifts uncomfortably in his seat.

POV TERRY: THE "WELCOME TO SCOTTSVILLE" SIGN whizzes by.

Houses start dotting the side of the road.

Terry starts getting very agitated.

EXT. MAIN STREET. DAY

Terry stands at one end of Main Street, backpack over his shoulder, as the BUS DRIVES OFF. He looks around at the town going about its Saturday afternoon business.

INT. KITCHEN. SIMULTANEOUS

Loud country-western music is blaring as Sammy, wearing an apron, sets a big vase of flowers on the kitchen table and hurries to the oven. There are also cookies, a pie, and evidence of massive fancy cooking. She puts on her oven mitts and takes a lasagna out of the oven, as the phone rings. She picks up.
SAMMY
(Into phone)
Hello?... TERRY!

EXT. SAMMY'S HOUSE. DAY
Sammy practically bursts out the front door. She has changed into nice clothes.

EXT. ALLEY. DAY
Terry secrets himself in a small dark alley. He takes out his carefully wrapped half joint and lights it. SMOKING, he looks at the sunlit slant of street beyond the alley.

EXT. MAIN STREET. A FEW MOMENTS LATER
Terry, fairly well stoned, walks along Main Street. A skinny man emerges from his hardware store to greet Terry and shake hands. Terry says "Hi," but keeps on walking. He passes some other people.

He almost runs right into SHERIFF DARRYL, sixteen years fatter and grayer.

SHERIFF
Whoa there!

TERRY
Sorry.

The Sheriff recognizes Terry and breaks into a big smile.

SHERIFF
God damn! Terry Prescott! How you doin'? Gimme a cuddle!

The Sheriff gives Terry a big bear hug. Terry is wasted and selfconscious but smiling. He pats the Sheriff's back.

TERRY
How you doin', Darryl?
SHERIFF
Which way you headed?

TERRY
I'm just goin' to see Sammy at Dawson's...

SHERIFF
Can I walk with you a little?

TERRY
Sure, yeah --

SHERIFF
So Sammy says you been out in Alaska...?

TERRY
Yeah, I was workin' out there for a little while...

EXT. MAIN STREET. A FEW MOMENTS LATER

The Sheriff walks along with Terry. Terry, very self-conscious about smelling like pot, fumbles to light a cigarette. The Sheriff does not seem to notice.

SHERIFF
-- Sammy says she's gettin' postcards from all across the country.

TERRY
Yeah, I've been all over the place...

They stop outside Dawson's.

SHERIFF
Well, it's good to have you back here, I'll tell you that.

TERRY
Thanks, Darryl. Keep enforcing the peace.

SHERIFF
Well, that'll be a little harder now that you're home, but I'll do what I can.
TERRY
No, man, I'm reformed.

SHERIFF
Oh, yeah. Good to see you, kid.

TERRY
Thanks, Darryl.

Darryl walks away. Terry stands outside the restaurant for Sammy.

Behind him in the restaurant Sammy is sitting at a table, talking to the waitress.

She sees Terry and gets up immediately, smiling like crazy as she threads her way through the tables toward the door.

Terry turns and sees her. He breaks into a big smile, tosses his cigarette and goes into the restaurant. Through the window we see them make their way toward each other.

Sammy throws her arms around him. He hugs her back with a big involuntary smile as the GLASS DOOR slowly CLOSES.

INT. DAWSON'S -- AT THEIR TABLE. A FEW MOMENTS LATER

Terry is studying the menu, over-intently. Sammy is beaming at him.

TERRY
Sorry about yesterday --

SAMMY
I don't care --

TERRY
I was studying the bus description... and I just... I got on the wrong bus -- I mean I missed my stop --

SAMMY
I don't care, Terry. I'm just so glad to see you...!
TERRY
I'm glad to see you too, Sammy. Um... are you coming from work?

SAMMY
Um, no, it's Saturday...

TERRY
Yeah, no, it's just... you're dressed so formally...

SAMMY
Oh. No. You know, I just thought I'd -- You know I thought it was a special occasion... which it is...

TERRY
No, it's good. I thought I'd dress up too.

He gestures to his shitty clothes.

SAMMY
That's OK. You look fine.

TERRY
(A strange, unsuccessful joke)
Yeah, this is the haute cuisine of garments.

SAMMY
What?

TERRY
Nothing, nothing... Um... So how are you?

SAMMY
I'm fine.

TERRY
How's Rudy?

SAMMY
We're fine, Terry. How are you? (Pause) I mean --

TERRY
Yeah...
SAMMY
-- Where have you been lately, Terry?

TERRY
-- I know, I haven't been --

SAMMY
I got a postcard from you from Alaska...?

TERRY
Yeah, I was up there for a while...

SAMMY
But that was in the Fall, Terry...

TERRY
Yeah, I know I've been out of touch...

SAMMY
I was a little worried.
(Pause)
I mean --

TERRY
Oh, I been a lotta different places...
Um... I went down to Florida for a while... I was doing some work in Orlando... I've been all over the place.

SAMMY
Well... I just wish you would have let me know you were OK...

TERRY
Yeah. I didn't realize it'd been so long...

He looks around the restaurant.

SAMMY
(Beaming again)
Are you gonna stay in town for a while?

TERRY
Well, I don't know... I got all these things I gotta do back in Worcester...

SAMMY
Oh...

**TERRY**

...Yeah, so I'm probably not gonna be able to stay more than a day or so...

**SAMMY**

Oh... Well... That's all right...!

**TERRY**

...I'm kind of trying to keep to a schedule of sorts. It's a long and worthy story but I won't trouble you with it right now.

He twists around and looks all over the restaurant. She watches him.

**SAMMY**

Are you expecting someone?

**TERRY**

Who would I be expecting here?

**SAMMY**

You just keep looking around, that's all.

**TERRY**

No, I was just wondering if we could get some more refreshments, actually.

He laughs. Looks down. Silence. He looks up at her.

**TERRY**

I've actually got to confess to you, Sammy... that the reason you may not have heard from me for a little while is that I've been kind of unable to write... on account of the fact that I was in jail for a little while.

**SAMMY**

You were what?

A couple of people in the restaurant look at them. Terry notices but Sammy does not.

**TERRY**

Well, I did a little time, I guess,
in Florida. For, uh, just for bullshit...

SAMMY
What?!

TERRY
It was just bullshit...

SAMMY
What did you do?

TERRY
I didn't do anything. Does it occur to you that maybe I was wronged?

SAMMY
No!

TERRY
Well, could I please --

SAMMY
Oh my God! --

TERRY
Would you please let me --

SAMMY
-- What happened?!

TERRY
I got into a fight in a bar down in Florida. Which I was not the one who instigated it, at all. But they worked up all this bullshit against me and they threw me in the pen for three months. I didn't write you because I didn't want you to get all upset about it. I just figured you'd figure I was on the road for a little while. I know it was stupid and I'm sorry. I really didn't mean to make you worry. But you know what? I can't run around all the time doin' stuff or not doin' stuff because it's gonna make you worry! Because then I come back here, and I tell you about my fuckin'... traumas, and I get this wounded little "I've Let You Down" bullshit, over and over again, and it really just -- cramps me! Like I
just want to get out from under it!... And here I am back in this fuckin' hole explaining myself to you again!

SAMMY
OK -- Can you please stop cursing at me?

TERRY
I mean, I realize I'm in no position to, uh, basically say anything, ever -- But it's not like I'm down there in some redneck bar in Florida having an argument with some stripper's boyfriend and I suddenly think, "Hey! Maybe this'd be a good time to really stick it to Sammy and get myself locked up for a few months."

SAMMY
I'm sorry.

TERRY
Me too, man. I mean "welcome home."

SAMMY
Hey -- You don't write me for six months, I have no idea where you are --

TERRY
I'm sorry --

SAMMY
-- I don't know if you're alive or dead --

TERRY
I'm sorry --

SAMMY
-- and then you show up out of nowhere and tell me you were in jail?

TERRY
I'm sorry, I'm sorry, I'm sorry, Sammy, I'm really sorry...!

The patrons are all either looking at them or trying not to look. Silence.

TERRY
Sammy...

SAMMY

What?

TERRY

Um... I'm in the midst of a slight predicament...

SAMMY

What do you need? Money?

TERRY

Um... Yeah... I'm broke. I gotta get back to Worcester tomorrow. I got this girl there, and she's kind of in a bad situation...? I just need to borrow some money. Whatever you can spare.

(Pause)

I'll pay you back... I'll pay you back, man.

SAMMY

I really wish Mom was here.

TERRY

So do I, man.

SAMMY

Nobody knows what to do with you.

TERRY

I know how they feel, man.

Silence, except for the sounds of the restaurant.

SAMMY

Terry? Can I ask you something?

TERRY

Sure.

SAMMY

(With some difficulty)

Well -- I mean, do you ever go to church anymore?

TERRY

Come on, Sammy, can we not talk about that shit?
SAMMY
Do you?

TERRY
Um -- No, Sammy. I don't.

SAMMY
Can you tell me why not?

TERRY
Um, yeah. Because I think it's ridiculous.

SAMMY
Well -- can you tell me without like, denigrating what I believe in?

TERRY
Because I think it's primitive, OK? I think it's a fairy tale.

SAMMY
Well -- I mean, have you ever considered that maybe that's part of what's making things so difficult for you?

TERRY
No.

SAMMY
-- That you've lost hold of -- well, not just your religious feeling, but lost hold of any kind of anchor, any kind of trust in anything... I mean no wonder you drift around so much. What could ever stop you? How would you ever know if you had found the right thing?

TERRY
Well, uh, I'm not really looking for anything, man. I'm just, like, trying to get on with it.

The WAITRESS approaches with their salads.

WAITRESS
Here we go...

She sets them down on the table.
SAMMY and TERRY Thank you.

The WAITRESS leaves. Silence. Terry picks at his salad. Sammy doesn't touch hers. She watches him miserably.

EXT. BANK -- ATM. DAY

Terry watches while Sammy inserts her card in the ATM and punches in her code. Terry waits. She punches in $300. The machine grinds out her cash. She gives him the money.

TERRY
Thank you, Sammy... I'm really gonna pay this back.

She takes her card back and puts it back in her wallet.

INT. SAMMY'S CAR. DAY

Sammy and Terry get in the car. Sammy isn't saying anything.

TERRY
Where we going?

SAMMY
To pick up Rudy.

She puts on her glasses and her seat belt. She won't look at him.

TERRY
Well... do you not even want me to visit now? 'Cause I can catch the bus at five o'clock if that's what you want.

SAMMY
Well, of course I want you to visit, you idiot! I've been looking forward to seeing you more than anything! I've been telling everyone I know that you were coming home! I cleaned the whole fucking house so it would look nice for you! I thought you were gonna stay for at least a few days! It didn't occur to me that you were just broke again. I wish you
would have just sent me an invoice!

She stops. Terry is now totally contrite.

INT. BATHROOM. NIGHT

Terry sits in the tub. Water drips from the faucet. He is staring blankly up at the pristine blue-and-white tiled wall and the neatly folded matching towels.

INT. LIVING ROOM. LATER

Sammy and Rudy are in the living room. Rudy is playing with a Game Boy type game. In the b.g., TERRY is dialing the PHONE. He looks clean and shaved, his hair is neatly combed.

TERRY
(Into phone)
Hi, is that Malcolm?... Hi, this is Terry Prescott?... I been trying to get ahold of Sheila and there's no answer, and I was just wondering if she -- She what?...

He sits down.

TERRY
(Into phone)
When?... Well -- Is she all right?... Well, could I talk to her?... Well, could you give her a message that I --

CLICK. He is hung up on. He slowly HANGS UP.

Sammy notices that something's wrong. He looks at her from across the room.

TERRY
That girl I'm with tried to kill herself.

SAMMY
What?

TERRY
She tried to kill herself.
INT. TERRY'S ROOM. NIGHT

Terry is sitting on the bed, addressing an envelope to SHEILA. He puts the $300 in the ENVELOPE and seals it. He sees Sammy standing in the doorway. He starts to unlace his boots.

SAMMY
Do you have everything you need?

TERRY
I think so.

Sammy comes into the room and sits next to him. He is very busy with his laces.

SAMMY
What are you going to do?

TERRY
I don't know. Send the money I guess.

SAMMY
Maybe you should stay home for a little while, Terry.

TERRY
Yeah, maybe that'd be a good idea.

He starts crying. Sammy pats him.

EXT. SCOTTsville CHURCH. DAY

A bright, clear, blue-skied Sunday morning in Scottsville. Inside the little white church they're singing.

EXT. CHURCH. DAY

People are filing out of the church. We also see a couple of the bank employees, including BRIAN and his very pretty six months' PREGNANT wife, NANCY. We find SAMMY and RUDY. Sammy is chatting to some neighbors. Rudy is bored out of his mind, waiting for her.

INT. SAMMY'S HOUSE -- LIVING ROOM. DAY
Terry is lying on the sofa, smoking, with his feet up and boots on, watching Sunday morning TV. On the coffee table are his dirty ashtray, dirty bowl and spoon, Rice Krispies box and a milk carton.

EXT. SAMMY'S HOUSE. NIGHT

Crickets buzz loudly outside the house.

INT. STAIRS. NIGHT

Sammy, in her bathrobe, comes down the stairs into the living room. Terry is on the sofa playing with Rudy's Game Boy. He barely looks up when she speaks to him.

SAMMY
I'm going to bed. Do you have everything you need?

TERRY
Yeah. Thanks.

SAMMY
Good night.

TERRY
Good night.

Pause.

SAMMY
Terry, I'm really glad you're home.

Terry tries to smile at her.

TERRY
Yeah, me too, Sammy.

He goes back to his game. She hesitates, then heads back up the stairs.

INT. SAMMY'S KITCHEN. DAY

Sammy, Terry and Rudy sit at the kitchen table. Sammy is
dressed for work. Rudy is dressed for school. Terry is fully dressed, drinking the last dregs of a mug of coffee. He is tired, but listening to Sammy very carefully, as if receiving difficult and critical instructions.

SAMMY
OK. So we'll drop Rudy off at the bus, then all you have to do is drop me off at the bank, and just pick Rudy up at 3:30 in front of town hall, and drive him over to Carol's house. And that's it. She's on Harvey Lane, right past where the Dewitts used to live.

TERRY
OK.

SAMMY
Rudy knows where she lives.

Terry glances at Rudy, then back at Sammy.

TERRY
OK.

INT. BANK -- MABEL'S DESK. DAY

Sammy walks past MABEL'S DESK, carrying a big stack of files. She drops three of them on the desk. MABEL is typing away at her PC. The colors are a garish PURPLE background with GREEN letters.

SAMMY
God, Mabel, don't those colors hurt your eyes?

MABEL
Oh no, they keep me fresh.

Sammy proceeds down the hall and into --

INT. BRIAN'S OFFICE. DAY

Brian is at his desk, busy working between stacks of papers.
She knocks on the open door.

BRIAN
Yeah!
(Looks up)
Hi, Sammy. What can I do for you?

SAMMY
Um, Brian? Did you want us to turn this time sheet in at the end of the day, or do you want it at the end of the week...?

BRIAN
Oh, yeah, end of the day'll be fine.

SAMMY
Seems like an awful lot of extra paperwork...

Brian hesitates, shrugs and smiles.

BRIAN
I like paperwork.

Sammy looks at him with a blank smile.

INT. BANK -- SAMMY'S DESK. A MOMENT LATER

Sammy sits down at her desk and notices the time: 3:30. She reaches for the phone, then decides not to call.

EXT. SCOTTVILLE -- MAIN STREET. DAY

The CLOCK on the front of the TOWN HALL reads 3:31.

The SCHOOL BUS pulls up across from the town hall and disgorges a handful of kids. Rudy comes out with his knapsack, looking around...

POV RUDY: Terry, across the street, sits on the hood of Sammy's car, smoking.

Rudy walks over to him.

RUDY
You showed up.

TERRY
Looks that way.
INT. SAMMY'S CAR (MOVING). DAY

Terry and Rudy drive in silence. Terry glances at Rudy.

    TERRY
    Put on your seat belt.

    RUDY
    It pushes on my neck.

    TERRY
    What?

    RUDY
    It pushes on my neck. It's uncomfortable.

    TERRY
    Well, when somebody slams into us and you go sailin' through the windshield, that's liable to be uncomfortable too. So put on your seat belt.

Rudy puts on his seat belt.

    RUDY
    Mom's parents died in a car accident.

    TERRY
    I know. They're my parents too.

    RUDY
    They are?

    TERRY
    Well, yeah. Your mom is my sister.

    RUDY
    Yeah, I know.

    TERRY
    So that means we have the same parents.

    RUDY
    Oh yeah.

They drive in silence for a moment. Terry glances down at Rudy.
INT. BANK -- SAMMY'S DESK. DAY

Sammy, laden with files, plops down at her desk as Mabel is passing by. Mabel puts a phone message down in front of her.

MABEL
Um -- Carol just called. She said Terry and Rudy never showed up at her house?

SAMMY
You've got to be kidding me.

A MOMENT LATER: Brian, talking to an employee, sees Sammy, across the bank, hurrying out the employees' exit.

BRIAN
Hey, Sammy?

Sammy doesn't hear and exits.

EXT. ORRIN'S BACKYARD. DAY

Terry and Rudy are banging nails with RAY, a young guy Terry's age. Terry, hammering with swift, accurate blows, and watches Rudy for a second. Rudy is hammering away with no great skill.

TERRY
Hey. Look.

He moves Rudy's hand down toward the end of the handle.

TERRY
You hold it further down, you're gonna get a lot more power. You should be able to put that nail down with two or three hits. Look:

With two swift strokes he drives the nail flush into the wood.

TERRY
Try it.
RUDY
That's not the way I hold it.

TERRY
Well, the way you hold it is wrong.

RUDY
Why can't I just do it my own way?

Terry looks at him unsympathetically for a moment.

TERRY
(Shrugs)
You can.

He goes back to work. Rudy resumes hammering. After a moment he switches his grip and starts hammering Terry's way. Terry looks up and watches him.

EXT. IN FRONT OF ORRIN'S HOUSE. A MOMENT LATER

Sammy pulls up, fast, and gets out of the car. Hearing the hammering from the backyard, she walks quickly around the side of the house and stops short when she sees Rudy happily away with Terry and Ray. She watches them working, unobserved, with mixed annoyance and relief, and finally with quiet pleasure, because it's a very cheerful sight.

INT. BANK. DAY

Half the staff has gone home. Sammy, in her coat, picks a NOTE up off her CHAIR. It reads:

"SAMMY, PLEASE SEE ME A.S.A.P!!! -- BRIAN"

INT. BRIAN'S OFFICE. A MOMENT LATER

Sammy stands in front of Brian's desk.

SAMMY
Brian? Did you want to see me?
BRIAN
Yeah. I was kind of wondering what happened to you today.

SAMMY
Oh -- Didn't Mabel -- I had a false alarm about my son...

BRIAN
Yeah, I kind of thought you were gonna work that out.

SAMMY
Well, I did work it out -- more or less --

BRIAN
Then why're you running outta here in the middle of the day without a word of explanation to me, Sammy?

SAMMY
Brian, don't yell at me.

BRIAN
I'm -- I'm not yelling. I'm just gettin' a little frustrated here.

SAMMY
Well Brian:

BRIAN
Sorry, could you close the door please?

Sammy closes the door.

INT. DINING ROOM. NIGHT

Sammy, Terry and Rudy sit at dinner. The atmosphere is lively and cheerful.

SAMMY
...And Eddy Dwyer lives in Buffalo, with his wife and two sons, if you can believe it.

TERRY
That is depressing.
SAMMY

Why?

TERRY
He just never struck me as the marrying type, that's all.

RUDY
Who are you talking about?

TERRY
Wild kids we used to know.

RUDY
Were you a wild kid?

TERRY
Not compared to your Mom.

RUDY
Yeah, right.

TERRY
You don't believe me?

RUDY
No.

TERRY
Ask her.

RUDY
Mom, were you?

SAMMY
No comment.

Rudy is amazed. Terry looks at him like, "Told you so."

INT. SAMMY'S BEDROOM. NIGHT

Sammy is asleep in bed.

INT. RUDY'S BEDROOM. NIGHT

Rudy is asleep in bed.

INT. BAR. NIGHT

Terry sits at the bar, drinking beer. There are a few locals
in the place, but it's pretty dead. He looks around; his energy is too restless for the near-empty bar.

INT. RUDY'S BEDROOM. NIGHT

The DOOR OPENS, and TERRY COMES IN, smoking a cigarette. He's plastered. He looks around the room. Looks at Rudy's toys. Picks up some superhero comics and sits on Rudy's bed. Then he spies Rudy's COMPOSITION BOOK, picks it up and starts reading it.

RUDY (O.C.)
What are you doing?

Terry looks up. Rudy is half-sitting up in bed.

TERRY
Oh -- Just readin' some of your compositions.

RUDY
Why are you smoking?

TERRY
Um... Because it's bad. Don't ever do it.

RUDY
I won't.

TERRY
You know this used to be my room?

RUDY
Yeah...
(Pause)
Do you want it back?

TERRY
No.

Rudy is very relieved. Terry keeps reading. Rudy watches him.

RUDY
Did you fight in Vietnam?
TERRY
No. I wasn't even born yet.

RUDY
Were you ever in the army?

TERRY
No.

RUDY
My father was in the army.

TERRY
I know. Unfortunately he didn't fight in Vietnam either.

RUDY
Were you friends with him?

TERRY
Not really. We had some friends in common, I guess... I didn't like him very much.

RUDY
Why not?

TERRY
Well, he wasn't very likable.

RUDY
Why do you say that?

TERRY
I don't know. He was always -- He always had to be better than you at everything. You know. Like if you were all playing basketball or something, everybody's havin' like a friendly game and he's like ready to kill somebody if his team didn't win. Or like if you told like a joke or a story, he always had to tell a better one? Kinda gets annoying after a while. Plus it was pretty scummy how he split on your mom and you... He was a prick. Probably still a prick. Fortunately for you though, your mom is like, the greatest. So you had some bad luck and you had some good luck.
(Pause)
You mind if I ask you a personal question?

RUDY
I don't know.

TERRY
Do you like it here? I mean, in Scottsville?

RUDY
Yeah...?

TERRY
Why?

RUDY
I don't know. My friends are here... I like the scenery... I don't know.

TERRY
I know, I know, but it's so... There's nothing to do here.

RUDY
Yes there is.

TERRY
No there isn't, man! It's narrow. It's dull. It's a dull, narrow town full of dull, narrow people who don't know anything except... what things are like right around here. They have no perspective whatsoever. No scope. They might as well be living in the nineteenth century because they have no idea what's going on, and if you try to tell 'em that, they wanna fuckin' kill you.

RUDY
What are you talking about?

TERRY
I don't know...

Terry lies on his back and smokes.

TERRY
You're a good kid.
INT. BANK -- SAMMY'S DESK. MORNING

There's a NOTE on Sammy's chair.

"SAMMY, PLEASE SEE ME -- BRIAN"

Sammy, just arrived at work and still in her coat, looks down at the note.

INT. BANK -- BRIAN'S OFFICE. DAY

Sammy listens to Brian.

BRIAN
Yeah. This doesn't apply to you directly, Sammy, but I've noticed that some of the employees have their PC monitors set with all kinds of crazy colors... Purple and polka dots or what have you. And it's not a big deal, but really, this is a bank. You know? It's not really appropriate. So I'm just asking that people stick to a more quote unquote normal range of colors in future...

Sammy looks at him blankly.

BRIAN
Like I say, it doesn't really apply to you.

SAMMY
No, my computer palette's pretty conservative.

INT. BANK -- MABEL'S DESK. DAY

Mabel is typing angrily at a GRAY SCREEN with BLACK LETTERS. Sammy walks by. Mabel is so mad she doesn't even look up.

INT. BANK -- SAMMY'S DESK. DAY

Sammy sits agitated for a moment. She makes a decision, picks up the phone and dials.

INT. BOB'S OFFICE. SIMULTANEOUS
Bob is in his little realty office with two CLIENTS, a husband and wife. He picks up his RINGING PHONE.

    BOB
    (Into phone)
    Bob Steegerson.

    SAMMY
    (On phone)
    What are you wearing?

    BOB
    (Into phone)
    Mom?

Sammy LAUGHS.

INT. SAMMY'S HOUSE -- DOWNSTAIRS HALL. NIGHT

Terry is holding a broom looking up at the ceiling. Sammy passes by and stops.

    SAMMY
    What's up?

Terry taps the broom handle against the ceiling.

    TERRY
    Do you know you have an enormous leak from the upstairs hall?

He pokes again. A portion of the ceiling collapses on his head in wet chunks of plaster and muck.

    SAMMY
    Um, yeah, thanks, I did.

INT. SAMMY'S ROOM. NIGHT

Sammy, in front of the mirror, finishes dolling herself up for her date. O.C. we hear loud banging. Sammy puts on her earrings and goes into --

INT. HALL. CONTINUOUS

    SAMMY
    Are you guys sure you're gonna be
Sammy approaches RUDY and TERRY. They are bent over a big and nasty trench in the floorboard. There are wood shavings greasy pipe segments all over, and black smeary smudges on the walls nearby.

**SAMMY**
What is happening here?

**TERRY**
It's just -- The problem is that the pipe is corroded all the way along the length of the hall. So every time I put in a new piece it starts leaking further down.

**SAMMY**
Why don't I just call the plumber?

**TERRY**
Why? He's not gonna do anything different than what I'm doing.

**RUDY**
(Happily)
Yeah. We're making it worse!

**TERRY**
No we're not. Shut up.

Terry yanks the wrench and a SPRAY of FILTHY WATER comes out of the pipe and splatters the wallpaper and pictures Sammy with gritty gray water. She looks at them.

**SAMMY**
Thank you. Thank you both.

**INT. HALLWAY. NIGHT**
Bob and Sammy -- cleaned up and wearing a different outfit -- are bustling out the front door. Terry stands by.
SAMMY
Now, call if there's any problem, and if I'm not there, I'm either on my way or on my way back home.

TERRY
OK.

Sammy gets into her coat. Bob opens the front door.

SAMMY
(To TERRY)
So lights out at ten... and don't spend the whole night watching TV.

TERRY
Nice to meet you, Bob.

BOB
You too.

TERRY
(To SAMMY)
What's your idea of the whole night?

SAMMY
Two hours tops.

Bob holds the door for Sammy and smiles at her. There is some confusion about who should go out first. Finally she goes and Bob follows. The atmosphere between them is fairly awkward.

INT. SAMMY'S HOUSE. NIGHT

Terry and Rudy are watching TV from the sofa.

TERRY
What's your feeling about Bob?

RUDY
I don't really know him that well.

Terry looks at his watch.

TERRY
I have bad news for you.

He picks up the remote...
...and turns off the TV. They sit there in the sudden silence.

RUDY

Great. What are we supposed to do now?

TERRY

Do you know how to play pool?

RUDY

I've played it.

EXT. THE WILD MOOSE. NIGHT

The Wild Moose is a noisy roadside bar sitting under the stars. Terry and Rudy get out of the car. Rudy looks apprehensive.

RUDY

I don't think they let kids in there.

TERRY

Well, we're not allowed to watch any more TV, so it's this or nothing... But if we run into any trouble, let me do the talking.

RUDY

OK.

Terry swings the door open.

INT. THE WILD MOOSE. NIGHT

POV RUDY: A lot of men and women at the bar or in booths, eating and drinking. Smoky, crowded and very loud. As he follows Terry through the crowd various patrons notice him -- i.e., some of the looks are friendly, some blank, some cold, what's a kid doing in here?

AT THE POOL TABLE: Terry and Rudy stand side by side
Terry waves a few bills.

**TERRY**

I got a hundred bucks here says me and my nephew can beat anybody in here. Only we gotta get the next game 'cause he's gotta be in bed by ten o'clock.

A MOMENT LATER: RUDY, very nervous, and the 1st Pool Player are side by side shooting for break. Terry is behind coaching him.

**TERRY**

Just hit it nice and soft... Nice and soft.

They hit the balls. Rudy just clips his ball and it doesn't go anywhere. 1st Pool Player's ball hits the opposite bank and comes almost all the way back.

**RUDY**

(To TERRY)

Sorry.

**TERRY**

God damn, Rudy. I thought you said you could play.

Rudy doesn't answer. Terry winks at him.

A MOMENT LATER: 1ST POOL PLAYER BREAKS -- WHACK! -- The balls scatter. Nothing drops. TERRY steps up to the table, chalking up his cue.

**TERRY**

Boys, it's all over but the cryin'.

QUICK CUTS: Of Terry running the table and everyone watching. Three-ball in the side. One-ball in the corner. Nine-off three cushions and into the corner, and the eleven-ball
into the side. Rudy watches him.

**INT. BOB'S APARTMENT. NIGHT**

Bob and Sammy sit at Bob's dining room table. The little bachelor apartment looks pretty good. Tablecloth, candles, wine, everything. Bob has just dropped a huge bombshell.

**SAMMY**

Bob... Are you serious?

**BOB**

Yeah.

**SAMMY**

I... I don't know what to say. I --

**BOB**

I mean, I know I haven't exactly been the most... decisive... guy. In the past... I don't know: I'm tired of foolin' around. And I love you.

**SAMMY**

I... I'm totally... I don't know what to say.

**BOB**

Well, you could always say "Yes."

(Pause)

Or you could think about it first.

**SAMMY**

That's it: I want to think about it.

**BOB**

OK... Fair enough.

**INT. WILD MOOSE. NIGHT**

Terry has sunk everything but the eight ball. He leans over carefully, to sink it. It's a fairly easy shot. He lines it up and deliberately shoots it so it stops two inches from the corner pocket.

**TERRY**
Ohhhh!

A FEW MOMENTS LATER: Terry and Rudy sit side by side as the 2nd Pool Player passes back and forth between and the camera, running the table. "Oohs" and "All rights" emit from the spectators.

A sudden silence. Then the clack of the balls connecting. A great common GROAN goes up. RUDY looks up at Terry.

**TERRY**

It's all yours, baby.

Rudy looks at the TABLE: The eight-ball is two inches off the corner. The cue ball is a few inches away from it.

A piece of cake, for an adult. Rudy looks deeply unconfident.

He gets up and tries to line up the eight-ball. Terry is right next to him.

**TERRY**

Just make sure to hit it really gentle. But firm. And hit it a little low so you get some backspin. Don't even hit it. Just kiss it.

A long moment.

**RUDY**

What do you mean, kiss it?

**TERRY**

I mean tap it. Firm but very, very softly. And don't shoot until you know it's going in. OK?

**RUDY**

OK.

Everyone is relatively quiet. Rudy takes a few practice strokes and then hits the cue ball, straight, but too softly. It crawls toward the eight and taps it toward the corner,
slower and slower, hangs there, and DROPS.
A GENERAL "HEYYY!" GOES UP and everyone claps and
cheers. Terry grabs Rudy. Rudy smiles, ecstatic.

TERRY
That was great!

AT THE BAR: Darryl the SHERIFF, in his civvies,
drinking a pint of beer, notices Rudy and Terry.

AT THE POOL TABLE: Terry picks Rudy up and turns him
down. Rudy laughs.

EXT. SAMMY'S HOUSE. NIGHT
The house is dark. Terry and Rudy are walking from the
car to the house.

RUDY
We creamed those guys! We creamed them!

TERRY
(Stopping suddenly)
Ssh...! Don't move.

They listen. A CAR is COMING.

TERRY
It's them!

They break for the door, Terry fumbling for his key. He
gets the door open.

TERRY
Go! Go! Go!

He and Rudy run inside the house. The lights go on.

BOB'S CAR pulls into the DRIVEWAY.

INT. THE HOUSE -- FRONT DOOR. SIMULTANEOUS
Rudy runs up the stairs.

TERRY
Wait a minute, gimme your jacket!

Rudy tries to take his jacket off fast but gets his arm caught in the sleeve. He tries to shake it off.

**TERRY**

What are you doing?

**RUDY**

I can't get my sleeve out...!

They HEAR Bob's CAR DOORS SLAM. Terry makes a comic panicked face and leaps up the stairs two at a time.

OUTSIDE THE HOUSE: Sammy waves to Bob. Bob waves back as he drives off. Sammy goes to the front door, opens it:

Terry and Rudy are in a giggly tangled panicked heap at the top of the stairs, shaking Rudy's arm and sleeve, frantically trying to get the jacket off.

Sammy comes in. They freeze.

**SAMMY**

What is going on in here?

**TERRY**

Um -- We were just out doing some star-gazing, and, uh, Rudy lost track of the time. Which I totally warned him about.  
(To Rudy)  
You are a bad kid.

**INT. BATHROOM. LATER**

Rudy is brushing his teeth. Terry pokes his head in.

**TERRY**

(In a low voice)  
Hey: I think it's OK. Just don't tell her where we went, 'cause she'll be really mad at me. OK?

**RUDY**

I won't.
TERRY
(Suddenly dark)
Hey -- I'm not kidding, Rudy.

RUDY
I won't!

Terry gives him a "You better not" look, then leaves.

Rudy continues brushing his teeth.

INT. RUDY'S ROOM. NIGHT

Sammy is tucking Rudy in, stroking his hair.

SAMMY
Did you know my Mommy used to take me and Uncle Terry out at night to look at the constellations?

RUDY
Yeah.

SAMMY
Did you see that one, what's the one -- It looks like a big "W"? Cassiopeia?

RUDY
Yeah.

INT. HALL. NIGHT

Sammy comes out of Rudy's room, smiling. It's dark. She sees a LIGHT on under TERRY'S DOOR. She walks toward it and steps into the TRENCH, falling down violently.

SAMMY
Ow! Shit!

INT. BATHROOM. NIGHT

Terry is putting a butterfly Band-Aid on Sammy's wound. It's a nasty, bloody gash, just shy of needing stitches.

SAMMY
I've got a great idea. Why don't you let me call the plumber?

TERRY
Do whatever you want.

SAMMY
Oh, does that make you mad?

TERRY
No...

INT. SAMMY'S ROOM. NIGHT

RAIN patters on the ROOF as Sammy LIMPS back and forth across the room changing into her nightgown.

EXT. TERRY'S WINDOW. NIGHT

Terry is smoking pot with his head and shoulders stuck outside the window. RAIN FALLS on his HEAD.

DISSOLVE TO:

EXT. BANK. MORNING

Early morning. The RAIN is still falling. Only a few cars are in the employee parking lot yet.

INT. BANK -- BRIAN'S OFFICE. DAY

The RAIN runs down Brian's office window. BRIAN, in a wet raincoat, turns on his light.

A MOMENT LATER: Brian turns on his PC. The SCREEN lights up. The COLORS are a garish GREEN and ORANGE.

CUT TO:

LATER: SAMMY and BRIAN are both on their feet. The door is closed.

SAMMY
Brian, get off my ass!

BRIAN
Excuse me?
SAMMY
I didn't change the colors on your stupid computer screen.

BRIAN
Well, that's all you gotta say!

SAMMY
(On "that's")
There is nothing wrong with the work I do here. I have been doing just fine, the whole time before you came here -- And if you think that riding people in this petty, ridiculous way is the way to improve service in this bank or anywhere else I think you're out of your mind!

Pause.

BRIAN
I didn't say there was. Could I please -- Could I please -- May I respond?

SAMMY
No, that's really all I have to --

BRIAN
May I respond? (Beat)
First of all, I don't appreciate being spoken to with that kind of language. That's not the way I talk to you, and I'd appreciate it if you wouldn't talk that way to me --

SAMMY
Well --

BRIAN
Second of all, if you say you didn't change the colors on my computer screen, then of course I accept your answer. But you and I are gonna have to find a way to work together --

SAMMY
Brian --

BRIAN
But that's not gonna happen with the attitude, it's not gonna happen with
the lateness, it's not gonna happen
by fighting me every step of the way --
OK, well not you, you're not late,
but too much of that stuff goes on
around here --

SAMMY
I am not late and I do not have an
attitude -- Well then don't tell me
I'm late if I'm not late!

BRIAN
I'd really like to finish!

OUTSIDE BRIAN'S OFFICE: The whole staff is listening to
the
muffled raised VOICES from inside the office.

MABEL especially is listening guiltily.

EXT. MAIN STREET. DAY
The rain falls on Main Street.

EXT. ORRIN'S BACKYARD. DAY
The rain comes down hard on Orrin's construction
project.
Tarps cover everything. No work today.

EXT. MAIN STREET -- LUNCH PLACE. DAY
The rain comes down on the SHERIFF, looking through the
restaurant WINDOW at SAMMY, eating lunch alone at the
counter.
He goes inside, shakes the rain off himself and goes
over to
er. They start talking. We HEAR:

SAMMY
They were where?

INT. SAMMY'S HOUSE -- LIVING ROOM. DAY
The RAIN on the roof makes a sleepy, pleasant country
sound.

TERRY is lying on the sofa, smoking a joint, watching
a funk. O.C. we LOUD BANGING ON THE PIPES.
LATER: A YOUNG PLUMBER, about Terry's age, comes thumping down the stairs and goes into the living room, carrying his toolbox. Terry looks up at him.

**PLUMBER**

OK, you're all set.

Terry glares at him. The plumber turns and goes out.

**EXT. BUS STOP. DAY**

RUDY is WAITING in a doorway for Terry. He is wet and cold. The RAIN pours down.

**INT. BANK. DAY**

Brian is showing his wife, NANCY, the bank. He is very solicitous of her, nervously introducing her to the employees, who are not responding very warmly. Nancy is not in a warm mood either; she's very testy with Brian.

**BRIAN**

This is Chuck. Chuck, this is my wife, Nancy.

**CHUCK**

Hello.

**NANCY**

Nice to meet you.

**BRIAN**

This is Mabel...

**MABEL**

Hi.

**NANCY**

Nice to meet you.

SAMMY, at her desk, watches Brian and Nancy make their progress through the bank. Nobody is being very friendly, and Brian suddenly seems awkward and vulnerable. Brian and Nancy reach Sammy's desk.
BRIAN
This is Sammy, our lending officer. Sammy, this is my wife, Nancy.

SAMMY
(Friendly)
Hi. It's nice to meet you.

NANCY
Brian -- I gotta sit down.

BRIAN
Sure -- Let's go in my office.

He glances nervously at Sammy as he leads Nancy away from her desk and toward his office. He murmurs something to Nancy, who responds in a low but very testy voice:

NANCY
I'm fine...!

She roughly pulls her arm away from his. Sammy watches them go into his office.

EXT. MAIN STREET. DAY

Rudy trudges resolutely through the pouring rain toward the center of town. He is completely drenched.

INT. BRIAN'S OFFICE. DAY

Sammy knocks on Brian's open door.

SAMMY
Brian...?

BRIAN
Yeah.

RUDY (O.C.)
Mom!

Sammy sees to her left, down the hallway --

SAMMY
Rudy!
Rudy is at the end of the hall, drenched and shivering, but cheerful.

**EXT. EMPLOYEE PARKING LOT. DAY**

Rudy is in the car, somewhat dried off, waiting. Sammy and Terry stand in the employee entrance doorway.

**SAMMY**
Look, I'm glad you guys are getting along so well -- like, you have no idea -- but if I can't rely on you to remember to get him once a day...

**TERRY**
You can!

**SAMMY**
-- And what are you doing taking him to play pool in the middle of the night, and then telling him to lie to me about it?

Pause.

**TERRY**
I don't know.

**INT./EXT. SAMMY'S CAR/CAROL'S DRIVEWAY. DAY**

Terry and Rudy pull up in front of the driveway. Terry is in a silent rage. The rain has let up.

**TERRY**
Get out of the car.

**RUDY**
What are we doing?

**TERRY**
You're going to Carol's house and I'm going home.

**RUDY**
Why can't I come with you?

**TERRY**
Because if you're such a baby you gotta tell your Mommy about us playin'
pool when I totally asked you not to, and I gotta listen to her shit all day, then you're goin' to the baby-sitter's so you can stay at the baby house.

RUDY
But I didn't tell her!

TERRY
You know what? Don't even fuckin' talk to me.

RUDY
I didn't!

TERRY
Just get out of the car.

He leans over Rudy roughly and pushes open the door. Rudy gets out of the car and marches down the long driveway. He bursts into tears.

Terry watches him go, then drives off.

INT. BANK -- HALL. A FEW MOMENTS LATER

Sammy walks through the empty bank hall and into Brian's office. Brian is at his desk.

BRIAN
You're working late.

SAMMY
How did your wife like the bank?

BRIAN
Oh, fine. She wasn't feeling so great.

SAMMY
That's too bad.

BRIAN
No -- I don't mean -- She's not ill. She's just... I don't know...

SAMMY
Pregnant?
BRIAN
That's it. She's pregnant.

SAMMY
It can make you kind of cranky.

BRIAN
Yeah...

Pause.

BRIAN
Listen, I'm sorry we've been stepping on each other's toes -- I -- I'm not actually that bad a guy --

SAMMY
Yeah, I am too... I know you're not, Brian, but you're driving everybody crazy.

BRIAN
Well, I -- I'm just trying to do my best here -- And I'm gettin' it from all sides.

SAMMY
I know you are...

BRIAN
Anyway... We'll work it out...

SAMMY
Well... I could use a beer.

BRIAN
I could use a tranquilizer.

INT. PUB. NIGHT

Brian and Sammy sit at a table in the corner of the dimly lit pub. It's a medium noisy place with various locals drinking beers and eating hamburgers and chicken dinners.

SAMMY
Last I heard, Rudy's Dad was living over in Auburn. But that was last year.

BRIAN
Must be so tough raising a kid on your own... Although I'm beginning to get the idea my wife wouldn't mind a crack at it.

**SAMMY**

Oh... It's just the hormones.

**BRIAN**

Well, no, it isn't. But never mind.

The waitress brings them two boilermakers.

**SAMMY** and **BRIAN** Thanks.

She leaves. Sammy and Brian pick up their shots.

**BRIAN**

Well, here's to improved employee-management relations.

**SAMMY**

Amen.

They click shot glasses and drink.

**SAMMY**

You can't judge all of Scottsville by the people in that bank, believe me.

**BRIAN**

Well -- Let's -- Let's not talk about the bank.

**SAMMY**

OK.

**BRIAN**

Let's just forget about the bank for tonight.

**SAMMY**

Good idea.

They sip their drinks, smiling. Sammy looks at him appraisingly.

**INT./EXT. BRIAN'S CAR/WOODED ROAD. NIGHT**

Sammy and Brian are making out in the front seat of his car.
This goes on for a while, getting heavier and heavier.

    BRIAN
    Sammy?

    SAMMY
    Yeah?

    BRIAN
    I want you to tell me who changed the colors on my computer screen.

    SAMMY
    I'll never tell.

They start kissing again in the cramped space. Brian bangs his head. They laugh.

**EXT. OUTSIDE THE CAR. CONTINUOUS**

We pull back and away from the car. The sodden trees spout faucets of water down on the car.

**INT. KITCHEN. NIGHT**

The kitchen is dark. Sammy comes in, her hair a little wet, and turns on the light. She goes to the telephone. There's a NOTE in Terry's handwriting:

"BOB CALLED."

    TERRY (O.C.)
    Where were you?

Sammy jumps, startled. Terry is in the kitchen doorway.

    SAMMY
    Nowhere. I had dinner with my boss.

    TERRY
    Kind of a late dinner, ain't it?

    SAMMY
    Yeah. How was Rudy?

    TERRY
    Fine.
SAMMY
Did the plumber come?

TERRY
Yes, the fucking plumber came.

SAMMY
Terry -- Give me a break!!!

Pause.

TERRY
What's the matter with you?

SAMMY
Nothing. I'm just tired.

TERRY
You want to smoke some pot?

SAMMY
No I don't. Why, you got some?

EXT. PORCH. NIGHT

Sammy and Terry stand side by side on the porch, passing a joint back and forth. It has stopped raining but the trees and roof are still dripping. The crickets are chirping loudly.

SAMMY
So... Bob asked me to marry him.

TERRY
Wow.
(Pause)
Are you going to?

SAMMY
I don't know. If he'd've asked me this time last year I would have probably said yes. But the minute he said it, I don't know, I felt like somebody was trying to strangle me.

TERRY
Well... bad sign.

SAMMY
I know.
Plus, Terry...

(Whispers)

I fucked my boss...!

**TERRY**

What?

**SAMMY**

I know! And his wife is six months pregnant.

**TERRY**

Jesus Christ, Sammy...!

**SAMMY**

I know, I know.

The water drips off the porch and the crickets chirp. She puts her head on his shoulder. He puts one arm around her and puffs away with the joint in his free hand.

**SAMMY**

Terry, I'm sorry I got so mad before. I just don't want him, you know -- terrified of "telling," if there's --

**TERRY**

Uh, well, that's not really his problem, Sammy.

Sammy straightens up.

**SAMMY**

Oh really? What's his problem?

**TERRY**

His problem is that he's like totally sheltered because you treat him like he's three, instead of eight, so that's how he behaves.

**SAMMY**

Oh yeah? And how do you think he should behave?

**TERRY**

I think he shouldn't have to run and
tell his Mommy every time he does something she might not like, for one thing.

**SAMMY**
Uh huh. And what do you --

**TERRY**
(On "and")
I mean I took him to play pool! It was a little clandestine thing we did for fun! It wasn't like a big secret, I mean who cares? I was actually trying to be nice to him. But he's so freaked out that he disobeyed your orders that he has to fuckin' squeal on me and I have to listen to your fuckin' shit all day when I didn't even fuckin' do anything!

**SAMMY**
First of all, he didn't tell me anything: Darryl did. OK? Second of all, I don't really give a shit if you took him to play pool: I was mad at you because you left him standing at the bus stop in the rain. But no, I don't want you telling him not to squeal, because I don't want him put in that position!

**TERRY**
(Losing ground)
Well... that... is a perfect example of what I'm talking about.

**SAMMY**
You are in idiot.

They stand apart now. Silence.

**TERRY**
Darryl told you?

**SAMMY**
Yes!

They stand there. The rain gutters drip.

**INT. BANK. MORNING**
Sammy, coat on, arrives at her desk and puts her purse down. There's a NOTE on her CHAIR.

"SAMMY -- PLEASE SEE ME."

INT. BANK -- HALLWAY. A MOMENT LATER

TRACKING SAMMY, coat off, carrying a stack of folders, as she walks from her desk, around the corner, down the hall, past a couple of employees and to BRIAN'S OPEN DOOR. She taps on it. Brian is at his desk.

SAMMY
Morning.

BRIAN
Yeah, good morning. Could you get the door?

OUTSIDE THE OFFICE: Sammy shuts the door. MABEL and DORIS, standing near the door, look at each other: i.e., Sammy's in trouble again.

INSIDE THE OFFICE: Sammy stands by the closed door. Brian comes out around his desk.

SAMMY
Listen -- I just --

Brian kisses her. She drops her folders and they make out against the door.

OUTSIDE THE OFFICE: The employees click away at their PCs. Mabel exchanges a quiet word with Chuck.

INSIDE THE OFFICE: Brian has Sammy pressed against the wall with her skirt hiked up and is trying to get both of their underwear out of the way. It's not so easy in their office clothes. Sammy tears away.
SAMMY
Brian, that's enough.

BRIAN falls back, breathless.

BRIAN
OK. Sorry.

He lunges at her again. They kiss some more.

OUTSIDE THE OFFICE. A MOMENT LATER: Sammy comes out of the office, more or less composed, carrying her folders. She heads down the hall past the other employees, including Mabel, and surreptitiously readjusts her scrunch-up underwear.

INT. DAWSON'S. DAY

Sammy and Bob sit at lunch. Sammy is picking at her food.

BOB
You're awfully quiet.

SAMMY
I'm sorry.

BOB
Um... Have you thought at all about what I said?

SAMMY
Of course I've been thinking about it.

BOB
So... Any decisions? Or -- do you still want to think about it some more...?

SAMMY
Well -- I mean -- I don't know, Bob. I mean, we haven't exactly been going steady the last few months, if you know what I mean --

BOB
Yeah, no, I know --
SAMMY

-- and then we see each other twice
and you suddenly say you want to get
married? I mean...

BOB

No, you're right, you're right --

SAMMY

What are you talking about?

Pause.

BOB

I don't know... I... Maybe this is...
Last year I sort of thought you were
possibly interested in that... idea...
but I was the one who, you know,
wasn't "ready" at that point -- So
that's why I thought things kind of
slowed down with us...

SAMMY

Don't make me feel bad for you.

BOB

(Bristling)

I don't want you to feel bad for me.

INT. LIVING ROOM. NIGHT

Sammy, Terry and Rudy are all watching TV. Sammy and
Rudy

are in pajamas. Nobody's happy and nobody's talking.

The PHONE RINGS. Sammy goes to it and picks up,
surprised

because of the hour.

SAMMY

(Into phone)

Hello?

BRIAN

(On phone)

It's Brian.

Sammy turns away and lowers her voice so Terry and Rudy
won't

overhear her.

SAMMY
Brian. Where are you?

EXT. GAS STATION. SIMULTANEOUS

Brian is on the pay phone outside a gas station.

BRIAN
I'm buying milk. I just thought I'd say hello.

WE CUT BETWEEN THEM. Sammy doesn't say anything.

BRIAN
Look, I know it's probably too late, but is there any way you can come out for a little while?

SAMMY
Brian, I think you're going crazy.

BRIAN
I know I am. Can you meet me?

SAMMY
Um, OK.

INT. LIVING ROOM. NIGHT

SAMMY comes down the stairs, fully dressed, into the living room, where Terry and Rudy are still watching TV.

SAMMY
Um -- I have to go out for a minute. Do you want anything?

TERRY
Like what?

SAMMY
I don't know.

RUDY
Where are you going?

TERRY
Yeah, where are you going?

SAMMY
I just have to go out for a little while.
RUDY
Where?

TERRY
Yeah, where?

SAMMY
I just have to go to Mabel's house.

RUDY
Why?

SAMMY
You know what, Rudy? It's personal. This is a personal matter that has to do with Mabel. I just have to go see her for a little while.

Terry gives Sammy a look like, "You've got to be kidding."

Sammy tries to shush him with a conspiratorial look back.

She goes out.

LATER. Terry and Rudy sit in front of the TV, alone.

TERRY
Listen. Listen. I'm sorry I said you squealed on me. I was totally out of line, and I really owe you an apology.

(Pause)

Did you hear what I said?

RUDY
(Staring at the TV)
I don't care.

INT. SAMMY'S CAR (MOVING). NIGHT

Sammy drives, listening to music. She shakes her head at herself.

EXT. MOTEL. NIGHT

Sammy's car and Brian's car are parked side by side outside a roadside motel.

INT. MOTEL ROOM. NIGHT
In the motel room, Sammy and Brian, half-clothed, make love rather hurriedly on top of the unmade creaky bed.

**EXT. MOTEL. NIGHT**

Outside the motel, Sammy and Brian get into their respective cars and start their motors.

**INT. SAMMY'S CAR (MOVING). NIGHT**

Sammy drives in the other direction. She breaks into a smile, and then she laughs. Then she stops.

**INT. SAMMY'S BEDROOM. NIGHT**

Sammy lies awake plagued by guilty feelings.

**EXT. CHURCH -- RECTORY. DAY**

Sammy heads toward the little white church building.

**INT. CHURCH -- RECTORY -- OFFICE. DAY**

RON the MINISTER and Sammy drink coffee in silence.

**RON** (Gently) What's on your mind, Sammy?

**SAMMY**

Well, a lot. But principally... I was just wondering if you had an opinion. If you know someone, in your family, or just someone you really care about, and they just can't seem to get ahold of themselves...

**EXT. MAIN STREET. DAY**

The SUN SHINES on Main Street.

**INT. SPORTING GOODS STORE. DAY**

Rudy watches wide-eyed as Terry places on the sales counter two rods and reels, a bunch of lures, two fishing hats, a box of swivels, a knife and a fish scaler.
TERRY
You know who this is for?

RUDY
Me!

TERRY
That's right, my little friend.
(To the saleslady)
Hello. We're going fishing.

INT. SAMMY'S HOUSE -- KITCHEN. DAY

Sammy, Terry and Rudy are all putting away the groceries.
Everybody seems to be getting along.

RUDY
I got a new rod and reel, five lures, I got a hat, I got a knife and I got a fish scaler.

SAMMY
That's great, honey.

O.C., the DOORBELL RINGS. Sammy starts to move toward the door, but Terry is closer.

TERRY
I'll get it.

Sammy watches him go.

INT./EXT. FRONT DOOR. DAY

Terry opens the door. It's Ron, the minister, in his civvies.

EXT. FRONT YARD. DAY

Rudy is playing basketball by himself.

INT. SAMMY'S HOUSE -- LIVING ROOM. DAY

Terry, Sammy and RON sit in the living room. Sammy and Ron are drinking coffee. Through the window we see occasional glimpses of Rudy playing basketball in the backyard.
is a heavy silence in the room.

**TERRY**
Well... I'm not really sure why you're here, Ron. I mean, I realize I haven't exactly been a model citizen since I got here, but compared to how things have been goin' for me lately, I thought I was doing pretty well.

He turns to Sammy.

**TERRY**
And I also find it kind of discouraging that you seem to think I need some kind of spiritual counseling or what have you, so much so that you're willing to disregard the fact that I don't believe in any of this stuff at all --

**SAMMY**
Well... I didn't mean to discourage you --

**TERRY**
I mean it's really kind of insulting.

**RON**
Can I say something here?
(Pause)
Sammy asked me to come and talk to you, because it's her opinion that you're not gonna find what you're looking for the way you're looking for it --

**TERRY**
How would she know?

**RON**
But I'm really not here to try to get you to do anything, or to believe anything. And I'll tell you the same thing I told her, which is that as far as I'm concerned the only way she can help you is by her example -- by trying to be a model for you, by the way she lives her life...

Terry smiles.
RON
And that doesn't mean she's supposed to be a saint, either, if that's what you're smiling about.

TERRY
I didn't realize I was smiling.

A moment.

RON
You know, Terry, a lot of people come to see me with all kinds of problems. Drugs, alcohol, marital problems, sexual problems, health problems --

TERRY
Great job you got.

RON
Well... I like it. Because even in this little town, I feel like what I do is very connected with the real center of people's lives. I'm not saying I'm always Mr. Effective, but I don't feel like my life is off to the side of what's important. You know? I don't feel my happiness and comfort are based on closing my eyes to trouble within myself or trouble in other people. I don't feel like a negligible little scrap, floating around in some kind of empty void, with no sense of connectedness to anything around me except by virtue of whatever little philosophies I can scrape together on my own...

TERRY
Well --

RON
Can I ask you, Terry: Do you think your life is important?

TERRY
You mean -- Like, me personally, my individual life?

RON
Yeah.
TERRY
Well... I'm not sure -- What do you mean? It's important to me. I guess. And like, to my, you know, the people who care about me...

RON
But do you think it's important?

TERRY
I --

RON
Do you think it's important in the scheme of things? Not just because it's yours, or because you're somebody's brother. Because I don't really get the impression that you do.

TERRY
Well, I don't think... I don't particularly think anybody's life has any particular importance besides whatever -- you know -- whatever we arbitrarily give it. Which is fine. I mean we might as well... I think I'm as important as anybody else...

Silence.

TERRY
I don't know: A lot of what you're saying has a real appeal to me, Ron. A lot of the stuff they told us when we were kids... But I don't want to believe something or not believe it because I might feel bad. I want to believe it because I think it's true or not... I'd like to think that my life is important... Or that it's connected to something important...

RON
Well, isn't there any way for you to believe that without calling it God, or religion, or whatever term it is you object to?

TERRY
Yes. I believe that.
INT. DINING ROOM. NIGHT

Sammy, Terry and Rudy are all eating dinner. Terry is drinking a beer. His mood is dark.

TERRY
So Sammy, what example will you be setting for us tonight?

Sammy doesn't answer.

INT. LIVING ROOM. NIGHT

Terry, Sammy and Rudy are watching TV. Terry has another beer.

RUDY
What time are we getting up to go fishing?

TERRY
We're not going fishing.

SAMMY
What do you mean?

RUDY
Why not?

TERRY
I think you should go fishing with Father Ron.

RUDY
I don't want to go fishing with Father Ron.

TERRY
Well, I'm not takin' you.

Sammy starts to say something to Terry, stops herself.

SAMMY
I'll take you, sweetie.

Rudy doesn't answer.

INT. HALLWAY. NIGHT
Sammy and Terry are in the hallway. Sammy holds a stack of folded sheets.

**SAMMY**
I realize that you're mad at me --

**TERRY**
(Deadpan)
I'm not mad at you...

**SAMMY**
-- but he didn't do anything to you. And you cannot promise a little boy that you're gonna --

**TERRY**
(On "boy")
...I just, you know, after all that religious conversation, I just realized it's probably not so good for him to be spending so much time with someone like me who doesn't believe his life is important in the scheme of things --

**SAMMY**
Would you please...

**TERRY**
I'm serious.

**SAMMY**
(Practically choking)
Listen.
(Pause)
I am sure, if you put your mind to it, you can think of some other way of getting back at me besides this. So would you please just give it some thought, and take him fishing tomorrow?

**TERRY**
I would, Sammy, I just don't think it'd be good for him.

Pause.

**SAMMY**
You suck.
She throws the sheets at him and storms away. Terry walks through the living room and OUT the front door, SLAMMING it behind him.

**INT. SAMMY'S ROOM. NIGHT**

Sammy sits by the phone in her bathrobe. She picks it up and DIALS.

**INTERCUT: BRIAN'S LIVING ROOM.** NANCY, watching TV on the sofa with Brian, picks up the RINGING PHONE.

**NANCY**

(Into the phone)

Hello?

SAMMY HANGS UP. She gets up, walks around, sits down again. Picks up the phone and DIALS. It RINGS.

**INTERCUT: BOB'S KITCHENETTE.** Bob, making a sandwich for himself, picks up the phone.

**BOB**

(Into the phone)

Hello?

SAMMY HANGS UP. Pause. She sweeps the TELEPHONE and ANSWERING MACHINE OFF the nightstand. Pause. She calms down and puts them back. The ancient answering machine is CLICKING convulsively. She WHACKS IT and it stops.

**EXT. CHURCH. DAY**

The congregation is coming out of the church and milling around at the steps. SAMMY, with Rudy at her side, is saying good-bye to some neighbors. She watches pregnant NANCY and BRIAN go down the steps.

**POV SAMMY:** Beyond Brian and Nancy, TERRY pulls up at the curb in her car. He rummages around and produces
RODS which he waves, somewhat sheepishly.

REVERSE: At top speed, Rudy runs away from Sammy and
church, toward Terry and the car. Terry and Sammy
look from the distance.

EXT. RECTORY. DAY

Services are over. Everyone has gone home.

INT. RON'S OFFICE. LATER

Sammy sits with Ron.

SAMMY
Anyway... I don't know what the church's position is on adultery and fornication these days, but I felt really hypocritical not saying anything to you about it before, so... What is the official position on that stuff these days?

RON
Well... it's a sin.

SAMMY
Good: I think it should be.

RON
...but we don't tend to focus on that aspect of it, right off the bat --

SAMMY
Why not?

RON
Well --

SAMMY
I think you should.

RON
Well --

SAMMY
Maybe it was better when you came in and they screamed at you for having sex with your married boss, and were really mean to you, and told you
what a terrible thing it was. Maybe it'd be better if you told me how I'm endangering my immortal soul, and if I don't quit I'm going to burn in hell. Don't you ever think that?

    RON
    Um... No.

    SAMMY
    Well, it's a lot better than all this "Why do you think you're in this situation" psychological bullshit you hear all the time.

    RON
    Well... Why do you think you're in this situation?

    SAMMY
    With which one?

    RON
    All of them.

    Pause.

    SAMMY
    I feel sorry for them.
    (Pause)
    Isn't that ridiculous?

Ron shrugs: i.e., "not necessarily."

    EXT. STREAM -- BRIDGE. DAY

Terry and Rudy are side by side on a small footbridge over a wide running stream, fishing. The sunlight slants through the canopy of trees; the birds are chattering; it's gorgeous and peaceful.

    RUDY
    I've never been so bored in my life.

    TERRY
    Yeah... We really shoulda been out here around seven or eight A.M.
RUDY
What time is it now?

TERRY
Two-thirty.

Silence. The birds sing.

RUDY
Was my father a good fisherman?

TERRY
Yeah, your father was good at all that stuff. He knew everything about the woods, everything about fishing, everything about hunting and everything about cars. If he wasn't such a pain in the ass he would've been a lot of fun to be around.

RUDY
Maybe he's nicer now.

TERRY
I doubt it.

RUDY
Well, I think he is.

TERRY
How would you know? Did you ever meet him?

RUDY
No.

TERRY
Were you ever curious to meet him?

RUDY
I guess so.

TERRY
Well, he doesn't live very far from here.

RUDY
I thought he lived in Alaska.

TERRY
No -- I lived in Alaska. Your dad lives in Auburn. Far as I know.
We could look him up in the phone book. Wanna try?

RUDY
All right.

TERRY
OK -- But -- I'm sure I don't have to say this, but I'm not kidding, man: Don't -- tell -- your -- mother.

INT. BOB'S APARTMENT. DAY

BOB is standing by his kitchenette, extremely nervous. Sammy sits on his sofa.

BOB
Do you want to go for a walk, or a drive? It's really nice out.

SAMMY
No. I'm not gonna stay long. Bob, I don't want to get married.

Pause.

BOB
OK.

SAMMY
I've really thought about it a lot, and if you had asked me last year I'm sure I would have said yes.

BOB
Oh. Thank you.

SAMMY
But I'm not sure it would have been a good idea then either. I'm going through a really hard time right now and I just think that getting engaged to you or anyone would be just about the stupidest most self-destructive thing I could possibly do.

BOB
OK.

SAMMY
And I really think you have to grow up.

BOB
Well, how about we fix up my personality some other time?

SAMMY
OK.

(Pause)
I really hope we can still be friends.

BOB
(Quietly sarcastic)
Oh, yes, me too.

She looks at him miserably.

SAMMY
Bob... This is so crazy... I mean... I don't even understand why you... I don't even get it.

BOB
What do you want me to say? Everything you said about me was true, Sammy. I was just a big chickenshit jerk, and now I'm payin' the price.

SAMMY
Bob...!

She goes over to him. He gets up.

BOB
What?

SAMMY
Well -- I don't know...

BOB
I don't know. Sammy, I love you. I wish I could say it in a more interesting way. I just -- I love you.

SAMMY
Well -- I mean -- I love you too --

He puts his arms around her and kisses her. She responds
very warmly. Just as things are heating up, she
suddenly remembers something and jolts away.

    SAMMY
    Oh shit.

    BOB
    What's the matter?

    SAMMY
    I gotta go. I'm sorry --

    BOB
    Where do you have to go?

    SAMMY
    (Off the top of her
    head)
    I'm supposed to -- I gotta get Mabel
    back her car.

    BOB
    Well... I don't understand. How are
    we leaving things?

    SAMMY
    Oh God, I don't know. Call me later.

INT. MOTEL. DAY

Brian sits on the edge of one of the beds watching some
daytime Sunday show on the motel TV. There is a knock
at the
door. He gets up, turns off the TV and opens the door.
It's
Sammy.

    SAMMY
    Sorry I'm so late.

    BRIAN
    Yeah, I was just about to give up on
    you.

    SAMMY
    Well -- maybe it would've been better
    if you had...

She comes into the room and starts walking around
briskly
and nervously.
SAMMY
I mean -- Look, I don't mean to be unsympathetic about your domestic situation, whatever it is, but I'm just beginning to think that if people tried a little harder to stick to their commitments and started taking a little responsibility for their actions, they might end up having a lot less trouble generally. That's all.

BRIAN
Hey, that's what I've been trying to tell you guys at the bank.

SAMMY
Well, I really don't think I can do this anymore.

BRIAN
OK.

INT. MOTEL ROOM. LATER
Brian and Sammy lie under the starchy sheets. Brian's eyes are shut. Sammy is very upset with herself.

SAMMY
This is incredible.

BRIAN
Mmmmm.

SAMMY
That is not what I mean.

INT. SAMMY'S CAR (MOVING). DAY
Terry and Rudy drive along. Terry looks down at Rudy and smiles. Rudy is tense and won't look at him.

OVER TERRY AND RUDY'S SHOULDERS as Terry drives slowly past dilapidated little houses in a very depressed residential area. Terry is scanning the house numbers.

RUDY
Maybe we should call first.

**TERRY**
Well -- We're right here.

He pulls up outside a small, plain, run-down ranch-style house with a lot of junk out front, and gets out of the car.

Rudy stays in.

**TERRY**
Come on.

Rudy gets out of the car and comes around. Terry waits for him, and then they walk up to the front door. The buzzer says "KOLINSKI."

**TERRY**
There he is.

**RUDY**
His last name is Kolinski?

**TERRY**
Yeah. Ring the bell.

Rudy pushes the doorbell. They wait. There's some noise inside and some voices. The sound of WALKING.

THE DOOR OPENS. JANIE, a tired-looking young woman around Terry's age, opens the door.

**JANIE**
Yes?

**TERRY**
Hi. We're looking for Rudy?

**JANIE**
Who should I say is calling?

**TERRY**
An old friend.

**RUDY SR. (O.C.)**
Who is it?
JANIE
He says an old friend!

RUDY SR. (O.C.)
How old is he?

RUDY SR. appears behind Janie. He's around thirty, wiry, good. He recognizes Terry.

RUDY SR.
Hey!

TERRY
Hey, Rudy.

Rudy Sr. sees Rudy, who is looking up at him. His face falls.

RUDY SR.
Hey.

Rudy doesn't answer.

TERRY
(To JANIE)
Hi, I'm Terry.

JANIE
Hello.

TERRY
And this is Rudy.

JANIE
You don't say.

TERRY
Rudy, meet Rudy.

Rudy Sr. looks away, shaking his head. JANIE moves away from the door.

JANIE
I'll just be in the kitchen.

TERRY
Nice to meet you.
Janie goes into the kitchen. Rudy Sr. watches her go.

**TERRY**
OK if we come in for a minute?

**RUDY SR.**
What the hell are you doin'?

**TERRY**
What do you mean what am I doin' --

Rudy Sr. starts walking toward Terry to make him go back out the door.

**RUDY SR.**
Could you step away from the door please?

**TERRY**
Well we just wanna --

**RUDY SR.**
Could you step away from the door please?

**TERRY**
All right, all right.

They all go outside. Rudy Sr. pulls the door closed behind him.

**RUDY SR.**
What are you doin' here?

**TERRY**
I just wanted the kid to see you --

**RUDY SR.**
Well, now he saw me.
(He looks at Rudy)
Now you saw me. OK?
(To Terry)
Now would you mind?

**TERRY**
Man, you are really --

**RUDY SR.**
Look: I'm tryin' to be polite. So would you just take off? It's OK:
Just take off.

**TERRY**
I just wanna --

**RUDY SR.**
Do you know what you're doin'? Just get outta here!

**TERRY**
You know what, man? You're still a fuckin' asshole.

**RUDY SR.**
I'm an asshole? Get outta here!

Rudy Sr. shoves Terry. Terry belts him, and suddenly they are throwing wild punches at each other. Rudy goes sprawling in the dirt.

Terry knocks Rudy Sr. down and starts pummeling him brutally. Janie comes out of the house and jumps on his back, trying to pull him off.

**JANIE**
Get your fuckin' hands off him...!

Terry throws Janie off him, grabs Rudy Sr. again and resumes beating him up. Janie jumps back on top of him.

Two neighbors run toward the melee to break it up.

**CUT TO:**

A FEW MOMENTS LATER: The cops have arrived. The 1ST COP is talking to Rudy and Janie. The 2ND COP is talking to Terry. Rudy Sr.'s face looks puffy and beaten up. A 3RD COP stands apart with Rudy, who is watching the whole thing. WE rapidly and jerkily through this section:

**1ST COP**
And you're not the boy's legal
RUDY SR.
I don't even know if that's my kid!

JANIE
They just showed up! We never seen them before...

RUDY SR.
I used to know his sister --

TERRY
I just came down here to talk to the guy and all of a sudden he starts shovin' me!

2ND COP
Listen up. Listen up. You're gonna have to step back and just calm down --

TERRY
(To RUDY SR.)
You're a lyin' fuckin' piece of shit.

2ND COP
(To TERRY)
You're gonna have to step back.

JANIE
We have a right to protect ourselves. What else do you need to know?

A MOMENT LATER: The 2ND COP puts handcuffs on Terry.

2ND COP
Now give me your right hand...

TERRY
This is such bullshit. He started the whole thing and you're arresting me?

2ND COP
Listen up. Now -- Listen up! Stop talkin'. Terry, stop talkin'.

CUT TO:
A MOMENT LATER: As the 3RD COP walks Rudy to one cop

Rudy watches the 2ND COP guide the HANDCUFFED TERRY

other car.

Rudy gets in the back of the car and looks out at RUDY

and JANIE talking to the 1ST COP. Rudy Sr. is looking

over the 1st cop's shoulder.

2ND COP

-- idea where we might be able to

contact his mother?

RUDY SR.

No, because he's not my Goddamn kid.

The cop cars' doors slam first on Terry and then on

Rudy.

INT. MOTEL ROOM. NIGHT

The room is dark. Sammy and Brian are asleep, half

under the

covers. SAMMY WAKES with a START.

SAMMY

What time is it?

BRIAN

(Startled awake)

What's the matter?

Sammy looks at the clock radio. 9:20.

SAMMY

Oh my gosh.

A FEW MOMENTS LATER: Sammy and Brian are on opposite

sides

of the bed, getting dressed.

BRIAN

Hey, you know, Nancy's gonna be gone

for the rest of the week...

SAMMY

You know... Brian...

BRIAN
Yeah?

**SAMMY**
Well, I don't want to... I mean, couldn't we just... I mean, could we give it a rest?

Pause.

**BRIAN**
Um -- Yeah. Sure. If you want to.

**SAMMY**
I mean... I just think... I don't know: We had a great little fling. You know? Let's not push it.

(Pause)
I mean, is that OK? I just --

**BRIAN**
Yeah. Sure. OK. You're right.

Pause.

**SAMMY**
So are we still friends?

**BRIAN**
(Nods tersely)
Mm hm. Sure.

**SAMMY**
All right. Good...!

**EXT. SAMMY'S HOUSE. NIGHT**

The crickets are chattering. The phone is ringing inside the house.

**INT. SAMMY'S BEDROOM. SIMULTANEOUS**

The PHONE is ringing on the NIGHTSTAND. The battered answering machine CLICKS convulsively but does not pick up.

**INT. SAMMY'S KITCHEN. NIGHT**

Sammy is on the phone in her bathrobe.

**SAMMY**
Around two o'clock this afternoon...
Yeah, a ninety three Toyota Tercel. New York plates V127AC... Please.

INT. SAMMY'S HOUSE -- FRONT DOOR. NIGHT

Sammy, dressed now, opens the door for BOB. She is very anxious.

SAMMY

Thanks for coming over. I just want to have a car handy just in case.

BOB

No problem.

INT. KITCHEN. NIGHT

Sammy is on the phone. Bob sits at the table.

SAMMY

(Into the phone)

Well -- what about other towns?... Yes! Yes! I called the highway patrol four times... Well what am I supposed to do all night?

INT. SAMMY'S LIVING ROOM. LATER

Sammy and Bob sit silently in the living room, waiting. She is smoking. The CLOCK READS 12:40. Sammy is going crazy with anxiety.

EXT. SAMMY'S HOUSE. MORNING

The PHONE rings inside the house as the early morning sun slants through the trees around the house.

INT. LIVING ROOM. SIMULTANEOUS

The RINGING PHONE wakes BOB, on the sofa in his clothes --

INT. SAMMY'S BEDROOM. SIMULTANEOUS

-- and Sammy, half asleep on top of her bed, also in her clothes. She GRABS the PHONE.

SAMMY
(Into phone)
Hello?

INT. BOB'S CAR (MOVING). DAY
Bob drives Sammy along the highway. She stares out the window.
She turns and watches Bob drive for a long moment.

INT. BANK. DAY
Brian walks through the morning bank activity and stops at Mabel's desk.

BRIAN
Anyone hear from Sammy this morning?

MABEL
I didn't.

BRIAN
Uh huh. Well, if anyone ever hears from her ever again, will you let me know?

MABEL
Yes.

EXT. AUBURN POLICE STATION. DAY
On the steps of the police station, Sammy, Rudy and Bob wait as Sheriff Darryl shakes hands with the Auburn Sheriff. The Auburn Sheriff goes inside. Darryl comes over to Sammy.

SHERIFF
It's gonna be all right... We got on the phone and talked to Rudy Sr. a little bit and he's calmed down, just wants to forget about the whole thing...

SAMMY
Darryl, I really appreciate this...

The Sheriff nods, but he's not thrilled to be here.

INT. SAMMY'S LIVING ROOM. DUSK
The PHONE IS RINGING. Sammy comes in the front door, and Rudy behind her. She snaps on the lights, hurries phone and picks up. Behind her, Rudy goes upstairs and Terry plunks down on sofa and turns on the TV.

SAMMY

Hello?

INTERCUT WITH BRIAN, AT THE BANK.

BRIAN

Yeah, it's Brian.

SAMMY

Brian --

BRIAN

What the hell happened to you today, lady?

SAMMY is about to answer, but she just HANGS UP instead. BRIAN is stunned into sheer gaping fury. Feverishly he hangs up and dials again. It RINGS. Sammy picks up.

SAMMY

Hello?

BRIAN

You're fired!

SAMMY

GOOD!

She hangs up again.

INT. RUDY'S ROOM. NIGHT

Sammy is tucking Rudy into bed.

SAMMY

Rudy?
RUDY

Yeah?

SAMMY

Is there anything you want to ask me, about your father?

RUDY

Oh, that wasn't my father.

SAMMY

What?

RUDY

That wasn't him. I heard him tell the cops.

SAMMY

No -- Rudy -- that was him. But that was him. I wish it wasn't, but it was.

RUDY

(Very quiet)

No it wasn't.

SAMMY

Rudy. Yes it was. Your father's name is Rudy Kolinski. He lives in Auburn...

INT. HALLWAY. NIGHT

Sammy comes out of Rudy's room, shutting the door softly. We hear the TV going downstairs. She stands at the top of the stairs for a moment.

INT. LIVING ROOM. NIGHT

Terry is watching TV on the sofa with his feet up on the coffee table. Sammy comes down the stairs and into the room. He keeps watching TV. She doesn't sit. She is trembling.

SAMMY

Could you turn that off for a minute please?
He turns off the TV.

**TERRY**
You don't have to say anything, Sammy.

**SAMMY**
I want you to leave.

Terry looks at her.

**TERRY**
What do you mean?

**SAMMY**
I mean I don't think you should live here anymore. I don't think you know how to behave around an eight-year-old and I don't know how to make you stop, so I think you shouldn't live here. I don't know what else to say.

**TERRY**
I don't know how to behave around an eight-year-old?

**SAMMY**
That's right --

**TERRY**
I think you don't know how to behave around an eight-year-old.

**SAMMY**
Are you out of your MIND!??

Silence.

**SAMMY**
Now you just listen to me. I may not be the greatest mother in the world, but I'm doing the best I know how. And he doesn't need you to rub his face in shit because you think it's good for him. He's going to find out the world is a horrible place and that people suck soon enough, and without any help from you. Believe me!

Sammy tries to get ahold of herself. Her voice is shaking.
SAMMY
I think you should get your own place. I thought, if you want, you could -- I'll be glad to help you out financially --

TERRY
What do you mean, Get my own place?

SAMMY
I mean I --

TERRY
You mean in Scottsville?

SAMMY
Yes.

TERRY
Why would I do that? Why don't I just leave, period?

SAMMY
(Quietly) Well... If that's what you want to do, that's fine. But that's not what I'm saying. You are a very important person to Rudy, and you are the most important person to me. But I'm saying that I can't take any more of this --

TERRY
Well --

SAMMY
-- I thought -- maybe you could sell your half of the house to me, and I could pay you whatever it is over a certain amount of time, and that way --

TERRY
No, you know what? I'll just go.

He turns the TV back on.

SAMMY
(Very quietly) Well -- that's not what I'm saying.

Terry shrugs and watches TV.

INT. TERRY'S ROOM. NIGHT
Terry is packing his bag. Rudy is watching.

RUDY
Where are you going?

TERRY
I don't know. I just want to get out of this town. And if you've got any sense when you get old enough you'll get out of here too. Your Mom's gonna live in this town for the rest of her life, and you know why? Because she thinks she has to. Don't ask me why, but that's the truth. She thinks there's all these things she has to do, but you want to know one thing about your Mom? She's a bigger fuck-up than I ever was. I mean, I know I messed up. You think I enjoy getting thrown in jail because I wanted you to face that prick your Dad like a little man and see what kind of a guy he is? I know I got a little carried away, and I lost my temper just a little bit -- which is not the end of the world either, by the way, just for future reference --And now she's kickin' me out of my own house because -- you know, because I fucked up a little bit. Which I totally admit. I was like -- totally ready to admit that.

He is finished stuffing his clothes into his backpack.

RUDY
I could go with you.

TERRY
Well, thanks, man. But I, uh, I can't really take care of you.

INT. LIVING ROOM. NIGHT

Sammy is flipping channels on the TV. The DOORBELL RINGS. She is surprised. She gets up. Terry comes thundering down the stairs, carrying his backpack.

SAMMY
Is that for you?

TERRY
Yeah, I'm just gonna stay at Ray's till I take off.

SAMMY
You don't have to do that.

TERRY
Yeah. Well, that's what I wanna do, so --

SAMMY
Well but -- Are you gonna come back to say good-bye?

TERRY
No -- I'm just gonna take off. I'll see you later.

SAMMY
Well --

Terry opens the door. RAY is there. Terry closes the door behind him. Sammy listens to the PICKUP TRUCK DRIVE sound FADES.

INT. RAY'S HOUSE. NIGHT
Terry is bunked down on Ray's horrible sofa. In the b.g., there is a light on in the bedroom. Terry fluffs his pillow and shuts his eyes.

EXT. SAMMY'S HOUSE. DAY
Dressed for work and school, Sammy and Rudy walk to the car.

SAMMY
Look. I know you're upset about Uncle Terry leaving, and so am I. But he's just not in control of himself, and I don't want him hurting your feelings anymore -- or mine. And you may not like it, but that's how it's gotta be. OK?
INT. BRIAN'S OFFICE. DAY

Sammy sits in front of Brian's desk.

BRIAN
Well... I'm sorry you're havin' all this trouble...

SAMMY
Thank you.

BRIAN
But you made a pretty good speech to me yesterday about people sticking to their commitments...

SAMMY
Yeah...?

BRIAN
Well... you made a commitment to this bank, Sammy. To this job.

SAMMY
I know I'd --

BRIAN
And to working things out with this tough new son of a bitch boss of yours. And whatever might have passed between us after hours doesn't mean you just walk away from that commitment -- yeah, even when you have a legitimate family emergency.

SAMMY
I'm really sorry I didn't --

BRIAN
Which is why I think in the calm cold light of day, we should both think real hard about whether or not you really want to continue on here at Merchants National Trust.

SAMMY
You're not serious.

**BRIAN**
...you're not happy, I'm not happy, it's not good for you and it sure as heck isn't good for the bank.

Pause.

**SAMMY**
You know you're the worst manager we've ever had?

**BRIAN**
Come on, Sammy...

**SAMMY**
By far the worst.

**BRIAN**
...I don't wanna trade insults with you.

**SAMMY**
Well, I don't want to be fired, Brian. I've been working here for seven years.

**BRIAN**
Well --

**SAMMY**
And if I were you I'd be a little nervous about firing an employee I just had an affair with. OK?

**BRIAN**
That's -- Don't threaten me, Sammy: I'm not threatening you. I -- It's just an area I think we should explore.

**SAMMY**
I'm not thr -- You explore it. I'm going back to work.

She heads for the door, stops.

**SAMMY**
Oh, and I have to pick up Rudy today because there's no one else to do it. But I'll find someone as soon as
I have time.

BRIAN
Yeah. Fine. Why don't you just take over the whole bank?

Sammy hesitates in the doorway. This thought has never occurred to her before. She goes out.

INT. LUNCH PLACE. DAY

THROUGH THE WINDOW we see Sammy and Bob having lunch. Sammy watches him eat, full of mixed feelings about him.

INT. KITCHEN. DAY

Sammy is at the stove, making pancakes. She puts a last pancake onto Rudy's plate and brings it to him.

SAMMY
Well, I called where Uncle Terry said he was gonna stay, and there was no answer, so I don't know if he's still in town or not.

Rudy doesn't answer.

SAMMY
Rudy? Are you not speaking to me?

Rudy doesn't answer.

SAMMY
Well, I'm sorry you're so mad at me, but I only did what I thought I had to do, and I hope you don't stay mad at me for the rest of your life.

He opens the maple syrup and pours it on the pancakes.

SAMMY
Rudy, that's too much.

He keeps pouring. She grabs the bottle from him and upsets some of the dishes on the table.

SAMMY
You gotta cut this out!

RUDY
What did I do?

**SAMMY**
You don't know what you're talking about! There was nothing else I could do! I can't explain it better than that, but you can't go on like this because you don't know anything about it and you don't know what you're doing!

**RUDY**
(Frightened)
OK, I'm sorry!

**SAMMY**
I don't want you to be sorry, I just want you to STOP IT!

**RUDY**
I will! I will! I'm stopping, I'm sorry.

He comes around the table to her.

**RUDY**
See? I'm stopping! I'm not doing it.
See? I'm not.

He's very alarmed. Sammy looks at him for a long moment.

**EXT. CEMETERY. DAY**

Terry walks through the little cemetery gate and makes his way up the hill through the tombstones. He reaches his parents' graves. He looks at the tombstones for a moment. He puts his hand on top of one headstone, then the other. He sits down and smokes. He looks up at the SKY. It's a beautiful deep blue sky dotted with billowy white clouds. He looks out over the hilly scenery. After a moment he shakes his head a few times. He doesn't even know he's doing it. He sits there.

**INT. RAY'S HOUSE. DAY**
The PHONE IS RINGING as Terry walks into the house. He walks past it, to the fridge, gets a beer and opens it. It KEEPS RINGING. He picks it up.

    TERRY
    (Into phone)
    Ray's house.

INT. BANK -- SAMMY'S DESK. DAY

Sammy is at her desk on the phone.

    SAMMY
    Hi.

WE CUT BETWEEN THEM. Terry doesn't say anything.

    SAMMY
    I didn't know if you left yet.

    TERRY
    No -- I'm leavin' tomorrow.

    SAMMY
    Well -- What time?

    TERRY
    There's a bus at nine.

    SAMMY
    Well -- Can I -- I'd like to see you before you go. I mean, can I give you a lift? Or do you want to have breakfast or anything? And I think Rudy would really like to say good-bye.

    TERRY
    Yeah -- I don't know... I mean --

    SAMMY
    Terry, you can't just leave like this. I --

    TERRY
    All right, all right. I'll come by in the morning.

    SAMMY
All right -- But just -- We have to be out of the house by eight, so -- I don't want to tell Rudy you're coming unless you really think you can make it --

**TERRY**

Yeah -- No -- I'll be there.

**SAMMY**

All right.

**TERRY**

All right.

**INT. KITCHEN. MORNING**

Sammy is clearing the breakfast dishes. Rudy is finishing up his cereal. The clock reads 7:50.

**SAMMY**

You should get your sneakers on.

**EXT. HOUSE. A MOMENT LATER**

Sammy comes out and looks up and down the road.

**INT. LIVING ROOM. A FEW MOMENTS LATER**

Rudy sits in the living room in his baseball jacket. His knapsack is on the floor beside him. He looks at the CLOCK: 8:06. Sammy comes into the living room and looks at him.

**SAMMY**

Sweetie, I'm sorry, we have to go.

**RUDY**

Why can't I miss school one day?

They HEAR the PICKUP PULL UP OUTSIDE, O.C. Rudy gets up immediately.

**EXT. THE HOUSE. A MOMENT LATER**

Terry jumps out of RAY'S PICKUP. Sammy opens the front door and Rudy runs out toward Terry.
RUDY
Hi!

TERRY
Hey, how's it goin', man?

Rudy stops short in front of Terry. Terry looks at
Sammy, in
the doorway.

TERRY
Sorry I'm late.

EXT./INT. CAR. DAY
The car stops across the street from the BUS. The LAST
KIDS
are getting in. SAMMY HONKS for the bus driver, and
Sammy,
Terry and Rudy all get out.

TERRY
So Rudy... If I write you a letter,
will you write me back?

RUDY
Yeah.

TERRY
OK, well, that's gonna be pretty
nice for you, because I write a pretty
Goddamn interesting letter.

RUDY
Yeah, we'll see.

TERRY
All right. Well, say good-bye.

RUDY
Bye.

Rudy hugs Terry. Terry hugs him back. He is suddenly
overcome
and presses his lips to the top of Rudy's head.

Rudy walks to the BUS and gets on. The bus pulls away.

Alone now, Sammy and Terry are not that comfortable. He
moves
to get back in the car, and she does the same.
EXT. BENCH. DAY

Sammy and Terry sit on a bench near the bus stop. Terry's backpack is by his side.

SAMMY
Do you need some cash for the bus?

TERRY
No, I got a few bucks... Aren't you gonna be late for work?

SAMMY
Oh -- Yeah. That's OK. (Pause) Terry, I don't even know where you're going.

TERRY
Oh, well, I didn't really have a concrete plan yet. I have to go back to Worcester and get my stuff...

SAMMY
Oh, are you gonna try to see that girl?

TERRY
Well... Yeah... You know... Thought maybe I'd try to show my face... Let her brother have a crack at me...

SAMMY
What?

TERRY
No...

SAMMY
...I don't want anyone to have a crack at you.

TERRY
I'm just kidding. I just thought... Just thought I'd check up on her... (Pause) Anyway, after that, I don't really know. I've been thinking about Alaska a lot. I still got some friends out there. I don't really know. Anyway, I'll write you.
SAMMY
You will?

TERRY
Sure, Sammy. Of course I will. You know that.

Pause.

SAMMY
What is gonna happen to you?

TERRY
Nothing too bad... But I gotta tell you, I know things didn't work out too well this time...

SAMMY
Well, Terry --

TERRY
...but it's always really good to know that wherever I am, whatever stupid shit I'm doing, you're back at my home, rooting for me.

SAMMY
I do root for you.

She starts crying, and looks down.

TERRY
Come on, Sammy. Everything's gonna be all right... Comparatively... And I'll be back this way...

SAMMY
I feel like I'm never gonna see you again...!

TERRY
Of course you will, Sammy. You never have to worry about that.

SAMMY
Please don't go till you know where you're going. Please...!

TERRY
I do know where I'm going. I'm going to Worcester and I'm gonna try to
see that girl. And then depending on what happens there, I thought I'd try to see if there's any work for me out West. And if there is, I'm gonna head out there for the summer and try to make some money. And if there isn't, I'll figure something else out. Maybe I'll stay around the East. I don't know... I really liked it in Alaska. It was really beautiful. You just -- It made me feel good. And before things got so messed up I was doin' pretty well out there. Seriously. But I couldn't stay here long, Sammy: I don't want to live here. But I'm gonna stay in touch. And I'll be back. 'Cause I want to see you and I want to see Rudy. I'll come home for Christmas. How about that? We'll have Christmas together. (Pause)

Come on, Sammy. You can trust me...

Still looking down, Sammy shakes her head, tears leaking down her cheeks.

**TERRY**

Come on, Sammy... Look at me... Look at me...

She looks at him.

**TERRY**

Hey, Sammy... Remember when we were kids, remember what we always used to say to each other . . .?

(Pause)

Remember when we were kids?

**SAMMY**

Of course I do...!

She throws her arms around his neck. He pats her gently.

**INT./EXT. BUS. DAY**

The DOORS OPEN and Terry comes up the steps and into the bus. Outside, Sammy watches him pay the driver and move through the bus toward his seat. The BUS DOORS CLOSE.
EXT. BUS. CONTINUOUS

Sammy waves till the BUS DRIVES all the way down MAIN STREET, turns a corner and is gone.

INT. BUS. CONTINUOUS

Terry, in his seat, turns forward and watches the view go by. He smiles a little.

INT. SAMMY'S CAR (MOVING). DAY

The morning sunlight flickers through the windshield into the car as Sammy drives along toward work. She passes TOWN HALL CLOCK and sees that it's 9:20.

She dries her damp cheek with a forearm and rolls down her window to let the morning breeze blow through.

Squaring her shoulders a little, she drives through her town at a slow and easy pace.

THE END