INT. TRAIN CAR - DAY

A cashier hands a boy, 13, his change across a counter. The boy stuffs the coins in his pocket. He lifts the cardboard tray with two hot dogs, a bag of chips, and two Cokes. This is Claude.

We follow him: He carefully carries the meal down the aisle, balances it in one hand as he opens the door.

The train noise blares as he traverses the area between cars.

He enters the new car repeating the balancing act. He waits while a man shoves his back-pack onto the metal rack above the seats. Claude hurries a bit more now, his concentration alternating between the food and the path.

He sits next to a brunette woman. He hands her a hot dog.

CLAUDE

Here.

He's met by a severe and pinched face. The eyes have black circles -- there is a scar above her lip. Claude instantly blushes and mumbles:

CLAUDE

Sorry.

He gets up and hurries a few seats further. He slides next to a pretty brunette woman, late 30's, with straight shoulder length hair. Her name is Margot.

MARGOT

That was quick.

CLAUDE

I sat next to the wrong person.
MARGOT
Really? Where?
She stretches up and peers over the seats. He grabs her shirt.

CLAUSE
Please don't look. She'll see you.

MARGOT
Careful with my blouse.

2.

CUT TO:

Margot is sleeping, her head against the window. Claude listens to his iPod. He takes out the earphones, gets up, and walks to the front of the car. Opens the door and goes between cars.

The train roars and screeches. Claude screams. He stops, looks around. He screams again.

3.

CUT TO:

Claude and his mother gaze out the dirt streaked window at a river. An old castle-like structure emerges from the water.

Houses are run-down. In the distance there's a power plant. Electrical lines crisscross the sky. Claude puts his finger against the glass and traces the wires.

CLAUSE
Will the wedding be crowded?

MARGOT
I don't know. I think she doesn't know anyone anymore.

CLAUSE
How long has she known Malcolm?

MARGOT
Only a year.

CLAUSE
Is that short?

MARGOT
(pointedly)
Would you marry someone you'd only known a year?

CLAUSE
I'm not going to ever get married.

MARGOT
I can't say I have a lot of hope for the whole thing.

CLAUDE
Why are we going then?

MARGOT
We're supporting her.

CLAUD
I thought she wasn't speaking to you.

MARGOT
No...no...I wasn't speaking to her, but I'm over it.

4 EXT. FERRY DOCK - DAY

A ferry is docked. Cars pull up onto the boat. Margot runs, clutching a suitcase, holding down a floppy wine colored sun hat. Claude hurries alongside her, a bag slung over his shoulder.

5 EXT. FERRY - DAY

The rumbling and sputtering of the boat. People get out of their cars and stretch their legs.

Claude leans against the rail and lets the spray hit his face. Margot's cell vibrates. The caller ID: HOME. She stuffs the phone in her pocket.

MARGOT
Why aren't you wearing your new shades?

CLAUDE
I don't think I need them right now.

MARGOT
You begged for those glasses.

CLAUDE
I know, but...I will wear them, I just feel like people might think it's weird that a kid is wearing
dark shades.

MARGOT
That's ridiculous.
Claude reluctantly takes out a pair of thin wrap-around punk sunglasses and puts them on. He looks around self-consciously.

MARGOT
You look very cool.
He takes them off.

CLAUDE
I don't need them right now.

CUT TO:
Margot and Claude wait. The ferry has emptied out.

CLAUDE
Do they know we're here?

A maroon Volvo station wagon peels around a bend and stops across the road. Two eyes peer out from just below the backseat window. A man, 40, in dumpy cargo shorts rolls down the window. He has a small moustache -- he's harried and sweaty. This is Malcolm. He points at Margot and Claude.

MALCOLM
Are you...?

INT. VOLVO - DAY
Malcolm drives. He smokes with the window open. Margot is in the passenger seat. In the back, Claude and the girl, Ingrid, sit shyly, their hair blows turbulently in the wind. Ingrid, 11, wears shorts, sandals, and a batik shirt with a panda on it.

MALCOLM
Paul apologizes for not coming, she's still getting the house ready.

MARGOT
I'm sorry it was such short notice.

MALCOLM
I don't care. Paul's frantic, but I don't give a shit. Oh, and Ingrid wants me to tell you that
she made us all bracelets.

INGRID
(embarrassed)
No, I wanted...I wanted to wait...

MALCOLM
Oh, I thought you asked me to tell them. Anyway...

Malcolm holds up his wrist and shows a knit blue and orange bracelet.

MALCOLM
I got Knicks colors.

INGRID
They're not Knicks colors!

MARGOT
It's beautiful, Ingrid.

INGRID
(to Claude)
I made this one for myself.

She shows him the purple and green one around her wrist.

INGRID
Yours is yellow. Is that okay?

CLAUDE
I guess.

INGRID
Where's your dad and Josh?

CLAUDE
They might come later.

MARGOT
Josh's spring break is next week. Jim teaches through Friday and then they open the house in Vermont on the weekend.

MALCOLM
(bluntly)
It means a lot to Pauline that you're here.
Margot nods awkwardly -- she blushes.

**MARGOT**

Oh. Good.

A car suddenly pulls out of a driveway, but nowhere near their car. Malcolm swerves anyway.

**MALCOLM**

Holy Jesus! Watch it, dicksack!

Ingrid giggles. Margot clutches the handle above the door.

---

**MALCOLM**

If you're wondering about the moustache --

**MARGOT**

No, I wasn't.

**MALCOLM**

I had a full beard for a while and then when I shaved it I left this part for last, you know to see how it looked, and... It's meant to be funny.

Margot nods politely. The sound of tires on gravel:

**8 EXT. HOUSE - DAY**

The trunk slams shut. The Volvo is parked in a driveway alongside a grey Colonial house that sits above the water. They lift bags. An old mutt ambles toward them.

Pauline emerges from the house. She's pretty like her sister, late 30's. She walks briskly toward them. Margot smiles and opens her arms, but Pauline passes her and dips down to embrace Claude. She kisses him on the lips.

**PAULINE**

You're so handsome.

Now she hugs Margot. They both tear up. Claude beams.

**PAULINE**

I never thought I'd get you here.

A loud thud. They all turn toward the property fence. A large pile of dead flowers and rotting plants has been dumped into their yard. There's whispering and movement through brush on the other side. Margot looks at Pauline with
concern.

PAULINE
You're arriving in the midst of a drama. Ingrid, make sure Wizard is inside.
Malcolm trudges over to the trash cans.

INGRID
It's the Voglers.

PAULINE
The neighbors want us to cut down our tree.
She indicates a large oak that extends up and into the adjoining property.

MARGOT
No, that's our tree!

INGRID
They think it's sick and rotting their property.

PAULINE
We're having the ceremony under it.

MARGOT
You took the swing down.

MALCOLM
Pauline thinks this is their way of trying to be friends. I think they resent us because we're...

He searches for the word, but can't come up with anything.
He says wearily:

MALCOLM
I don't know what we are.

INT. CLAUDE'S GUEST ROOM/INGRID'S ROOM - DAY

Claude sits on the squeaky bed, a yellow bracelet on his wrist. An old flip-clock hums on the night-table. A door opens onto a bathroom which has another door open onto another bedroom.

Ingrid sits on her bed observing Claude. She holds a realistic-looking stuffed rooster in an old-style tuxedo.
INGRID
This is my room.

CLAUE
Okay.

INGRID
Do you like showers or baths?

CLAUE
Showers. What about you?

Ingrid shrugs. She says, already bored with the topic:

INGRID
I don't care.

10 INT. STAIRWELL/MARGOT'S GUEST ROOM - DAY
Pauline and Margot carry bags up the stairs. Margot now wears a knit red bracelet. They're tentative with one another.

PAULINE
Is Malcolm what you thought he'd be?

MARGOT
Well, I didn't know what to --

PAULINE
The moustache is temporary. He left it for last when he was shaving. It's meant to be funny.

MARGOT
He told me.

PAULINE
Yeah...

They enter the guest room. The windows are wide open, the curtains blowing, but the room is very neatly made up.

PAULINE
I'm sorry -- with so little time to prepare, we had to put you in Malcolm's storage room --

MARGOT
This was Becky's room. Poor Becky.
PAULINE
Yeah, poor Becky. Now it's a storage room. I've just started to feel like it's our house not my parents. You know?

MARGOT
Our parents.

PAULINE
Of course. It might still smell like paint, but...

MARGOT
I thought he was a musician.

Pauline jimmies down the stiff windows. Margot begins to unpack and hang up clothes in the closet.

PAULINE
Well, music's officially a hobby... He's painting now. And writing letters to newspapers and magazines. He's very meticulous, he'll spend up to a week writing a response to a music review. He's incredibly smart. Maybe too smart. I don't know. We're doing very well.

MARGOT
Good. I mean, you must be.

Silence.

PAULINE
I don't know where to begin. What can I tell you? It seems I'm pregnant, but it's really early so... I haven't told anyone. I mean, I haven't told Malcolm or Ingrid.

MARGOT
Wow...

PAULINE
Yeah, if it sticks. We'll see. I hope so. Things are good. We did a couples seminar two months ago or
so in Maine. They give you exercises and things to do. I know you're not convinced, but...

MARGOT
(vaguely)
Mm hm.

PAULINE
We got engaged right afterwards. The guy who runs it, Strickland, wrote a really interesting book about loving which I'll lend you if you want.

MARGOT
(non-committal)
Okay.

PAULINE
But only if you'll read it. Because I need it back. I made notes in the margins.

MARGOT
I may not get to it for a while.

PAULINE
Well, I'm not going to lend it to you if you're not going to read it.

They meet eyes. Pauline quickly turns away.

PAULINE
It's going to be very informal by the way. Just Mom and Becky. Malcolm's brother. Few friends. And now you and Claude. Nothing like the first one.

MARGOT
(wary)
Becky's coming?

PAULINE/MARGOT
She isn't how you.../I'd really like...

PAULINE
You go.
MARGOT
I was going to say, "I'd really like some white wine."

PAULINE
Oh. Yeah. We have a...Well...I'm glad you changed your mind and came. I never heard from you after I sent the invite...I even wondered if you got it.

MARGOT
(quickly)Well, I'm so pleased we're here.

PAULINE
Did you get it?

11.

MARGOT
Yeah.

Pauline waits for an explanation.

MARGOT
I'm sorry you were so angry...

PAULINE
I wasn't angry. I was...disappointed.

MARGOT
Uh huh. But you see when you say, "disappointed" it puts me in a crummy situation. Like I let you down.

PAULINE
But you did in a way.

MARGOT
I don't see it like that.

PAULINE
Fine. I felt betrayed. Is that word okay?

MARGOT
Again, you're making me the aggressor.

PAULINE
You were the aggressor.
Let's not... I've become a really good cook.

11 INT. LIVING ROOM - LATE DAY
Malcolm strums his guitar and smokes. Pauline sits at his feet with Ingrid and Claude. The kids look at a record sleeve. Margot is curled up on the sofa writing in a little brown notebook. She wears oval tortoise-shell glasses.

MARGOT
I can't believe you've still got all of our old records.
Ingrid pulls an album toward her. Her eyes widen at the scary image on the cover. She quickly turns it over and hands it to her mother.

12.

INGRID
Mom, can you hide this please.

Pauline puts the record sleeve on top of a shelf.

PAULINE
(for Margot’s benefit)
Malcolm played with Ric Ocasek once?

MALCOLM
In the late '80's. It was a solo gig after he left the Cars.

CLAUDE
So, you're kind of famous.

Malcolm reddens.

MALCOLM
No. No. Believe me, I'm not. I used to want to be, but, No. Do you want to be famous?

MARGOT
Claude wants to be very famous.

MALCOLM
Well, make sure you can handle rejection. I can't. For me, expectation just turns to disappointment. So, ultimately I'd rather not try. It'll all go black
for us soon enough anyway.

**PAULINE**
Claude, ignore him.

Pauline sneaks a look at Margot who is watching Malcolm with an expression of either contempt or confusion. Pauline grows uncomfortable. She says to Claude:

**PAULINE**
When your mother moved to New York she used to send me books and records. She sent me REM's Murmur...

**MARGOT**
And the Pixies.

**PAULINE**
And X. She was very cool your mother.

**MARGOT**
You only liked top forty.

**PAULINE**
Yeah, but I love REM now.

Margot takes off her reading glasses and rubs her eyes.

**MARGOT**
I don't really listen to music anymore.

**PAULINE**
I was dating that guy, Horace back then. Remember him?

**MARGOT**
Was that the guy who liked to rough you up?

**PAULINE**
No, that was our dad.

Pauline and Margot crack up laughing. Malcolm raises an eyebrow at Claude.

**MARGOT**
Our father used to strip down to
his skivvies and beat us with a belt.

MALCOLM
That man had a sexual screw loose.

PAULINE
It's awful -- that stuff that happens to kids. Malcolm was fondled by a male baby-sitter.

MALCOLM
Just use that information however you want...

PAULINE
Sorry. We're with family. I figured...

Claude looks at Malcolm. Malcolm doesn't meet his eyes.

14.

PAULINE
I think Becky got it the worst.

MARGOT
Did she ever. Raped by the horse trainer...

Margot breaks into laughter. Pauline spits her seltzer back into the glass. They both laugh hysterically. Tears stream down Margot's face. Claude watches.

12 EXT. PATIO - NIGHT

Malcolm, Pauline, Margot, Claude and Ingrid sit with a homosexual couple, Alan, 40's, and Toby, 30's, and their son, Bruce, 8, at an old wooden table eating crab, salad and soup. Part of Alan's face is paralyzed.

TOBY
Alan rolled over in bed and looked at me and he said I can't feel my face. It took three doctors before we knew it was Bells Palsy.

ALAN
They say a brush of wind can do it.

TOBY
Feeling is slowly coming back.

MALCOLM
We're all getting older... Which is terrible -- I don't care how universal it is. I can't remember names anymore.

**MARGOT**
I have that. I blank out on certain words now too. Like the other day, I couldn't remember the word for...

(laughs)
I've forgotten it again. The stuff in wine. Sediment! That was it.

**MALCOLM**
I know that. I was talking more about not remembering who was the bassist for Motley Crüe.
Malcolm lights up a cigarette. He offers one to Claude who shakes his head, No.

**PAULINE**
Ingrid, why don't you show Claude and Bruce the game trunk.

**INGRID**
Okay.

Claude reluctantly follows Ingrid and Bruce. He looks back longingly at the table of adults.

**MALCOLM**
(relieved, to himself)
Mick Mars.

**MARGOT**
Toby, I think you need to have Bruce diagnosed.

**TOBY**
Margot, I don't want to have this conversation with you.

We follow the kids inside. We hear in the background:

**MARGOT**
It's vital. If you keep telling him he's like everyone else he'll wonder why he isn't. He's
suffering.

TOBY
He's tested very well. He does B's in school.

Claude stops -- his mother and Toby are arguing out the window. Her eyes meet his for a second -- they make no connection -- she goes back to Toby.

MARGOT
But, that's how autism works. One part of the brain can work fine while the other is damaged.

ALAN
We had him diagnosed, Margot. Nothing was found wrong.

MARGOT
Did you really, though?

TOBY
I'm... I'm not going to have this conversation. I'm sorry.

Silence.

MARGOT
I know it must be so difficult for you, but I think you have to --

13   INT. KITCHEN - SAME

Pauline unloads the plates onto the kitchen counter. She hesitates and exhales a deep, anxious breath.

14   EXT. HOUSE - NIGHT

Margot paces while talking on a cell phone in the herb garden. She drinks a white wine with ice cubes and smokes a joint. The bottle lies at her feet, three-quarters empty.

JIM'S VOICE
What are you doing?

MARGOT
I left you a note.

JIM'S VOICE
Come back. Or meet me in Vermont on Saturday.
MARGOT
No...no. The wedding is on Saturday. I'm here for that. I can't really pull out. How would that look?

JIM'S VOICE
You haven't spoken to her in years ---

MARGOT
Well, we're speaking now. She is my closest friend despite it all... You're the one who's been trying to get me to call her.

JIM'S VOICE
Did you tell Claude what you're doing?

MARGOT
(suddenly laughing)
Jim, this guy, Malcolm. He's exactly what you'd imagine except I think he's clinically depressed.

(MORE)

MARGOT (CONT'D)
Not ugly, but completely unattractive. And he has no job. The best I can make out is that he's a letter writer. I don't know, the house looks weird to me...she's trying too hard and it's kind of a mess...they took down the swing...

Silence on the other end.

MARGOT
Hello?

JIM'S VOICE
You said you weren't a hundred percent on this. You said that like a week ago. Can I come up there?

MARGOT
No. I don't want to see you -- I feel happier already having done
it.

**JIM'S VOICE**
Really? You feel happier...
(silence)
Please don't tell Claude anything please, until we've talked more.

**MARGOT**
I need to tell him. And we need to tell Josh. Did he do his homework?

**JIM'S VOICE**
Yes.

**MARGOT**
This is happening and you have to get your mind around that.

15 **INT. CLAUDE'S GUEST ROOM - NIGHT**
Claude sleeps in bed. Margot gently touches his face. She whispers:

**MARGOT**
Are you asleep?

**CLAUDE**
(softly)
Yes.

**MARGOT**
Will you remember this?

**CLAUDE**
Yes.

**MARGOT**
I just talked to your dad...

Claude's eyes remained closed, but he smiles.

**MARGOT**
I'm only going to tell you if you won't remember.

**CLAUDE**
Okay.

Margot hesitates. She changes her mind and says thoughtfully:
MARGOT
Everyone finds you so funny and charming. I always get compliments about you.

Margot stands. She catches herself in a warped mirror and smears some eye make-up off of her face.

MARGOT
Are you having fun? Is it nice to see Pauline?

CLAUDE
(opens his eyes)
Yeah, I really like her.

MARGOT
Yeah. She is crazy though.

CLAUDE
In what way?

MARGOT
She's really berserk. Maybe it's hormones. You don't notice anything different about Pauline?

CLAUDE
No.

MARGOT
She's pregnant -- she told me. But she's keeping it a secret -- I mean from Malcolm and even Ingrid. Which I think is unforgiveable. Now she'll have to marry him. What's she planning -- to get married and not drink champagne? Then she'll just be lying. I guess she's afraid she'll miscarry. She probably will. I think on some level she's ambivalent about the marriage and that's why she's not telling him.

CLAUDE
Are you stoned, Mom?

MARGOT
Maybe a little.

CLAUDE
I don't like it.

16 INT. MALCOLM AND PAULINE'S ROOM - NIGHT

Water runs from the bathroom. Malcolm cradles a glass of whiskey and stands nude in front of a full length mirror.

MALCOLM (shakes his head) My scrotum is longer than my penis.

He turns around and looks at his ass. Pauline walks out of the bathroom. She wears mens pajamas, the top open.

MALCOLM It's sweet how Claude looks up to me.
He waits for a reaction and gets none.

MALCOLM Margot doesn't seem as crazy as you made her out to be.
PAULINE What she did to Toby and Alan tonight didn't seem crazy enough for you?
MALCOLM I guess that seemed pretty crazy.

20.

PAULINE (immediately defensive) Well, she cares deeply.

MALCOLM Yeah, she's really worried about Bruce.

PAULINE This has nothing to do with Bruce. She thinks everyone is autistic.

Malcolm is about to speak, but instead he halts, paralyzed.

PAULINE What?

MALCOLM Nothing, you keep changing your position -- I'm just trying to
figure out if I should agree with you or not?

PAULINE
Well, can't she be both, care deeply and be crazy? Do people have to be all one thing?

MALCOLM
I guess not.

PAULINE
Well, okay...
(back into it)
It is nice she came for the wedding. She's so pretty, don't you think?

MALCOLM
(warily)
She's attractive.

PAULINE
A little thin maybe... But it is nice she came.

MALCOLM
Let's fuck.

17 INT. MARGOT'S GUEST ROOM - SAME

Margot lies on her front, her hand underneath her. She tries to masturbate. The bed creaks. Finally, she flips over and gives up. She wears a rubber night-guard in her mouth.

18 EXT. HOUSE - DAY

A croquet game in progress. Pauline and Malcolm play Margot and Claude. Ingrid lies in the grass singing to herself. The dog next to her. Malcolm concentrates -- he carefully lines up his shot. Finally, he swings --

The ball misses the wicket. He shakes with frustration.

MALCOLM
Fuck it!

Claude looks through a slit in the wooden fence and into the neighbor's yard: A naked man, 40's, crouches. Arms extend from below and pull him downward. His ass pokes up over the
Claude shakes out of his reverie. He walks briskly up to his ball and smacks it. It bullets forward and lands just short of Pauline's ball.

MARGOT
Claude, don't just whack it. Think about it before you hit.

CLAUDE
Sorry.

Pauline knocks her ball into Claude's. She holds her ball down with her foot and prepares to swing.

MALCOLM
Paul, what are you doing?

PAULINE
I'm sending Claude's ball into the bushes.

MALCOLM
Take the extra hit.

PAULINE
I don't want to do that.

MALCOLM
It's the smarter play.

She whacks -- Claude's ball travels about two feet.

PAULINE
Shit.

MALCOLM
Pauline! See, I knew you couldn't... Your feet are too small!

Margot steps up to take her turn. She regards the house.

MARGOT
You took the awnings down.

Claude looks back into the adjacent yard: Flashes of skin. A breast. Pubic hair. Claude crouches to see more clearly --
the bodies disappear from sight.

Malcolm draws a deep breath and takes a few practice strokes. He swings -- his ball rockets past Margot's, rolls up over a ridge and onto the cement drive. It quickly sails down into the road and bounces into a ditch.

Malcolm shakes furiously. He lifts his mallet, turns toward the house, rethinks momentarily, and hurls it up over the incline and down to the water. Pauline puts her hands on her hips.

**PAULINE**

Well done.

**MALCOLM**

Fuck you.

Malcolm hesitates then tramps down the stairs to the beach. Claude watches the pink of flesh moving up and down.

**MARGOT**

Honey, you're up.
He approaches his ball and smacks it toward the double wickets.

**MARGOT**

You're going the wrong way.

**CLAUDE**

Oh.

He blushes and laughs. Pauline laughs. Margot shakes her head.

**MARGOT**

So stupid.

**CLAUDE**

Mom, I'm sorry. Jesus.

Margot places her mallet down and starts toward the house.

**CLAUDE**

We're in the middle of it.

**MARGOT**

This is why I hate games. I hate what it does to me.

Pauline cackles loudly. Margot turns around and stares at
her. Malcolm calls from the stairs:

MALCOLM (O.S.)
Wait, we're not finished!

19 EXT. PATIO - DAY
19

The five eat a salad nicoise lunch.

MARGOT
Malcolm, do you notice how Pauline sometimes can't make eye-contact. How her gaze hovers just above your head.

MALCOLM
Yeah, I kind of know what you mean.

MARGOT
I always think I have something in my hair. It's not necessarily bad, Paul. It's just something you do.

Pauline looks mildly horrified. She suddenly turns to Claude.

PAULINE
Claude have you ever seen your mother climb a tree?

CLAUDE
No.

24.

MARGOT
We don't have much opportunity in Manhattan.

PAULINE
As kids Margot climbed everything. She could even climb that tree.

She points at the tall oak that stretches over the fence into the neighbor's property.

CLAUDE
Can you do it, mom?

MARGOT
Maybe later.
CLAUDE
No, now.

INGRID
Do it now, Margot!

PAULINE
Show him, Margot.

20 CUT TO: 20

Margot strides toward the tree. The group follows behind. She grabs hold of a branch and lifts herself. Claude grins, impressed. With brisk dexterity, Margot scales the tree. Claude, Pauline, Malcolm and Ingrid watch with glee from below.

PAULINE
I told you.
Margot reaches a perch near the top and looks down at the gang. They wave. She waves back.
The sun is hot. She sweats, flushed. She takes a deep breath and relaxes against the bark. Trees for miles. The neighbors' house is faded and grey. In the far distance, toxic white smoke comes out into the sky.
An earwig walks across her arm. She flicks it off, slips for a moment and catches herself. Her breathing grows more rapid.

25.

A bug buzzes around her head. She swats at it.
Her family has stopped watching. Claude and Malcolm throw a baseball. Pauline's gone back inside. Ingrid clears the table.

MARGOT
(under her breath)
Shit.

She wipes her face, her shirt is almost entirely soaked. The buzzing continues.
Close on Margot's ear. A small black gnat lands on the lip of the lobe. It hesitates and darts inside the hole.

Margot gasps. She jams her pinky in her ear.

Pauline comes back out with an ice tea.

CLAUDE
What's she doing now?

PAULINE
(dryly)
She's stuck.

21  CUT TO:

A young volunteer fireman climbs a long ladder up the side of the tree and toward Margot. He reaches out his hand to her.

MARGOT
(annoyed)
I got it.

She slowly lowers herself.

22  INT. LIVING ROOM - DAY

Pauline is laughing, recounting the story. Claude and Ingrid laugh too. Margot shakes her head, embarrassed and furious.

CLAUDE
You were great on the way up.

MARGOT
Don't patronize me, Claude.

Margot turns her head to the side and pats on the top of it.

PAULINE
We're all laughing, Margot.

26.

MARGOT
You're laughing in a kind way.
Claude is taking too much pleasure out of it.

CLAUDE
I am not.

MARGOT
You are. You like to make fun of me. To see me get embarrassed.
It's mean.
Silence. Margot puts her pinky back in her ear. She frowns.

**PAULINE**
What are you doing?

**MARGOT**
I've got a fucking bug in my ear, okay?

23  EXT. FOREST - DAY  23

Pauline and Margot hike along a dirt trail. Claude and Ingrid idle behind, carrying walking sticks.

**PAULINE**
I thought Claude could hand out programs. Ingrid's going to sing. Do you want to read a poem or something?

**MARGOT**
You know I can't speak in front of people. I'm doing this "conversation" at the bookstore in town on Friday and I totally regret having said I'd do it.

**PAULINE**
You're doing a "conversation?"

**MARGOT**
Yeah, talking about my work in front of a crowd. I didn't invite you because...I thought it'd be boring.

**PAULINE**
Uh huh.

27.

**MARGOT**
What? Say it.

**PAULINE**
It's nothing. It's just...I would come...I want to come. I get a kick out of it. It's just weird, you know... So, you're not here for...

(she stops herself)
Okay, I get it. When did they ask you?
MARGOT
A while ago. I'd said, No, but then when I was coming here anyway and...I guess it helps sales and...so...so.

PAULINE
I see.

We catch a quick glimpse of people walking ahead in the path.

PAULINE
Did I tell you, Becky got her tubes tied.

MARGOT

PAULINE
I think it's symbolic.

MARGOT
I bet mom paid for it. We should audit mom.

PAULINE
I considered it in my twenties. You know, when I was fucking everyone. You remember.

MARGOT
I did my share.

PAULINE
But not like me.

MARGOT
You want to count?

28.

PAULINE
No, Margot, I don't want to count. (pause) What was it about Dad that had us fucking so many guys?

MARGOT
I think it was the only time we could really feel unselfconscious and get out of our heads.
PAULINE
(dissmissive)
I don't think that's it. I just think it was something we were good at.

Behind, Ingrid smacks her walking stick into Claude's.

INGRID
Your mom thinks Bruce is gay.

CLAUDE
No, she said she had Aspergers.

INGRID
I thought that's what that means.

CLAUDE
No, it's like lesser retarded.

INGRID
I have adult ADD.

CLAUDE
You mean child ADD.

INGRID
No, for some reason I have the adult one. Maybe I'm retarded.

Up ahead -- in the path -- is a couple, 40's, with a six year old girl. The back of the man's pants are smeared with dirt and the woman is packed into acid washed jeans. The little girl whines and lags behind. Margot and Pauline slow down. Claude and Ingrid catch up.

MAN
Come on!

LITTLE GIRL
I don't want to!

29.

MAN
Come on!

LITTLE GIRL
I don't want --

The woman grabs the girl harshly by the arm and pulls her. The girl screams.
MARGOT

Hey!

The man and woman turn around sharply.

MARGOT

Be careful!

WOMAN

What?

MARGOT

Be careful the way you pull on that child's arm. You'll take it out of its socket.

MAN

Don't tell us how to treat our child.

MARGOT

I don't care how you treat your child as long as you don't hurt him.

PAULINE

(under her breath)

It's a girl.

WOMAN

She threw a rock at me.

MARGOT

She's a little girl!

WOMAN

She knew what she was doing.

She starts suddenly toward Margot.

WOMAN

There is no hitting in our family.

Do you understand?

Margot backs up quickly. The woman stops about ten feet away.

WOMAN

Stay out of it, bitch.

The woman turns back around. She lifts the girl into her arms and they trudge over the incline and out of sight.
INGRID
That was the Voglers.

PAULINE
Jesus, Margot, what are you doing. They already hate us.

MARGOT
(wiping her eyes)
Don't tell me what I can and can't do. That's child abuse.

CLAUDE
Mom, she was psychotic.

MARGOT
Stop picking on me. Everyone.

24 CUT TO:

The four of them emerge into a clearing. Nobody speaks. A child's pink sneaker lies in the path.

MARGOT
Oh God.

Pauline walks over to it. She crouches.

PAULINE
It could be anyone's.

Margot bursts into tears. Pauline hesitates then holds her.

INGRID
What are they going to do to us?

PAULINE
They're not going to do anything, honey.

25 EXT. FRONT PORCH - DAY

Malcolm looks at Pauline. He's in the midst of writing a letter on a legal pad. Pauline is worked up.

31.

PAULINE
We have to cut down that tree.

MALCOLM
Where are we going to get married
then?

**PAULINE**
I don't...we'll do it in the fucking drive-way if we have to.

Claude and Ingrid listen from just inside the house. Ingrid looks at Claude nervously.

**INGRID**
Your mom started a war. We have to make sure we wear shoes because they might start throwing glass.

**CLAUDE**
Has that happened before?

**INGRID**
I can't remember. I think so. No, it definitely has. Now I remember.

Behind them, Margot, made-up and wearing a dress, clomps down the stairs, across the carpet and onto the porch.

**PAULINE**
Where are you going?

**MARGOT**
(tersely)
To town. I'll be back for dinner.

**PAULINE**
Come on, nobody blames you, Margot.

An old orange BMW idles at the end of the driveway. Pauline, Malcolm, Claude and Ingrid watch Margot cross the drive-way. A man, 50's, opens the passenger door. He smokes a brown cigarette. Margot gets in. The man waves at the group on the patio. Pauline, Malcolm and Ingrid and Claude wave back.

**CLAUDE**
Is that Dick Koosman?

**PAULINE**
Yeah. He has a house up here.

**CLAUDE**
What's he doing with mom?

**PAULINE**
Good question.
Ingrid sits at the roots of the tree, squeezing honey out of
a honey bear onto her hand -- she watches the ants come.
Claude sits on a low branch and looks over the fence:

**INGRID**
How much do your parents make in a
year?

**CLAUDE**
I think about a hundred. They bank
at Chase.

The front door of the Vogler's opens and a boy, 14, pees from
the entrance-way into the plants in the yard.

**INGRID**
Are they rich?

**CLAUDE**
No. They're middle class.

The boy finishes and violently hurls a toy car at the fence.

**BOY**
Just let me live!

The toy lands a few feet short. He goes inside and closes
the door.

**INGRID**
Upper or lower?

**CLAUDE**
I think just middle.

Claude watches: Malcolm scurries around the side of the
Vogler house holding a dead mole by its tail. He stumbles,
recovers and flings the animal at the front door. He races
back toward his property.

**EXT. PORCH - EVENING**

Margot and Malcolm have cocktails. Pauline drinks a bottled
water. Ingrid has cray pas, markers and paper and draws at a
table. She draws a mole.

Claude draws a boy with a big claw for a hand and CLAWED
under it. Wizard, the dog, lies at his feet.

**MARGOT**
Dick and his daughter asked us over
to swim tomorrow.

**PAULINE**
We didn't invite them to the
wedding.

**MARGOT**
You're not really friends.

**PAULINE**
We're friends enough that's it's
awkward. Maisy baby-sits for us
all the time.

**MARGOT**
He's doing the interview with me in
town on Friday. Did I tell you, he
and I are collaborating on a
screenplay, an adaptation of one of
Dick's novels.

**PAULINE**
No, I didn't even know you knew he
was up here.

Malcolm takes one of Ingrid's markers and doodles.

**MALCOLM**
Is he even a good writer? Why do
people care about him?

**PAULINE**
You're competitive with everyone.
It doesn't matter if they even do
the same thing as you.

(to Claude)
He's competitive with Bono.

**MALCOLM**
It's true. I don't subscribe to
the credo that there's enough room
for everyone to be successful. I
think there are only a few spots
available and people like Dick
Koosman and Bono are taking them
up.

Pauline looks at Malcolm's drawing. It's a graphic image of
a man fucking a woman in the ass.
PAULINE
Malcolm, what would ever make you think that's something to draw right now?

Claude and Ingrid stare at it. Malcolm balls it up.

MALCOLM
Sorry, I wasn't thinking about it.
Sorry, Margot.

28 INT. VOLVO - DAY

The car pulls into a driveway. A modern house. Dick and Maisy come out to greet them.

DICK
You found it!

Margot, the kids and Pauline get out. We stay in the car with Malcolm. Pauline comes to his window.

PAULINE
What's up?

MALCOLM
I don't want to do this...

PAULINE
Come on, don't be that way.

Maisy sits on the hood of the car and Ingrid introduces her to Claude. Dick approaches Margot -- she turns back to Pauline.

MALCOLM
I'm not being that way -- I just don't feel like it. I'm going to go back and... I have work to do.

PAULINE
Dick doesn't care that you don't make any money.

MALCOLM
Is that why you think... That's not why I'm...I just hate swimming. I really hate it. It's disgusting to me. My mistake was saying I'd do it to begin with. You have fun.

PAULINE
Fine, we'll have fun.
Malcolm's gaze goes to Maisy's breasts. Margot watches him watch her.

MALCOLM
People always pee in the pool.

PAULINE
I don't think Dick and Maisy pee in their pool.

MALCOLM
I'll bet you 500 dollars there's pee in that pool.

EXT. DICK'S POOL - DAY

Pauline and Margot float beneath Claude who stands above them.

PAULINE
To the end and back. Claude, you say Go.

CLAUDE
Okay.

Margot knocks on the side of her head with her hand.

CLAUDE
Go!

Pauline flings herself in and is off. Margot hesitates then follows. Maisy and Dick watch from the chairs. Ingrid floats on a raft and cheers. Claude runs along the pool-side.

DICK
How's your dad?

CLAUDE
Good.

DICK
He and I shared a thesis advisor at Stanford. Did you know that?

CLAUDE
No.

Pauline hits the far wall with her palm and flips around. Margot stops short and follows her sister. They're neck and
neck. Their arms cut in and out of the water.

**DICK**
I was dating your mom back then, did you know that?

**CLAUDE**
No.

Pauline lands -- touches the wall first. Margot a close second.

**CLAUDE**
Pauline wins!

Pauline beams. Margot immediately drifts to the ladder. She's panting heavily.

**CLAUDE**
Mom cheated. You didn't touch the wall!

**MARGOT**
I did so. It doesn't matter. I lost anyway.

**PAULINE**
It was close.

Pauline floats on her back, exhausted.

Ingrid swims beneath Claude -- long strands of hair stream up from beneath the surface.

Margot gets out of the water and Dick wraps her in a towel. For a moment it's an embrace. Margot looks quickly over at Claude --

His foot slips.

He topples in.
Water roars around him.

He opens his mouth. Bubbles spurt out.
He drifts down.
Lying next to the drain is a field mouse. Its eyes are white.

Splash. Hands wrap around him.
He goes up.

The sounds of wind and blurry voices now clearer.

Pauline brings Claude to the surface and pushes him to the ladder. She helps him climb out. Ingrid and Maisy are grinning. Their expressions slowly shift as they see Claude's face.

Claude is sobbing.

PAULINE
   It's okay.

Margot immediately wrenches Claude from Pauline's grasp. She looks shocked and angry.

MARGOT
   I got him.

She leads her son behind the bushes out of everyone's sight.

MARGOT
   It's okay, my baby.

She gently lets him down. His sneakers squeak and slosh. Claude, soaking wet and ashamed, looks at his mother. She breaks into laughter. Claude wipes the water and tears from his eyes.

CLAUDE
   I'm sorry I laughed about the tree.

MARGOT
   Now we're even.

30 INT. PAULINE AND MALCOLM'S DEN - DAY

Margot, reclining on the couch, drinks a white wine with ice cubes. Pauline passes the doorway and stops. She holds tearsheets of flowers and wedding decorations from various magazines.

PAULINE
   Here you are.

MARGOT
   You've got a problem.

PAULINE
   What do you mean?
MARGOT
I don't like the girl and I don't like the way Malcolm looks at her.

PAULINE
Oh, come on, it's sexy.

MARGOT
You didn't see it. I saw it. You've got a problem.

PAULINE
I'm not worried.
(pause)
We could teach Claude how to swim.

MARGOT
He won't want to do it. It's too late.

Pauline waits for more -- nothing comes. She takes a couple steps into the room. She holds out her hand for the glass. Margot passes it to her. Pauline sips.

MARGOT
Are you supposed to be doing that?

PAULINE
No.

She hands it back.

PAULINE
I liked your last story in, was it Harpers? The one about mom. I was very...I liked it very much.

MARGOT
It wasn't really about mom.

PAULINE
I thought it was. Anyway. Why don't you want Claude to know how to swim?

MARGOT
I didn't say I didn't want him to. Why do you care? It's not in his life -- we're New Yorkers. If he wants to learn when he's older, he
can. I'm curious why you're so interested in the whole thing.

PAULINE
I'm not. I'm just... As a safety thing and...I'm... Forget it.
(pause)

(MORE)

39.

PAULINE (CONT'D)
It's interesting -- this is the first time Dick has invited us over.

MARGOT
But are you really friends?

PAULINE
Kind of. We're neighbors. We employ Maisy. I mean I don't care, I just think it's interesting.
(pause)
Are you excited about the talk? I thought I'd come if that's okay. My friend, Agnes, asked me, "What's it like to have a celebrity as a sister?" I said, I've got no problem with celebrity. Alice Munro taught at Bennington and was kind of a friend of mine.

MARGOT
I'm not a celebrity.

PAULINE
Well, you're well known.

MARGOT
To a very few people.

PAULINE
Just accept the compliment.

MARGOT
I guess I didn't realize it was a compliment.

31   EXT. FOREST - LATE DAY

Margot walks the path alone. She hugs herself as a light breeze kicks up. Her footsteps echo in the trees.
The little pink sneaker still lies in the dirt.
She crouches down and takes it.

32 CUT TO:
CLOSE: A note is being written.

"...and if you are acting with any sort of abuse toward your child I will call the police."

The word "any" is then underlined twice. The page is torn from her little brown book.

33 EXT. VOGLER HOUSE - EVENING

Margot's fist is raised about to knock on the front door.
She stops herself. She puts the note on the Welcome mat and holds it in place with the child's shoe. She wanders around to the back of the house. She looks into a lighted window:

It's a white tiled bathroom.

A wet brown animal body covered in clear plastic is balanced on the sink. Mr. Vogler tears into the plastic. The carcass is butterflied open exposing the innards and ribs.

Mrs. Vogler runs the tub. She pours salt from a box in the water. The man slides his hand in her waist-band. She rubs against him.

Margot chews her cuticle.

The man saws the legs. His arm jerks back and forth, straining to cut through the bone. Sweat pours down his temples.

Margot raises her hand to her face and presses against the window. She peers through her fingers. The blade pierces the bone with a violent release and the hoof falls to the floor.

Margot moves to another window. The pig's face now looks at her.

Blood drips and leaks into the crevices of the tile. The woman brandishes a syringe filled with an orange liquid.

Suddenly a face appears in the glass. Margot leaps back.
It's a thin boy. He says something. The family turns to the window. The father flicks off the bathroom light.
From inside Margot illuminates like an apparition.
Margot scampers into the trees. She pushes through branches, her shirt tears. She runs.

34 INT. CLAUDE'S GUEST ROOM - EVENING

Claude sits on the bed. The record sleeve from Blondie's "Parallel Lines" rests in his lap. He reads the lyrics to the song, "Sunday Girl." He depresses the red record button on an old portable tape recorder. He sings a cappella and full voice, passionately, as sweetly as he can.

41.

Maisy appears in the doorway and watches. Claude turns mid-lyric. He jumps, startled.

MAISY
Singing?

Fumbling, Claude shuts off the tape recorder.

CLAUDE
Hm? A bit.

She drifts into the room and hovers closely above Claude who remains on the bed.

Margot passes by in the hallway, disheveled from her escape. She watches: Maisy takes the lyric sleeve from Claude's hands. Her T-shirt hangs above her waist showing her smooth stomach.

MAISY
Can I make a suggestion?

CLAUDE
Uh huh.

MAISY
You should get underarm deodorant.

CLAUDE
Uh huh.

MAISY
You kind of smell.

Claude blushes.

MAISY
Better I tell you than someone else.

35 INT. MARGOT'S BATHROOM - EVENING
Margot puts on mascara and watches Claude, who stands behind her, in the mirror.

**MARGOT**

I think you smell nice. You smell real.

**CLAUDE**

I stink.

42.

**MARGOT**

It causes cancer.

**CLAUDE**

Underarm deodorant?

**MARGOT**

Yes. It's got chemicals and things that are extremely harmful.

**CLAUDE**

I'm not going to die from underarm cancer.

**MARGOT**

No, you'll get it somewhere else. Like your stomach or your testicles.

**CLAUDE**

(laughs)

Testicles.

**MARGOT**

Don't laugh, that's a serious thing. Who told you this, anyway? Maisy?

**CLAUDE**

Yeah.

**MARGOT**

I hope you're not interested in that girl. I find her insufferable.

**CLAUDE**

What does that mean?
MARGOT
It means I can't suffer her. She's loud and stupid. She goes on about things of which she knows nothing about.

CLAUDE
She got into Harvard early.

MARGOT
Stupid people get into Harvard early all the time.

CLAUDE
Where did you go again?

MARGOT
Barnard. (pause) I just don't think you should do anything with her.

CLAUDE (embarrassed)
We're just friends.

MARGOT
If you do, use a condom.

Claude looks into the toilet. A square of toilet paper with a red lip outline floats on top of the water.

CLAUDE
Where are you going?

MARGOT
Out with Paul and Malcolm and Dick.

CLAUDE
Are kids coming?

36 INT. LIVING ROOM - NIGHT

Claude's POV through the window: Dick and Margot in the back seat of the Volvo. Malcolm and Pauline the front. The ignition turns.

Claude leaves the window. We hear the car rumble away. Claude and Ingrid sit on the couch, hamburgers in front of them. Maisy is cross-legged on Wizard's dog bed and chews a stalk of celery.
INGRID
Who do we know who's gay?

MAISY
How do I know what gay people you know.

CLAUDE
Alan and Toby.

INGRID
And Bruce. He's gay and Aspergers.

CLAUDE
I don't know if Bruce is gay.

INGRID
He might be, it's very common.

CLAUDE
Your mom is pregnant.

INGRID
No she isn't.

CLAUDE
She is.

Ingrid looks stricken.

MAISY
How do you know that, Claude?

CLAUDE
She told my mom. But you can tell - - she's hormonally weird.

MAISY
Holy shit, Ingrid you're going to have a baby sister or brother.

INGRID
(quietly)
My mom thinks your mom is unreliable.

CLAUDE
Who cares.

But he does. Claude bites into his burger. His eyes fix on the crease between Maisy's breasts. Maisy says to Claude:
MAISY
Do you think your mom is fuckable?

CLAUDE
I don't know.

MAISY
I think she's hot, your mother. I'd do her if I was gay. I might anyway. I mean if she came on to me.

CLAUDE
She won't.

INGRID
I'm not going to do anyone.

There's a scraping sound on the window. The kids turn quickly:

CLAUDE
What was that?

INGRID
Is it scary?

EXT. FIELD - NIGHT

The three kids lie in the grass and watch through the slats in the fence: The Vogler family eats at an outdoor table. A pig turns on a spit over a smoky barbecue. Mrs. Vogler says something and the kids and Mr. Vogler laugh.

Maisy climbs over Claude to see better. He feels her breasts press against his back. Suddenly he swats crazily at his ear. Ingrid is poking him with a blade of grass.

INT. VOLVO - NIGHT

Malcolm drives quickly with Pauline next to him. He's smoking with the window open, Dick and Margot in the backseat.

PAULINE
Margot used to never speak. I remember when we went on a double date in high school, that kid Ron asked you if English was your first language.
MARGOT
It's true. I used to think I might have some kind of brain defect.

PAULINE
You thought you were aphasic.

MARGOT
I'm still not sure.

PAULINE
Oh, Jesus, Margot.

MARGOT
It's very possible, Paul.

46.

PAULINE
I just...your diagnoses sometimes irk the hell out of me.

Malcolm lights another cigarette -- the car jerks sideways.

MARGOT
Malcolm, can you slow down.

MALCOLM
What?

DICK
I can drive if you like.

MALCOLM
No, you got dinner, the driving's on me.

DICK
Well, I'll let you pay your half if you'll slow down.

MALCOLM
Well, neither Pauline or I ordered dessert.

PAULINE
Malcolm, let it go.
   (taunting)
Margot would insist on driving if she knew how.

MARGOT
(to Dick)
My license elapsed. But I know how.
MALCOLM
It's probably for the best. I have this theory, I think, historically, women have been held back in so many ways that when they get power, like they do behind the wheel, they can't help but abuse it. It's akin to Hannah Arendt's Eichmann theory about prison guards and prisoners switching rolls.

DICK
That's a charming philosophy.

MARGOT
Yeah. Tell that one a lot.

MALCOLM
This isn't a blanket thing. I mean, women can be great drivers too...

He takes a long satisfied drag on his cigarette.

PAULINE
Said the man with the moustache that he thinks he's wearing in quotes.

MARGOT
It's meant to be funny.

MALCOLM
(to Pauline, re: Margot)
Are you doing this for her benefit or mine?

Malcolm pumps the brake.

MALCOLM
What the fuck?

PAULINE
What?

MALCOLM
(momentarily sober)
No, there they go. Okay. It's fine. I thought I had no brakes
for a minute...

Malcolm pitches his cigarette out the window -- it flies through Margot's window and lands on her lap.

MARGOT

Malcolm!

Dick grabs the lit butt and chucks it in the road.

MALCOLM

(turning around)

What?!

The car swerves again -- everyone jumps.

MARGOT

Watch it!

48.

MALCOLM

It's fine, Margot!

PAULINE

(to Malcolm)

You're just so incompetent.

MALCOLM

(exploding)

Why don't you fucking drive yourselves home!

Malcolm screeches the vehicle over to the shoulder. They jolt to a stop.

PAULINE

(quietly furious)

Oh, God.

Pauline opens the door and staggers toward the brush. She leans against a tree and looks like she might vomit. Malcolm watches in the rearview mirror.

MARGOT

You should go after her.

Malcolm sighs heavily and gets out of the car. Margot and Dick watch out the back window. Pauline sees Malcolm coming and bolts into the woods. Malcolm charges after her.

DICK

Come back with me tonight.

MARGOT
I've got Claude.

DICK
Come on, I've been trying to get you up here all year.

MARGOT
(vaguely)
She's pregnant.

Dick leans over to Margot's neck. He licks her.

39 INT. INGRID'S ROOM - NIGHT
Claude lies in bed with Ingrid. He chews off a piece of his pinky fingernail. He hesitates and places it on an end-table.

49.

INGRID
Why are you putting that there?

CLAUDE
I just want to keep it.

INGRID
I left a piece of skin in a movie theater once so it could watch movies all its life.

CLAUDE
I don't know if it's the same thing.

INGRID
Are you obsessed with Maisy?

CLAUDE
No.

INGRID
You're always staring at her tits.

Ingrid traces Claude's upper lip with her finger.

INGRID
You have a moustache.

CLAUDE
My mom bleaches it.

INGRID
I'm going to kiss your cheek and then you kiss mine.
CLAUDE
I don't want to do that.

INGRID
Why not?

CLAUDE
Because it's pointless...

Claude hears footsteps creak downstairs. He goes to the door and peers out: Pauline and Malcolm, a little disheveled and dirty, climb the stairs. Neither speaks. Malcolm goes into the hall bathroom. Pauline into their room. Running water groans through the old pipes.

INGRID
Where are you going? I thought we were having a conversation.

CLAUDE
You're starting to annoy me.

40  INT. HALLWAY - CONTINUOUS

Claude walks -- he passes an open door: Malcolm is shaving his moustache -- the electric razor whirring.

41  INT. MARGOT'S ROOM - CONTINUOUS

Claude enters. It's empty. Her brown notebook rests on the bedside table. He hesitates then opens it:

It's packed with writing -- a nearly indecipherable cursive in black ink. The name Claude can be made out on the page.

Claude takes the book and climbs up into bed. He nestles against the pillow and squints to read the writing.

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

Claude startles. Margot stands in the doorway with a glass of water.

CLAUDE
I didn't think you came home.

MARGOT
Where would I be?
CLAUDE
Can't Josh and Dad come to the wedding?

MARGOT
We've been through this. Go to bed.

Claude slides down to the floor. He hesitates.

CLAUDE
Can I sleep in here?

MARGOT
No, honey.

CLAUDE
We can put a pillow between us.

MARGOT
Okay. Just for tonight.

Claude takes a long pillow and places it like a barrier in the bed. We stay on him as he waits. Finally Margot climbs into the covers in a nightgown.

MARGOT
When you were a baby I wouldn't let anyone else hold you. I think that may have been a mistake.

EXT. HOUSE - MORNING

Malcolm, his moustache gone, a cigarette dangling from his mouth, hammers in a stake at the base of a collapsed, white tent. A workman holds a pole steadily.

Pauline sets up chairs around a series of tables. Ingrid idles a few feet away. They're in the midst of talking:

INGRID
Why was it a secret?

PAULINE
Because I didn't want to get you excited before it was real. It's not really a baby yet. In two more weeks we can celebrate together, okay?

INGRID
Why did you tell Margot?
PAULINE
Because she's my sister and I trust her. How do you feel about it?

INGRID
I don't want a sister.
Pauline touches Ingrid's hair gently.

INGRID
I'm going to go get Wizard.
She runs toward the house. Pauline marches toward Malcolm.

PAULINE
Margot told Claude something I expressly told her in confidence. And he told Ingrid.

(MORE)

PAULINE (CONT'D)
I'm stunned that she put me in this position. It's so fucking infuriating.

MALCOLM
Well it's that thing where--

PAULINE
Don't say anything. You know what...just be there for me. Silently.

MALCOLM
Okay.

PAULINE
Why do I have to be so careful around her, but everyone is allowed to make fun of me?

MALCOLM
I don't know if--

PAULINE
Malcolm, what did I just say?
(sighs)
You know, I just want you to take my side, I don't need you to make it better.

Malcolm puts his hand awkwardly on her shoulder.

PAULINE
Ingrid's really upset about it.
Fuck. I can't believe she did this to me!

(pause)
I didn't tell you because... I didn't want you to feel like you had to marry me. I found out right before our seminar... I'm pregnant.

MALCOLM
Uh huh.

PAULINE
Well... does that sound good to you?

MALCOLM
I'm still digesting Margot telling Claude. What a fucking nut job.

(quickly)
Sorry. I think I'm really happy.

53.

Ingrid is watching from across the field.

PAULINE
Come here, honey!

Ingrid hurries through the sparkly, dewy grass. Pauline hugs her and they spin.

43   CUT TO:                                                     43

Margot watches from the upstairs window. The mother and daughter walk arm in arm down what will be the aisle. Finally, Margot turns away -- she's in Pauline and Malcolm's room.

She opens drawers: Underwear, socks, bras. Topless photos of Pauline posing in the bedroom. A photograph of Margot and Pauline in their teens on Halloween dressed as Pat Benatar and Patty Smyth respectively.

Margot grins.

Another photo of Margot, Pauline and an obese woman -- Becky -- in their 20's.

Margot's expression saddens. She opens another drawer. Polaroids of Pauline and Malcolm in different sexual poses.

She flips through these and drops them on the bureau.
Amidst the underwear and socks she finds pill containers. She squints to read the labels. She opens one and shakes out a few blue pills into her palm. She swallows one and puts the rest in her pocket.


CLAUDE (O.S.)
Hey.
Margot starts and shoves the drawer shut.

MARGOT
Hey. I'm just looking at Pauline's incense and self-help books. I don't understand it. This junk makes her look stupid and she's not. I don't like to think of her this way.

CLAUDE
Uh huh.

MARGOT
She's such a hypocrite. Somehow I'm a kook for going to therapy, but she's got enough drugs here to medicate a...
   (settles on a word)
   ...an elephant. And she's always with these losers.

CLAUDE
Malcolm's not a loser.

MARGOT
Claude...think about it.

CLAUDE
He's cool.

MARGOT
What makes you think he's cool?
   (softens)
I'm more talking about her investment in things like the Forum and ashrams.

CLAUDE
What's the Forum?
MARGOT
Like a cult.

CLAUSE
She was in a cult?

MARGOT
Years ago. She and Lenny also
followed some guru who was a
follower of the Mukdananda who made
her drink his bath water. Who
knows what she's doing now.

INGRID (O.S.)
Margot! Claude!

44 EXT. FIELD - DAY
Claude hacks his way through the tall weeds.

CLAUDE
Wizard!
We move past him, obscured by grass, Pauline and Ingrid yell:

55.

PAULINE/INGRID
Wizard! Wiz!
Margot enters the frame. The kids walk ahead.

MARGOT
Wizard! Here, boy!
She stands a few feet away from Pauline. The kids can be
heard shouting in the distance.

MARGOT
How long has he been gone?

PAULINE
I don't know. Ingrid brought him
in last night, but we couldn't find
him this morning.

MARGOT
Oh boy.

PAULINE
Did you tell Claude I'm pregnant?

MARGOT
I don't know.
PAULINE
You did.

MARGOT
I guess I said something.

PAULINE
You did. You don't have to tell him everything.

MARGOT
He wants to know. If I don't tell him, he figures it out.

INGRID (O.S.)
Where is Wizard?
Ingrid approaches with Claude.

PAULINE
I don't know, honey.
Ingrid sinks into her mother's body. Claude and Margot walk ahead.

CLAUDE
You didn't let him go out into the road or something where something could've happened to him?

MARGOT
Why would you think I'd do something like that? That's awful.

CLAUDE
I just... I'm just making sure.

MARGOT
That's a terrible thing to say to me.

CLAUDE
I didn't mean on purpose, I just meant maybe in case...you knew something. I'm sorry.

45 INT. KITCHEN - DAY 45
Margot enters and opens the refrigerator. She gets out a white wine bottle. She turns around and jumps, startled.

MARGOT
Malcolm sits at the table, eating saltines out of the box, a pad and paper in front of him.

MALCOLM
Hey, sorry. I'm here.

MARGOT
No, I... I should've looked.

MALCOLM
I'm just writing my vows. Trying to do something appropriate but also funny -- not jokey, more character based humor. Margot pours herself a glass of wine. She looks to Malcolm to see if he wants some. He shakes his head. She takes a long drink. Silence.

MALCOLM
You having an okay time?

MARGOT
Oh, yeah. Besides Wizard getting --

MALCOLM
Yeah, we'll...we'll find him...or else, I don't know...

MARGOT
We won't.

MALCOLM
Right, or else he's dead or something.
(pause)
It means a lot to Paul that you came.

MARGOT
Yeah.

Silence. Malcolm mumbles a tune.

MARGOT
Oh God, this is the same toaster we had here as kids. Paul is so weird.

MALCOLM
I hear you've heard the news.

MARGOT
Yeah. Congratulations.

MALCOLM
Pretty cool. Hard to fully take in. It's a little abstract still. I haven't had that thing yet where you realize that you're not the most important person in the world. I'm anxious for that to happen. I guess I have to thank you -- I wouldn't know yet if you hadn't arrived.

MARGOT
You're welcome.

MALCOLM
Of course I can't help but worry I'll pass some not so great genes onto the kid. I mean, in my family there's a lot of hand washing, you know. I don't have it, but my brother does.

(pause)
You working on anything now?

58.

MARGOT
Besides the thing with Dick?

MALCOLM
Oh, right.

He nods. She nods. Silence.

MARGOT
How about you?

MALCOLM
Oh, I'm working on some acrylic paint --

MARGOT
Nobody fills the ice cube trays.

Malcolm stops, immediately embarrassed. Margot is looking in the freezer. She takes out the trays and brings them to the sink. She runs the water.
MARGOT
Sorry, what were you --

MALCOLM
Nothing. It doesn't matter.

MARGOT
No, what were you saying?

MALCOLM
It really... Nothing.

MARGOT
Okay.

She treads back to the refrigerator, balancing the full trays.

MALCOLM
I was saying I'm doing these abstractions in acrylic paint. But it's not... I'm not getting paid or anything. I don't know, I hate that question, "What do you do?"

MARGOT
You asked me.

MALCOLM
I know, but...

Malcolm exhales in frustration.

46 EXT. FIELD - DAY 46

Pauline and Malcolm open the gate to the Vogler's property.

MALCOLM
I think we shouldn't mention the tree, we should let them know that there will be people and music on Saturday and it will be louder than usual.

PAULINE
And that they can come for a glass of champagne. But you tell them. I think they respond to you better.

They approach the Vogler's sun-worn and paint chipped house.

MALCOLM
Well, I am ultimately one of them. You shouldn't've made me shave the stache.

PAULINE
(laughs)
Yeah, right.

MALCOLM
Oh, hey, Ingrid is asking me if I was ever gay. Do you know what that's about?

PAULINE
No.

Mr. Vogler, wearing a fleece vest and carrying a hatchet over his shoulders, tramples out of the brush.

PAULINE
Hi.

Vogler stops. His face is jagged and worn.

PAULINE
Hi, I'm Pauline. This is Malcolm. We've met before. We're your neighbors.
The man watches them strangely with icy blue eyes.

VOGLER
You gonna cut that tree down?

PAULINE
Well, we grew up with that tree and we're getting married under it Saturday and --

She waits for Malcolm to jump in. He doesn't. Vogler says softly, but sternly:

VOGler
The roots are growing into our property. It's rotting, it's killing our plants.

PAULINE
We had a tree doctor out and he said it was healthy.

Pauline smacks Malcolm's arm.
PAULINE
Would it hurt you to say anything?

MALCOLM
What? What do you want from me?

PAULINE
You're making me do the whole fucking thing.

MALCOLM
You brought up the tree.

PAULINE
He brought up --

She stops herself. She says to Vogler:

PAULINE
I'm sorry... This was better thought-through back at the house.

Pauline's gaze goes above Vogler's head -- like Margot described earlier. He runs his hand through his hair as if something might be caught in there.

PAULINE
We were wondering if you and your wife -- I'm sorry I forgot her name -- would like to come over for...

VOGLER
You should ask her. She makes the plans. I'm going to go in now.

He tramps inside. The screen door bangs.

MALCOLM
I felt like you didn't give me a chance to say what I wanted to say.

Pauline hits him in the chest and starts to walk away. Malcolm comes after her, his rage growing.

MALCOLM
I want to punch that guy in the nose!

PAULINE
You've never hit anyone.

MALCOLM
I have too!

PAULINE
Who?

MALCOLM
Lots of -- You don't know them. They're not around because I've punched them.

A smile breaks across Pauline's face. Malcolm seethes.

MALCOLM
Don't laugh, Pauline. It's not funny. I'll fucking punch your sister.

Malcolm clenches his fists. He points at Vogler's place.

MALCOLM
The threat is not out there. It's in our house. It's sleeping in my studio. I mean, I wouldn't actually hit her, but I feel...I feel like doing it. She's such a fucking idiot.

PAULINE
She's not an idiot. You might not like her --

MALCOLM
She is. She is an idiot! You're an idiot.

PAULINE
Jesus.

MALCOLM
You're both fucking morons. I'm so fucking... I'm trying so hard. You don't give me any credit.

PAULINE
What is wrong?

MALCOLM
I don't know, I have the emotional version of whatever bad feng shui would be. I don't know. You tell me, you understand this shit.
PAULINE
Did you drink your teas?

MALCOLM
Yeah, I drank my fucking teas!
Don't judge me now. Really, I think when you look back at this you're going to see I'm not acting like a crazy person. That this is the right reaction. In proportion with what is going on. This is right!

Malcolm looks around furiously. The only thing available to him is a leafy stalk. He pulls on it, but it won't uproot. He tears the leaves off in a rage.

PAULINE
You have the most oddly self-conscious form of rage I've ever --

MALCOLM
I hate you.
Exhausted he approaches her. He says, still with anger:

MALCOLM
Let's make love.

63.

CUT TO: 47

Pauline walks back to the house, buttoning her dress. She looks up suddenly and stops: A man watches her from the lawn. He holds a bouquet of flowers. Pauline runs to him.

PAULINE
Jim...

They embrace. Her hand cups the back of his neck.

CLAUDE (O.S.)
Dad!

Claude runs from the house.

EXT. PATIO - LATE DAY 48

Pauline, Malcolm, Margot, Jim, Claude and Ingrid eat fish stew and peasant bread. Jim's flowers sit in a vase. He wears a tan knit bracelet that Ingrid made.
JIM
It was a difficult decision because Claude has so many friends at school now, but it is expensive and Bronx Science is a great public school.

CLAUDE
I didn't get into Stuyvesant.

MARGOT
He's not a good test taker.

MALCOLM
I went to Stuy.

MARGOT
(cought off-guard)
Really?

MALCOLM
Really.

CLAUDE
I'd rather stay at Packer, but it's so expensive.

Malcolm lifts up a bottle of Jameson from the floor near his chair and pours himself another stiff drink.

JIM
Josh is a great test taker, but Claude thinks more abstractly. He's more creative. Right?

CLAUDE
I guess so.

Jim smiles warmly at his son.

JIM
I saw the one armed man who really has two arms at the bodega.

CLAUDE
Did you give him confusing change?

JIM
I did. I tripped him up with some
nickels. And a Canadian quarter.

MALCOLM
You know what I tried the other day? Sitting down to pee. Have you done this, Jim?

JIM
No...no.

MALCOLM
I did it as a lark. As a joke really. I was going to call Pauline in and say, guess what I'm doing here...

PAULINE
I'm sorry I didn't get to have that experience.

MALCOLM
I was thinking, you know, my dad used to say, "Why stand when you can sit." And this is a really good example of that. I mean, it took me so long to try because I was embarrassed.

(to the sisters)
You guys do it all the time.

MARGOT
I never sit down in a public place. I squat and hover.

Ingrid goes wide eyed for a moment.

MALCOLM
Anyway, I recommend it. At least to try it.

PAULINE
Jim, I'm sorry about the room. It's usually Malcolm's storage room so it's kind of make-shift right now.

JIM
It's fine.

Margot stares at Jim.
**JIM**

Margot, open your gift.

An unopened present in blue tissue paper sits beside Margot's plate.

**MARGOT**

I get self-conscious opening presents in front of people. This weekend is about Pauline.

**PAULINE**

Oh...poo. Open it Margot.

Margot slowly unties the white ribbon and peels away the tape. Pauline groans:

**PAULINE**

Come on, get to it.

Margot takes out a pair of furry slippers.

**MALCOLM**

Those look warm.

**JIM**

I remember last year in Vermont you said your feet were freezing.

Her eyes find Claude who watches his parents carefully. She leans across the table to Jim and they kiss chastely and briskly on the lips.

**MARGOT**

Thank you.

---

**49 INT. JIM'S CAR - NIGHT**

Jim drives with Margot in the passenger seat.

**MARGOT**

I already have slippers.

**JIM**

Well, that's okay. Two sets are fine, right?

**MARGOT**

It makes me sad to get a present that I already have.
JIM

Why?

MARGOT

It makes me feel like you don't know me.

She jams her pinky into her ear trying to get at the bug.

JIM

What's wrong with your ear?

MARGOT

I asked you not to come. I was so clear and you did it anyway so blithely.

JIM

We need time alone to sort this out. You can't just run away --

MARGOT

Okay, so we're here. I'm giving you this time.

JIM

(trying a joke)

Well, now you're putting too much pressure on me.

Jim smiles crookedly at her. She half-smiles back. He takes a moment, preparing to speak. Then:

JIM

What is that?

His headlights catch a woman cowering at the roadside. They pass.

MARGOT

Keep driving.

Jim slowly pulls over to the shoulder.

MARGOT

No...no...no. Jim, no.

JIM

Let me just...

Jim gets out of the car. A sobbing woman crouches, cradling a bloody dog.
WOMAN
Please help me.

Jim comes toward her.

WOMAN
Please help me. He got hit by a car. Please help me.

Margot opens her door and steps out.

MARGOT
(warily)
Jim...

Jim kneels down by the whining pit bull. The woman screams:

WOMAN
Help me!

MARGOT
Careful, he might bite you!

Jim suddenly lifts up the twitching animal.

50 INT. RENTAL CAR - NIGHT
Jim drives, his front covered in blood. Margot is shot-gun. The lady rides in back with the panting pit in her lap.

WOMAN
Hurry...he's dying. He's dying.
Margot puts her hands over her ears. Jim speeds up.

WOMAN
He didn't do anything. Roger is an innocent. He's an innocent creature.

51 EXT. VETERINARY HOSPITAL - NIGHT

MARGOT
Oh, God.

JIM
Margot.

MARGOT
(whispering)
I can't stand her.
Jim comes outside tucking his wallet in his back pocket. Margot sits on the car hood smoking a joint.

**MARGOT**
You paid, didn't you?

**JIM**
She didn't have her purse with her. It wasn't so expensive. Roger's going to live.

**MARGOT**
I don't give a fuck about Roger. And...that makes me feel like shit. You make me feel like shit. I wouldn't have stopped.

**JIM**
Of course you would've.

**MARGOT**
No, I wouldn't've. I would have kept driving. I hate myself when I'm with you.

**JIM**
(frustrated)
Margot, I'm not... I can't talk to you when you're this fucked up.

**MARGOT**
You're just like Claude in that way...you make me feel guilty. Sometimes I find you so despicable.

Margot stubs out the joint on the car roof. Jim suddenly removes his sweater and puts it around her shoulders. He fishes into his pants pocket for his keys. Tears start down Margot's cheeks.

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**JIM**
What's wrong?

**MARGOT**
I don't know.
(pause)
Before you gave me your sweater I think I didn't realize I was cold.

Margot leans in to him, her forehead presses against his
cheek. After a moment, he puts his arms around her.

MARGOT
(quietly)
Take me home and go away.

52 INT./EXT. DINING ROOM - NIGHT

Margot smokes by the open door. She drinks a glass of white wine. Pauline eats from a left-over Chinese container.

MARGOT
If it were someone else I'd understand it, I'd feel sympathy even. But since it's me, I just feel bad. And horribly critical. I haven't been able to tell Claude what's happening. And I have to. I'm going to.
(frustrated)
How can I be all these people? How can I be married to Jim. And fuck Dick. And want them both and then neither of them...

PAULINE
I know. We're at the age where we're becoming invisible to men and if a guy wants to fuck us, it's very tempting.

MARGOT
What are you saying?

PAULINE
I'm saying, if you get your sense of self from being fuckable and that starts to wane -- it's very hard. I almost had an affair too. But you know, you don't have to do it. You can, I don't know, get a manicure or something.

Margot grows furious. She turns to hide her face.

PAULINE
You know I tell people you're my closest friend. I really miss you.

MARGOT
(barely)
Me too.

**PAULINE**
But I can't help feeling that you really came to my wedding because I live a mile away from the guy you're fucking.

**MARGOT**
Come on, Pauline. You make it sound like I'm using you.

**PAULINE**
Yeah.

There is a long silence between them. Finally, Pauline indicates to Margot that she has something in her nostril.

**PAULINE**
You have a...

Margot clears her nose quickly with her finger.

**MARGOT**
Did I get it?

**PAULINE**
Yeah, I think so.

**MARGOT**
(suddenly)
Paul, what are you doing getting married to this guy? He's not good enough for you. He's so coarse, he's like guys we rejected when we were sixteen. You know...don't make a mistake like this.

(pause)
I'm sorry, maybe I have no right to say that, but you know I'm truthful so... Would you rather I lie?

**PAULINE**
Who should I be with then?

A smashing sound. Margot steps outside: Two hooded figures turn over a recycling can, glass smashes on the ground. Garbage is strewn across the driveway.
MARGOT (O.S.)
Hey! Hey, you! You pick that up.
I will call the police. This is our property. Pick that up.

Pauline remains seated at the table, stunned. Margot comes back inside.

MARGOT

Creeps.

53 EXT. DRIVEWAY - MORNING

Malcolm crams the trash back in the cans. He sees something amidst the milk cartons and corn husks. He reaches down and lifts up a severed pig's hoof.

54 EXT. FIELD - MORNING

Claude and Ingrid idle in the tall grass calling to Wizard.

CLAUDE
Dogs usually come back, I think.

INGRID
What happened to your dad?

CLAUDE
He went to Vermont.

INGRID
He didn't want to come to the wedding?

CLAUDE
I don't think he could... I think he couldn't.
(pause)
You want to see me dance?

INGRID
Okay.
Claude dances. The gangly weeds blow around him. There's a rustling in the brush. A patch of fur catches Ingrid's eye.

INGRID
(under her breath)
Wizard...

The animal is gone.
A figure appears in the distance behind Claude. The boy, the Vogler's son, approaches shirtless in swimming trunks. Ingrid's attention goes to him.

**CLAUDE**

You're not watching.

The boy comes into focus. He holds a dead squirrel by its tail. Ingrid backs up next to Claude. The boy stops a few feet away and hurls the squirrel at them. The kids jump back as it lands at their feet.

**BOY**

Where are you going?

**CLAUDE**

(stopping)
We have to get home.

**BOY**

Is that your girlfriend?

**CLAUDE**

No, she's my cousin.

**BOY**

You a fruity?

**CLAUDE**

Um...no.

**BOY**

(to Ingrid)
You a fruity?

**INGRID**

(with certainty)
No.

**BOY**

We will hurt you.
Claude takes Ingrid's arm and they start to walk away.

**INGRID**

He's a Vogler.

**CLAUDE**

He's just a stupid boy.

Claude sneaks a look over his shoulder -- the boy follows. Claude's gait quickens.
INGRID
Hold it, I have a rock in my sandal.

CLAUDE
Come on, Ingrid.

Ingrid slows, lifts her leg and removes a sandal. The boy is behind them. Claude yanks Ingrid's arm and she topples over.

INGRID
Oww!

Claude leans down to help her. The boy leaps on Claude. They both crash to the ground and roll through the grass.

CLAUDE
Get him off me. Ingrid!

Ingrid hesitates then runs toward the house.

Claude wrestles with the boy. The boy growls. He grabs hold of Claude's arms and sinks his teeth into Claude's shoulder.

CLAUDE
Ayy! Help me!

Claude kicks and yanks himself free. He runs wildly.

Close on Claude. Tears stream down. He coughs and spits.

55 INT. HOUSE - SAME

Claude bursts through the front door. Ingrid sees Claude and runs to the kitchen. Margot, in a suit, goes over notes.

MARGOT
Woa, don't run so fast.

CLAUDE
There's a boy! He bit me!

MARGOT
(alarmed)
Who bit you?

CLAUDE
A boy. A Vogler! Where's Ingrid?

MARGOT
Let me see.

He tilts his head, she leans down and looks at his neck. There are red and purple bite marks.

MARGOT
(rising)
I'm calling the police.

Claude grabs her arm.

CLAUDE
No, don't! It'll get worse. Why did you say anything to them?

MARGOT
Claude, this isn't my fault.

CLAUDE
That boy bit me because you couldn't keep your fat mouth shut.

MARGOT
Claude, you're being a jerk.

CLAUDE
You shit in your shoes and then you fuck them!

Margot smacks Claude in the face. Ingrid stares wide eyed.

56 INT. BOOKSTORE - DAY 56


PAULINE
You really want to know? I'll tell you. She wrote a story about Lenny and me.

(flips through pages)
Yeah, it's in here. I mean we were talking almost every day at this point and there was no warning. Maybe a couple of remarks that she'd used some things of ours... Then The New Yorker comes -- we have a subscription -- and there's the story and... It's things we said and did -- stuff I told her in confidence.
PAULINE (CONT'D)
I think it helped end our marriage.
I read it and thought, "She hates me."

CLAUDE
She doesn't hate you.

Pauline stares at a blown up author photo of her sister.

PAULINE
You think? Margot tried to murder me when we were girls. She put me on a baking sheet, sprinkled me with paprika and put me in the oven.

57 CUT TO:

The crowd files in. Margot and Dick stand in a corner.

MARGOT
Jim was here.

Dick flips through some notes.

DICK
Is Jim still writing?

MARGOT
(nods)
I told him to go to Vermont without me.

DICK
I'd love to see him tell a linear story for a change. Jim never wanted to make it easy for the reader, did he. The nicest man I've ever met, but he can't play the game.

MARGOT
I'm not joining him. I'm going to stay here and then...we'll see. Right. Okay?

DICK
I didn't ask you to do that.
(pause)
Margot and Dick sit on stools holding microphones in front of rows of fold-out chairs. Only a few empty seats remain. Pauline and Claude sit in the back.

**DICK**
I'm very interested in your story "Middle Children."

Some people applaud, but it trickles off before it gets started.

**DICK**
The father is a loathsome character yet we also feel a strange sympathy for him.

**MARGOT**
Yeah, well I was very interested in exploring a father-daughter relationship. While he clings desperately to her, suffocates her really, he also silently resents the responsibility of parenthood.

**DICK**
There's this sexualized push-pull with Daphne which I find --

**MARGOT**
He craves isolation really. I always thought of him as someone who so over identifies with everyone around him that he begins to lose all sense of himself.

**DICK**
You make his only recourse to abandon his family, including his beloved daughter.

**MARGOT**
Right, that's true. That's true.

**DICK**
I write historical fiction so I don't have to answer to this, but I
wonder for someone who writes so nakedly about family, how autobiographical is this portrait?

Margot rests her lips on the tip of the microphone.

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MARGOT
My father was a loving person. He had his days, of course, but...he was devoted to us as children. I wouldn't have written this portrait were it true.

Pauline nods slightly.

DICK
But I'm interested in how the father could be in fact a portrait of you.
Margot stares, dumbstruck.

MARGOT
Umm...I don't... Why do you assume it's based on... We all take from life. I had to have our refrigerator repaired the other day at our apartment in Manhattan. I was alone with a guy, I think he was Puerto Rican, sent over by...Whirlpool, I think it is who made our fridge. Although he said he worked for an independent organization who Whirlpool subcontracts. I think he was retarded. There was an anger in him and suddenly I became afraid for my life. I called Jim at NYU. I asked him to come home.

Margot stops. Her face is awash in sweat.

Pauline takes Claude's hand and presses it to her chest. His eyes widen, fixed on his mother.

MARGOT
It might be Frigidaire... I'm sorry... I don't... I'm not sure what I'm... I think I need to take a moment...
She stands and walks off the stage. She realizes she still has the mike. She goes back and places it on her seat.

MARGOT
(almost incoherently)
You're an asshole...

59  INT. BOOKSTORE BATHROOM - MOMENTS LATER

Margot grabs a pill from her pocket, puts it on her tongue and drinks from the faucet. There is a knocking. Margot opens the door. Claude looks up at her. Pauline and Dick wait in the background.

MARGOT
I need to be alone right now, okay?

CLAUDE
What's wrong?

MARGOT
I don't know. I'll tell you sometime. Go on.

CLAUDE
Are you sure?

MARGOT
Yes. Go with mom. I'll see you later.

CLAUDE
You said, mom.

MARGOT
(snapping)
But you know what I mean. Go with Pauline. Jesus, do I...do I need to spell it out for you?
(she points)
Go. With. Her.

60  INT. CHURCH - DAY

A simple, spare space, empty except for Pauline and Claude.

PAULINE
Are you okay?

CLAUDE
I'm okay.

 **PAULINE**
You're your mom's favorite. Do you know that?

 **CLAUDE**
I don't think she has a favorite.

 **PAULINE**
She's always liked you best. More than Jim even.

 **CLAUDE**
But they're married. It's different.

 **PAULINE**
But she still loves you best. It's hard, I think, to find people in the world you love more than your family.

 **CLAUDE**
I like Malcolm.

 **PAULINE**
Yeah? Good. I don't know. I do too.

(pause)
I can teach you to swim if you like.

 **CLAUDE**
No, thanks.

Claude looks at the floor. His sneaker rests next to her open toed sandals. She taps his foot with hers.

 **PAULINE**
Has your mother talked to you yet?

 **CLAUDE**
I don't think so. About what?

 **PAULINE**
Are you okay? It's hard to see your mom like that -- get attacked like that. Right? It was mean what he did. I think it was really shitty.
CLAUDE
Mm hm.

PAULINE
You know, I think your mom's going through a rough time right now and...whatever she tells you...like if she says she's leaving your father...remember that she often changes her mind and...

(MORE)

80.

PAULINE (CONT'D)
I don't want you to worry about anything right now.

Claude says nothing.

61 EXT. HOUSE - LATE DAY

Pauline's Volvo rolls into the drive. She and Claude get out of the front seats. Margot climbs out of the back holding a big cake box. No one speaks.

Malcolm, in a fleece vest and safety goggles, drags a chainsaw toward the oak tree. Ingrid runs to her mom.

INGRID
He's cutting it down.

PAULINE
Good.

Pauline passes Maisy reading on the patio.

MAISY
My dad's late to pick me up. I hope I'm not a pain.

PAULINE
You're not a pain.

Margot sits on the back stairs drinking a glass of wine with ice. The tent is up. The tables and chairs are placed around the lawn. She watches Malcolm prepare to take the tree down. She puts her pinky in her ear and twists. Claude approaches.

MARGOT
I told Paul I didn't want you guys to come.
CLAUDE
I thought it was interesting.
MARGOT
What did Paul say?
CLAUDE
I think she liked it.
MARGOT
Yeah, right. Did you talk about me afterwards?
CLAUDE
No.

MARGOT
I can tell you're lying.
CLAUDE
We didn't, mom.
MARGOT
I don't trust her.
CLAUDE
She really loves you. She does.

Margot tosses the remainder of her drink into the weeds.

MARGOT
Pauline told me she's very disappointed in you.
CLAUDE
Why?

MARGOT
She thinks you laze about the house. Ingrid is always offering to help clean or cook. She made bracelets for all the guests. Even Malcolm puts up the tent. You just wait until everyone else does it for you.

CLAUDE
That's not true.

MARGOT
It is true. You're never helpful. I wish I had taught you better
manners.

CLAUDE
I can try to make popovers. If I can remember how.

MARGOT
Don't bother.
She looks at him with grave disappointment.

CLAUDE
Why are you looking at me like that?

MARGOT
I just see how much you've changed. Your body language. You used to be rounder and more graceful. You're so stiff now. So blase.

CLAUDE
What do you mean?

MARGOT
(retreating)
I can't explain it.

Margot shakes her head. She's suddenly distraught.

MARGOT
It's okay though.

CLAUDE
Uh huh.

Claude looks devastated. He starts toward the beach. Margot's eyes well up -- she says, trying to make things better:

MARGOT
You're still handsome.

EXT. HOUSE - SAME

Pauline marches toward Malcolm. Malcolm wears the safety goggles and revs the chainsaw.

PAULINE
Are you able to do this yourself?
MALCOLM
Pauline, do you want me to cut it down or not?

PAULINE
Watch the tent.
The jagged blades pierce the trunk. Pauline crunches her face. Malcolm stops suddenly.
He walks around the tree and inspects the bark.

MALCOLM
(indicating his fleece)
I liked how it looked on Vogler.
Pauline starts to say something -- stops. Then:

83.

PAULINE
I think it's over between Dick and Margot. He was so cruel to her today. And poor Claude had to watch it all. She should just get out of the marriage and then she can fuck whoever she wants, you know. It's cowardly. And Dick Koosman. What a choice. I mean...you know?

MALCOLM
I agree. I hate the idea of Dick fucking Margot.

PAULINE
What does that mean? You want to fuck Margot?

MALCOLM
Pauline, that's not what I said.

PAULINE
I know you have a crush on her, you already told me that.

Malcolm reddens and starts the chainsaw again. They yell over the noise:

MALCOLM
I didn't say that. I said I thought she was attractive after you grilled me. She has no interest in me anyway. Not that it would matter if she did.
PAULINE
Have you ever done anything like that.

MALCOLM
What do you mean?

PAULINE
Have you ever cheated on me?

MALCOLM
No!
Malcolm shuts the motor.

MALCOLM
Can I do this?

84.

PAULINE
Those emails you had with that student of mine.

MALCOLM
(exhales)
Uh huh.

PAULINE
Did that...I know you said it was nothing.

MALCOLM
It was.

PAULINE
I just... Can you say it again?

MALCOLM
I just did. Now, can I cut down the tree?

PAULINE
You never did anything with her?

MALCOLM
No. She emailed me after we met at that reading at the college and... You know we were friends.

PAULINE
Right, just a regular friendship between you and a twenty year old girl.

MALCOLM
Pauline, how many times do I have to say it.

**PAULINE**
But...why don't I believe it?

**MALCOLM**
Because Margot can't understand why you're with me and now when she's around you look for things.

**PAULINE**
(hesitates)
You promise.

**MALCOLM**
I promise.

Pauline looks at him long and hard. Malcolm takes off his goggles.

**PAULINE**
Okay. I'm sorry.

**MALCOLM**
It's okay.

Malcolm and Pauline continue to stare at one another. He guns the chainsaw. Tears spill suddenly from his eyes. Pauline startles. He flicks the switch off.

**MALCOLM**
I'm going to tell you something.

**PAULINE**
(suddenly terrified)
What?

**MALCOLM**
I don't want to lose you, though. Okay?

Pauline's face goes pale.

**MALCOLM**
I'm going to tell you... Just let me... Maisy...

Pauline teeters.

**PAULINE**
I don't want to know.
MALCOLM
...we didn't really do anything. We were goofing around, I was making fun of her cause she dates a jock...

PAULINE
I don't want to know.

MALCOLM
I shouldn't've put myself in that position, I know that. We brushed lips really. It was barely a kiss. And then we stopped. That was it.

His nose runs. He wipes it messily with his arm.

MALCOLM
Our tongues touched. I don't want to under-sell it either. I mean... We made out. I made out with her. I don't know why. I don't even like her. It's been a heady time.
(Pauline says nothing)
What are you thinking? Please, tell me what you're thinking.

Pauline rushes at the tree -- she smacks her hands on the trunk and throws all her weight behind one great shove. It doesn't budge. In frustration and rage, she runs.

CUT TO:

Ingrid is the only one on the patio as Pauline approaches.

INGRID
Has anyone seen Wizard?

PAULINE
No. Where's Maisy?

INGRID
Upstairs, I think with Claude.

INT. PAULINE'S BEDROOM/HALLWAY - DAY

Pauline enters in a daze. A toilet flushes. Maisy comes out of Pauline's bathroom.

MAISY
Oh, hi. Sorry, I had to go. I
hope that's okay I used yours.

Pauline nods strangely. She goes to the window. Her dove grey wedding dress hangs on the back of the door.

**MAISY**

I love your wedding dress. It's so unconventional and great.

Pauline nods. Her eye catches the Polaroids of her and Malcolm nude which lie on top of the bureau. Maisy looks at the pictures too.

Maisy shifts uneasily and leaves the room. Pauline follows.

Maisy walks down the hallway, aware that Pauline is right behind her.

**MAISY**

Is everything okay?

**PAULINE**

(pause)
Nothing.

Maisy stops at the landing. Claude sits at the bottom of the staircase playing with a string.

**MAISY**

Claude, do you want to play croquet?

**CLAUDE**

Okay.

Pauline raises her leg -- her foot hovers at Maisy's lower back. She hesitates. Claude reacts with horror. Maisy turns around to see Pauline with her foot in the air like she's doing karate. Pauline's eyes dart around aimlessly.

Maisy stares, confused. Pauline slowly lowers her leg. Something dawns on Maisy. She races down the stairs.

**EXT. HOUSE - DAY**

The deafening shriek of the blade as it cuts into the tree. Malcolm is soaked in sweat. Ingrid watches from a few feet away.

In the distance -- Dick's orange BMW grinds into the driveway. Maisy hurries toward him.

Ingrid says, buried in the noise:
INGRID
There's Dick.

Malcolm sees Dick. He pushes the blade harder into the wood.

INGRID
Is it almost ready?
MALCOLM
(distracted)
Almost.
Maisy is talking to her father. Dick spots Malcolm. He immediately starts toward him. Malcolm hesitates. Cold fear creeps up his neck.

Dick speeds up.
Malcolm backs up slowly -- drops the chainsaw -- and bolts toward the water. Ingrid watches, confused.

Dick takes off after him. Malcolm stumbles down the long wooden stairs to the beach.

Malcolm runs wobbily -- he pants, already out of breath. Sweat pours down his face and body.

Dick's gait is swift -- his arms stiff, bent at the elbow. His jeans make a swish swish. He takes the stairs two at a time.

Malcolm grasps the railing, moving as fast as he can sideways, trying not to fall. He reaches the beach, his feet sinking in the sand. He trips and topples forward.

He looks up -- Dick lunges.
Dick pounds Malcolm's head and face. Malcolm throws his arms up and tries to block the punches.

MALCOLM
I didn't do anything! I didn't do anything!

DICK
Fucking sleazebag!

Dick gets up. He kicks Malcolm hard.

DICK
I don't ever want to see you again.
Malcolm balls himself up against a rock. He cries:

MALCOLM
Fuck off, dickhead.

Dick marches forward and kicks Malcolm again hard.

MALCOLM
Ow!
Dick lights a brown cigarette and walks away. Malcolm screams:

MALCOLM
Fucking dickbag! She's lying!
He touches his face and sees the blood on his fingers.
MALCOLM
(choking on tears)
Oh, man.

There's a rustling noise in the wind. Malcolm looks -- a mud- and sea-coated Wizard watches him with a panting smile.

66  CUT TO: 66

Wheels sputter in the gravel. Dick's car peels out with Maisy in the passenger seat. Claude and Margot watch from the porch.

67  INT. LIVING ROOM/DINING ROOM - SAME 67

Pauline is seated at the table with place cards, flowers, silverware, napkins, dishes. Margot enters. Claude follows.

MARGOT
Come with me to New York.

PAULINE
I can't talk about it --

MARGOT
Okay, but you can't marry him. You have to go now. We can think about what to do with the baby --

PAULINE
(stands)
Margot, I can't --

MARGOT
Don't turn vague, listen to me --

**PAULINE**
I want you to pack all your things and get out of here. You can take our car and leave it at the ferry.

**MARGOT**
(startled)
What?

**CLAUDE**
I'll help out more. I can make popovers.

Pauline looks at Claude strangely. She leans down and kisses him on the lips.

**PAULINE**
Do you love me?
(Claude nods)
Good.

90.

**MARGOT**
Don't take this out on me? I'm on your side.

**PAULINE**
No, you're not. You're not.

**MARGOT**
I've kept my mouth shut because --

**PAULINE**
No, you haven't kept your mouth shut! No you haven't...kept your mouth shut...

**MARGOT**
Okay, I told you and I was right. He's done an insane thing. You don't know this man. What he did is criminal.

**PAULINE**
Margot, I can't...

**MARGOT**
It's pedophilia.

**PAULINE**
Get out!
Pauline shoves a stack of plates and silverware off of the table. The plates shatter. Silence save for their breathing.

**PAULINE**
Becky and I talk about you -- about what a monster you are. Is it cause Mom gave me the house? Can't I have anything? What was I thinking? I let you in. Get! Out!

**MARGOT**
What? What are you saying? I don't recognize you -- it's like you're channelling someone.

**PAULINE**
(suddenly)
Ingrid!

68 **EXT. FIELD - CONTINUOUS**

The purple of Ingrid's batik shirt shines in the grass beneath the tree.

The trunk -- a gash at its base -- teeters.

Pauline takes off into the field.

Ingrid sings to herself and traces the branches in the air with her finger.

Pauline sprints --

**PAULINE**
Ingrid!

Ingrid says to no one in particular:

**INGRID**
What?

Pauline's breaths are rapid, jagged.

Ingrid stands.

A wind whips up. The tree sways.
Pauline thrusts her arms out, seizes Ingrid and hurls herself away from the tree.

      INGRID

      Ow!

Ingrid sobs as they run. Pauline looks back. The tree is still standing. They embrace a few feet out of its range.

      INGRID
      It wasn't going to fall!
      PAULINE
      I'm sorry.

Malcolm trudges up the stairs. He's bloody and tattered. Wizard trots behind him.

      INGRID
      Wizard!

She hugs the dog and holds him by the collar. The three of them stand a few feet apart. There's a horrible creak -- and suddenly --

      -- crack --

Malcolm pulls both girls toward him --

The tree topples -- the thick trunk rips through the wedding tent and crashes through tables and chairs and the fence -- onto the Vogler's property.

69  INT. VOLVO - DAY

The speedometer needle wavers around 30. Margot clutches the steering wheel. Claude looks morose. Pauline and Ingrid sit stonily in the back seat. The Volvo jerks into the oncoming lane and back. Margot draws a deep breath.

      CLAUDE
      I thought you couldn't drive.

      MARGOT
      (irritated)
      I can drive. Why does everyone say that? I used to drive.

They inch up a small hill. A car cascades down past them. The Volvo shakes. Pauline suddenly snaps out of her daze:

      PAULINE
We have to call people and cancel.

INGRID
What happened? Can I still sing?

Margot rolls down the window.

MARGOT
(to Claude)
You do smell.

CLAUDE
Well, I'm not wearing any deodorant.

They reach the top of the hill, over the crest, and descend. The vehicle picks up speed. Margot presses down on the brake.

MARGOT
Shit.

CLAUDE
What?

MARGOT
I don't think...
(she pumps again)
No... We don't have brakes.

PAULINE
(resigned)
The brakes are bad, that's right.

CLAUDE
What does that mean?

MARGOT
What do you think it means?

CLAUDE
I mean, what can we do?

The car coasts faster down the hill.

CLAUDE
Mom.

Margot places her arm stiffly across Claude's front.

Pauline wraps her body around her daughter.
Margot swerves into the shoulder -- she makes a sharp turn into the forest and crashes through the bramble and muck. The car slows until it comes to a sudden stop at the base of a tree.

70 CUT TO: 70

Margot and Claude, Pauline and Ingrid trudge through the bony white trees of the forest -- their bags weigh them down. They're all covered in sweat and there's dirt caked on their feet and ankles.

MARGOT
I ruined these shoes.
Pauline's face screws up. She's suddenly in pain. She races behind a tree. Margot follows.

INGRID
Mom, are you okay?

PAULINE (O.S.)
Don't look!

Margot stops.

PAULINE (O.S.)
Shit!

INGRID
Mom, what happened?

PAULINE (O.S.)
Nothing.

Margot steps to see around the trunk. The kids follow behind. Pauline removes her panties from under her skirt. She tosses them in the brush.

PAULINE
Fuck.
Margot turns to the kids. Ingrid hides a smile.

CLAUDE
Did she poop in her pants?

MARGOT
It happens to everyone. Not just babies. It'll happen to you too someday.
Margot and Claude sit, streaked with mud and perspiration. Margot drinks a beer, Claude a Coke. Margot pops a blue pill in her mouth and swallows. Ingrid swings on the rail.

Pauline hangs up a cell phone and hands it back to her sister. She takes the beer and swigs.

**PAULINE**

I left mom and Becky a message.

**MARGOT**

I don't think mom knows how to work the machine.

Margot puts her pinky in her ear.

**MARGOT**

I can hear it flapping.

**PAULINE**

You should take care of that. It can hatch eggs.

Claude turns his head. In the Chevy next to them sits Mrs. Vogler and the Vogler boy. She sings along to the radio. She runs her hand through her son's hair gently. He nestles into her shoulder.

The four of them get out of a taxi. A small, peeling hotel.

A dark tight space with a faded and dirty green wall-to-wall carpet. Pauline combs Ingrid's hair on one of the two double beds. Ingrid practices her wedding song. Claude sits on the other bed and looks into the open bathroom door: Margot stands with her back to him. She talks on her cell phone in a whisper. She hangs up. Claude walks inside. The sink drips.

**MARGOT**

Sweety, there's a bus that leaves to Vermont from town tomorrow morning. I just talked to your dad and he's going to pick you up.

**CLAUDE**
Aren't you coming?

MARGOT
No.

CLAUDE
Why not?

MARGOT
I have to help out Paul and Ingrid.

Claude tugs gently on his yellow bracelet.

CLAUDE
I don't want to go tomorrow.
The distant bong of a low drum and beneath that -- chanting. Claude follows Margot to the window. Ingrid and Pauline are already looking out. Clumps of demonstrators march in the street. Some people hold up signs with slogans -- NO MORE -- BRING BACK -- the rest is obscured from the window. Some marchers are dressed in black hoods with white face paint and carry cardboard coffins.

96.

PAULINE
There's Malcolm.

Pauline points to a guy in a vest. As he turns around we see it isn't him. Pauline withdraws, suddenly on the verge of tears.

PAULINE
I can't live in that house alone.

MARGOT
You're going to be fine.

PAULINE
Maybe...maybe I could get a place in Brooklyn -- Williamsburg or something. People are living there right?

MARGOT
You don't want to live there. It's all young people.

PAULINE
But what do you think of that idea?
MARGOT
Maybe. Let's see. You know if you
don't want to come with me, I'm
sure mom will let you stay with her  

PAULINE
(through tears)
You're already trying to pass me
off on mom...

MARGOT
Don't say that. Come on, you'll
come home with us.

PAULINE
You don't even know where you're
going to live. You might have to
move in with mom too.

Margot tightens.

PAULINE
What? Oh.
(mouthing a whisper)
Didn't you tell him?

Margot looks at her son who continues to watch out the
window.

74   CUT TO:

Pauline emerges from behind the armoire doors wearing a long
nightshirt that reads: I Spent The Night With Arsenio Hall.
She enters the bathroom. She mutters to herself.

PAULINE
What have I done? What have I
done?

Margot jimmies up the stiff window to let in some air. A few
stragglers still march in the street. Trash and pieces of
signage line the gutter. Margot turns into the room. She
puts her hand to her cheek and strokes her smooth skin. She
watches her son who removes his jeans for bed.

CLAUDE
What?

MARGOT
Nothing. Just then I felt so much
love for you.

75  CUT TO:  75

Pauline tucks in Ingrid who lies next to Claude. Margot sits on the other bed scribbling in her brown notebook. Pauline marches around and across to the other side of the room. She snatches the book out of Margot's hands.

MARGOT
Hey!

PAULINE
You cannot write about this. You can't have it.

MARGOT
I wasn't writing about you.

PAULINE
You already took a part of my life, you can't have any more. And that goes for Ingrid and Malcolm and Wizard. We all own our own rights. They're not for sale.

MARGOT
Give it back.

98.

Pauline glances at the book.

PAULINE
If I could read your handwriting I'm sure I'd be furious. But if I ever see a story that involves a hotel room or any of this shit, I will fucking take your bowels out.

Pauline thrusts the book back at Margot --

CUT TO:

The kids sleep in one bed. Margot and Pauline lie awake in the other.

PAULINE
You've now successfully ruined two of my marriages.

MARGOT
You're not wearing any underwear.
PAULINE
It's hot, I'm pregnant. Move over. Jesus.

MARGOT
You're not hot, your feet are cold.

PAULINE
Stop touching me. I am so hot.
Feel my head.

Margot puts her lips to Pauline's forehead.

MARGOT
You have a fever.

PAULINE
I don't have a fever... I'm pregnant... are you always like this?

MARGOT
Get used to it... Mom and Becky share a bed -- you and I will probably get the other.

PAULINE
You should just go to Vermont.

MARGOT
I was thinking -- you know if you want -- you and Ingrid could go to Vermont. Keep Claude company and Jim adores you.

PAULINE
You don't like Malcolm because you're not attracted to him.

MARGOT
Will you do it?

PAULINE
No. I won't do that for you.

MARGOT
(pause)
Did you two talk about me in town? What did you say?
PAULINE
(pause)
I told him you often change your mind.

INT. BAR/RESTAURANT - MORNING

Cheap plastic tables. A small karaoke stage in front. Margot, Claude, Pauline and Ingrid sit at the bar. Margot drinks her wine with ice. She wears Jim's sweater. The kids have Cokes. The remains of ketchup-soaked french fries in a plastic red basket lie between them.

A man with a mullet climbs up on the karaoke stage. The music begins. The man sways and sings "On and On" by Stephen Bishop. He croons sweetly and beautifully. Claude's eyes moisten. Margot swallows a blue pill and chases it with the wine. She takes her son's hand and whispers:

MARGOT
I'm sorry, sweety. There's something wrong with me.

PAULINE
I'm going to call him.

Margot quickly turns to her sister.

MARGOT
No. Don't. I'm telling you.

PAULINE
I...I need some clothes and things.

MARGOT
He should get the hell out of our house.

PAULINE
Okay. I'll tell him to get the hell out of our house.

Pauline walks over to a pay phone.

CUT TO:

Pauline holds the receiver to her ear. She stares at a drawing of a monster fucking a woman on the wall above the pay phone. Malcolm is crying.

MALCOLM'S VOICE
The tent looks so lonely.
PAULINE
It has no one to get married in it.

78    EXT. HOUSE - INTERCUT

Malcolm sits in the grass, the tree and wreckage behind him.

MALCOLM
I know. And it's smashed. I'm such a fucking idiot. Please don't take me seriously. I mean take me seriously, but not the fucked up parts, you know. I love you so much. Please marry me.

PAULINE
You can't do what you did again. Do you understand?

MALCOLM
I promise.

PAULINE
No matter how tempting.

At the bar: Margot watches her sister carefully. She absent-mindedly picks through her red knit bracelet and drops it onto the floor.

Ingrid slides something small and grey across the bar to Claude.

101.

INGRID
You left it in my room.

It's a piece of fingernail. He hesitates then puts it in his pocket.

At the phone: Pauline rests her head against the wall. Malcolm is bawling on the other end.

PAULINE
I don't know. I don't know.

Malcolm clutches Wizard and sputters:

MALCOLM
I ate some of the cake. I don't know why, but I did it.

PAULINE
What was... How was it?
MALCOLM
Good.

PAULINE
It's not too sweet? They sometimes make their stuff too sweet.

MALCOLM
Maybe. Maybe it was. I didn't even notice... They fucked up the cake. How sad. I love our little baby. I miss you.

PAULINE
I miss you too. Maybe we should do another seminar.

Malcolm says something incomprehensible.

PAULINE
I can't understand you, honey.

Margot finishes her glass of wine, her eyes still on her sister.

INGRID
There's gramma and Aunt Becky!
Margot startles and looks out the window. Across the street is an older woman, 70's, and a large woman, mid 30's, eating ice cream cones and looking in a boarded-up shop window.

102.

PAULINE
They didn't get my message.

Pauline now stands above them.

MARGOT
I told you she can't work the machine --

Ingrid's chair scrapes as she stands. She takes her mother's hand. Margot remains seated.

PAULINE
What? You're not coming?

MARGOT
I'm coming, I'm coming. What did he say?

Pauline and Ingrid head for the door. Claude waits for
Margot.

**MARGOT**
What did he say?

She grabs her bags and drops some bills on the table.

**MARGOT**
(to herself)
Don't worry, I got it.

79  **EXT. STREET - MORNING**

The sisters and children come outside. The mother and Becky now idle further down the street.

**PAULINE/INGRID**
Mom!/Nana!

Margot takes Claude's arm and walks quickly in the opposite direction. Claude, confused, glances over his shoulder.

**MARGOT**
Don't look. Keep walking.

**CLAUDE**
Why are we --

**MARGOT**
We have to get you to your bus.

103.

80  **CUT TO:**

A huge parking lot. A bus in the distance. Claude tries to keep pace with his mother.

**CLAUDE**
Did you do something?

**MARGOT**
What do you mean, do something?

**CLAUDE**
I mean, why is the wedding not happening? Is there something that you did?

**MARGOT**
Pauline has transferred all her stuff onto me. I don't understand her anymore. Why'd she pick this
man? It is really berserk. And you know, she referred to me as her closest friend. We never see one anoth --

An unfamiliar sound comes out of Margot. The sadness is unexpected -- she sobs uncontrollably. She tries to speak:

**MARGOT**

I mean we're not close. Even if we want to be. You know?

**CLAUDE**

But was there anything real?

**MARGOT**

No! How many times do I have to say it? Jesus. You think so little of me.

(through her sobs)

It's good you're going. You shouldn't be around me either. I'd go if I were you...

**CLAUDE**

Will you find Pauline and Nana after I leave?

**MARGOT**

(half-serious)

I don't know. Maybe I'll go to church.

---

Margot is sweating. She wipes her brow with her sleeve. She periodically looks behind her. Nobody seems to be following.

**CLAUDE**

(growing nervous)

Are you angry at me?

**MARGOT**

No, honey. I'm not mad at you.

**CLAUDE**

I don't want to go with you mad at anyone.

**MARGOT**

Everything's fine. I'm not mad at anyone.
Up ahead is a tiny depot. People climb onto a white bus.

CLAUDE
Can you come with me?

MARGOT
No, you know that.
(pause)
We should talk about the next few months a little bit and what's going to happen --

CLAUDE
I don't like Vermont.

MARGOT
Your dad will be very happy to see you. And I'm sure Josh is dying to hang out.

CLAUDE
Please come, mom.

MARGOT
(suddenly irritable)
Claude, stop it. Okay?
She watches a man sustain a long embrace with another man. Margot closes her eyes. She breathes deeply.

MARGOT
You used to need me to watch you when you played.

CLAUDE
What do you mean?

MARGOT
(vaguely)
When you first started to play with friends, you wouldn't do it unless I watched you. You were afraid I would go out the back door. I don't know where I would go. Our yard didn't lead anywhere anyway.

She takes off her sweater and reveals an old faded yellow T-shirt. She isn't wearing a bra. Claude says suddenly:

CLAUDE
I masturbated last night. While everyone was asleep I went into the
bathroom and did it.

MARGOT
You don't have to tell me, sweety.

The bus driver slams the luggage compartment closed.

MARGOT
You've got to go.

Margot ties her sweater around her waist and takes Claude's hand. They approach the bus. Claude's body tenses.

CLAUDE
How will you get home?

MARGOT
I don't know. I'll see. Maybe Dick can drive me to the...
(pause)
Jesus, I lost the word for a second. The train.

CLAUDE
Uh huh.

He looks at her longingly.

MARGOT
Come on. You always don't want to leave me and you always have a good time once you do.
(provocatively)
I think you like getting away from me.

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CLAUDE
I do not. I like hanging out with you.

She hugs him. He clutches her.

CLAUDE
The world feels strange to me right now.

Margot nods sympathetically. She kisses his lips and releases him. He reaches into his bag and shyly puts on his wrap-around punk sunglasses. Margot makes a face.

CLAUDE
What?
MARGOT
They make your face look too wide.

Claude removes them and puts them back in the bag.

CLAUDE
See you soon.

MARGOT
Bye, sweety.

CLAUDE
Say, you'll see me "soon."

MARGOT
You're acting like a baby.

She backs away --

CLAUDE
Don't see Dick.

MARGOT
Don't worry. I don't think he wants to see me anyway.

CLAUDE
Please, Margot. Promise me.

MARGOT
(hesitates)
Don't call me that.

Claude doesn't move. Margot points at the bus and mouths "Go". She turns in the other direction. Claude, frustrated and anxious approaches the vehicle.

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81        INT. BUS - CONTINUOUS        81

Claude hurries toward the back and finds a window seat. He puts his bag next to him and looks out the dirty glass.

Claude's POV: Margot, her back to him, puts her finger in her ear and shakes her head.

The sweater around her waist loosens and drifts to the pavement. She starts walking.

The bus hisses and lurches forward. Claude strains to see:
Margot looks back.

The bus groans as it picks up speed. Margot sprints.

**MARGOT**

Wait!

She's runs full speed, waving her arms wildly.

**MARGOT**

Wait! Wait!

She pants, breathless.

The bus brakes.

She passes Claude's window. We stay on Claude. He waits. Finally, she appears next to him, covered in sweat, and panting. She kisses him on the head. The bus starts moving.

**MARGOT**

(almost euphoric)

Did you see me running out there?

**CLAUDE**

Yeah.

Margot cranes her neck to see outside.

**MARGOT**

Good. That was a lot of running. I'm out of breath.

Claude turns away from his mother and looks out the window.

**CUT TO BLACK.**