

"ORDINARY PEOPLE"

by

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SECOND DRAFT: 9/21/79

FADE IN:

1 INT. HIGH SCHOOL AUDITORIUM (Scene will be reworked) 1

A chorus of twenty-five students.

2 LONG SHOT - FROM REAR OF AUDITORIUM 2

showing them on the stage in four rows. They face CAMERA, and a short, energetic man (Chorus DIRECTOR) faces them.

VOICES

Oh Motherland, we pledge to
thee

Head, heart and hand through the
years to be.

3 CLOSE SHOT - THE FACES OF THE CHORUS 3

CAMERA MOVES SLOWLY past them showing us these wonderful American faces, as they continue:

VOICES

Teach us to rule ourselves
always

Controlled and clean night and
day

That we may bring if need arise
No maimed or worthless sacrifice.

4 VIEW FROM THE REAR 4

Voices continue in background. We SEE the hidden truth of back pockets with combs and handkerchiefs, nervous hands, calm hands, hands touching. A foot scratches a calf; another leg is broken, in an auto-graphed cast; half a sandwich and a Tab on the floor along with books and jackets and mufflers and running shoes and purses and doodled on notebooks, whose contents are perilously loose.

VOICES

Teach us delight in simple things,
And mirth that has no bitter
springs.

5 SHOT FROM FRONT - FAVORING CONRAD JARRETT 5

CONRAD is 17, with a strangely chopped haircut just beginning to lay flat. We are aware of JEANNINE, a very pretty girl, simple, in the row just below Conrad and to his left.

6 EXT. CHICAGO RAILROAD YARDS - NIGHT (6 O'CLOCK) 6

A commuter train pulling out of the yard. The dark iron and brick of Chicago in b.g.

7 INT. JARRETT HOUSE - TIGHT SHOT - BETH JARRETT - DAY 7

BETH (39) has the classic bone structure of the well-groomed, upper strata American family. CAMERA HOLDS ON her a moment as she looks down at something, then she turns away from CAMERA, sharply.

8 SHOT - REFRIGERATOR 8

Its door opens and we SEE in the cold, hard light that it is well-stocked and perfectly organized. Beth moves INTO FRAME and she slides a saran-covered bowl of fruit salad into its place. She closes the door.

9 WIDER SHOT - THE JARRETT KITCHEN 9

Neat as a pin. Beth moves to a pad of paper, makes a note (shopping list), then she moves to a chopping block and picks up a pile of neatly folded towels. She moves out of the kitchen. She's dressed casually, her figure is perfect. Her moves are graceful; controlled.

10 ANGLE ON STAIRWELL 10

Beth moves up steps with the towels in hand. At the landing is a small window, the sun streaming in. A plant on a stand in front of it. Beth stops at the plant. Looks at it. Turns it oh so slightly, studies its position, then continues up the steps.

11 INT. SECOND FLOOR CORRIDOR 11

Beth moves through, passing closed doors to two rooms before reaching the entrance to master bedroom.

12 INT. MASTER BEDROOM 12

Beth moves into bathroom, disappearing for a moment with the towels, then reappearing without them.

13 NEW ANGLE 13

Beth moves toward her closet. Opens sliding door. Reaches for one of a few tennis dresses, then stops, remembering something, turns away.

14 SHOT - BETH 14

as she moves to a small antique desk in a corner of the room. She takes a pretty pencil out of a box filled with pretty pencils and makes a note on a pad. Then moves away.

15 CLOSE SHOT - THE NOTE 15

it reads:

"Add Thompsons to Xmas list."

16 SHOT - BETH

16

at the closet. She is taking out the tennis dress.. Suddenly, she hears something from downstairs. A door opening, closing... closes it quietly.

17 INT. COMMUTER TRAIN

17

as it moves. Coach car. Businessmen for the most part. Briefcases, evening papers. CALVIN JARRETT, 40, moves down the aisle. A decent-looking, middle-class businessman. Intelligent. Friendly. He sees a familiar face. A woman, a contemporary. MITZI. With a load of packages.

CALVIN

Mitzi.

MITZI

Calvin

CALVIN

How is everything?

MITZI

Fine, just fine.

CALVIN

How's Bart? How was your summer?

MITZI

We went to Mulinere. Jeep managed to break her arm. We're moving next month.

CALVIN

Where are you moving?

MITZI

Over by Westland. You'll have to bring Beth, how's her tennis?

CALVIN

The usual.

MITZI

Please give her my best.

CALVIN

I will, and say hello to Bart.

MITZI

You look wonderful.

CALVIN

Sorry about Jeep's arm.

(CONTINUED)

17 CONTINUED:

17

MITZI

Oh, I know, I wonder if kids are
worth it half the time.

She stops short. They look at each other. She feels
awkward.

CALVIN

I know. Take care.

Calvin turns away.

MITZI

Calvin.

Calvin turns back.

MITZI

We're sorry about everything.

CALVIN

(compassion for her;
his warm smile)

Thanks, Mitzi.

He moves on. Finally sitting with a group of men ready
to play cards. Businessmen. Old train pals. The
seats turned to face each other. One man deals cards,
a large Schlitz sign laid across their knees serves as
a table. It's been going on for years. Calvin picks
up his cards.

As overheard:

1ST MAN

I have to get new tires this
weekend.

2ND MAN

Do you go to Sam O'voo?

1ST MAN

No, I've never tried him. Can
I get a good deal?

18 EXT. THE COMMUTER ON THE MOVE - DAY

18

Passing places easier to live in than Chicago!

19 EXT. TENNIS COURT - BETH

19

as she bounces the ball. Looks at her opponent. Looks
up, throws up the ball, ready to serve.

20 EXT. PLAYHOUSE THEATRE - NIGHT

20

A local theatre group's marquee reads:

"HIGH OUTPUT" - A NEW FARCE BY ERIC REYNOLDS

The show is just letting out. Theatregoers wander onto the street.

21 FAVOR CALVIN AND BETH

21

with another couple, BRYCE and RUTH. They are moving down the sidewalk. Calvin and Beth hold hands.

CALVIN

Did we like it?

BETH

I loved it. I thought Bev Walsh was wonderful.

RUTH

I liked them all, I think.

BRYCE

(yawning)

It was funny, it was a comedy, wasn't it? Essentially?

RUTH

Although, let's face it, Clyde Banner is getting fat, he should never turn profile.

CALVIN

Most of us shouldn't turn profile.

22 INT. BAR

22

A sort of overdressed bar, with beams and a piano player and lamps that are turkeys. They are at the bar. The women in one conversation, the men in another, the men are tired.

BETH

Somehow the concept of that character wasn't... well, she wouldn't have been that clever.

NANCY

You're right, she was too clever, she wouldn't have done that, would she?

(CONTINUED)

RAY

Hey, I ran into Billy White. Bob McClean's having Coles & Johnson.

CALVIN

Where's he going?

RAY

He doesn't know.

CALVIN

Jesus!

BETH

(leaning to Calvin)
Except this one can't tell you
what happened, he fell fast
asleep.

CALVIN

No, I didn't, I was thinking.

BETH

You were snoring.

CALVIN

There's something I wanted to
tell you, now I can't remember.

NANCY

I know what I wanted to tell you.
The Robinsons' house is going to
be thirteen thousand square feet.

CALVIN

(yawning)
Feet?

RAY

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

NANCY

As Bryce gets older he likes to
see everybody's house.

RAY

It's not worth anything.

CALVIN

How many fireplaces?

(CONTINUED)

22 CONTINUED: (2)

22

NANCY

How can you say it's not worth anything?

RAY

Because I know Andy Robinson never made a good investment in his life. He sure never put me onto one.

NANCY

(to bartender)

Do you have any peanuts?

23 INT. BLUE CUTLASS - CALVIN AND BETH 23

Calvin driving. Beth's head back, eyes closed.

24 SERIES OF SHOTS 24

as they drive home. We can INSPECT them in this car. Their hands, jewelry, clothes. Lined faces at the end of a day.

CALVIN'S VOICE

How about that?

BETH'S VOICE

What?

CALVIN'S VOICE

Bob McClean's out of a job.

The car stops at a read light. Calvin looks at Beth. Leans over and kisses her cheek. She smiles, eyes still closed, kisses her fingertips and touches them to Calvin's face.

25 INT. GARAGE 25

The door is closing. The Cutlass turns off its engine.

26 INT. KITCHEN - NIGHT 26

Beth is at the counter.

27 TIGHT ON PAD OF PAPER 27

A shopping list. She is adding the word "mayonnaise."

28 SHOT - A KEY IN A LOCK 28

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

29 SHOT - THE ALARM SYSTEM 29

being turned on. Another bolt is secured. Then still another.

30 INT. STAIRWAY/CORRIDOR 30

Beth moving up steps. She moves directly to her bedroom at end of hall.

31 NEW ANGLE - STAIRWAY 31

Calvin moves up. He moves through the hallway, sees Conrad's light on.

32 SHOT - CALVIN AT CONRAD'S DOOR 32

He taps on the door. No answer. He turns the knob, looks in. We can SEE Conrad sitting on the side of the bed. Looks at Calvin. No expression.

CALVIN

Y'okay?

CONRAD

Yeah.

CALVIN

Trouble sleeping?

CONRAD

Uh uh.

CALVIN

Y'sure?

Conrad nods.

CALVIN

Were you sleeping?

CONRAD

Uh huh.

CALVIN

(taps his head)

Midnight oil?

Conrad smiles. Nods.

CALVIN

Get some sleep.

He closes the door. Waits. Then he opens it again, looks in again.

(CONTINUED)

32 CONTINUED:

32

CALVIN

Have you thought about calling
that doctor? .

CONRAD

No.

CALVIN

The month's up... I think we should
stick to the plan.

CONRAD

The plan was if I needed to call
him.

CALVIN

Okay. Don't worry about it. Go
to sleep. By the way, I'm working
on those Michigan State tickets.

He winks as he clicks his tongue in his cheek and
leaves, closes door.

33 INT. CONRAD'S ROOM

33

ON Conrad as he sits. His breathing is deeper, as we
MOVE CLOSER. Perspiration. He reaches and turns out
his light. Remains on side of bed.

34 INT. HALLWAY

34

Calvin moving slowly toward the master bedroom.

35 INT. MASTER BEDROOM

35

Beth is already in bed, on her side. For all we can
SEE, asleep. Her light is off. Calvin's bedlight is
on. Calvin moves closer. Looks at her. Starts to
take off his shirt.

36 INT. CONRAD'S ROOM

36

Conrad, in silhouette, sitting on side of bed.

37 INT. MASTER BEDROOM

37

Calvin, in pajama bottoms getting into bed. He turns
off his bedlight, moves next to Beth. Close against
her. She turns over, extends her arms and they em-
brace. Kiss. They'll make love.

38 EXT. JARRETT DRIVEWAY - DAY (MORNING)

38

A newspaper hits the driveway with a resounding swack.

39 SHOT - BREAKFAST TABLE

39

from directly above. It is set -- the last of three glasses of orange juice is being put on the brightly laid table.

40 INT. KITCHEN

40

Beth making French toast. Calvin at the table reading the morning paper.

CALVIN

(re paper)

Look at these people, everybody I grew up with is in the paper these days. Joey Georgella, new football coach for Trinity. Did you check with Jane Olds about the Michigan State tickets?

BETH

(putting French toast on plate)

She'll talk to John about it. Where's Connie, this'll get cold.

CALVIN

(calls)

Con?

41 INT. CONRAD'S BEDROOM

41

He is still on the bed. Perspiring. Frightened.

CALVIN'S VOICE

Connie?

He's extremely anxious. He doesn't answer. A few moments go by.

CALVIN'S VOICE

(closer)

Conrad?

CONRAD

(sits up; then, quickly)

Right. I'll be there.

He sits on the side of the bed. Stands up. He's unsure. Takes a deep breath. Moves to door. Opens it. Turns back, takes some books from his desk. Looks in the mirror. Pushes his cropped hair down. Moves out of the room. Bumps his hip against door.

42 SHOT - STAIRWAY

42

Conrad moving down. Now he's "cheerful"... "perfect."

Calvin eating French toast, drinking his coffee.
Conrad enters. He works to appear normal.

CALVIN
(with gusto)
Here he is.

CONRAD
'Morning.

BETH
(big smile)
'Morning.

CALVIN
Did you sleep?

CONRAD
(energetic)
Yeah.

CALVIN
Hungry?

CONRAD
Hungry?... Uhm...

Beth is putting French toast in front of Conrad. He looks at plate.

BETH
It's French toast.

CONRAD
Uh-huh.

BETH
It's your favorite.

CALVIN
Breakfast, pal, remember? Main meal? Energy? C'mon, get some pounds on.

CONRAD
Why? I'm in chorus.

CALVIN
You're a swimmer.

CONRAD
Yeah...
(shrugs)
... But I'm not hungry.

(CONTINUED)

BETH

If you're not hungry, you're
not hungry...

Beth takes the plate and moves to the sink with it.

CALVIN

Wait a minute, he'll eat it.

(big grin)

Con! It's French-toast!

Beth scrapes the toast into the garbage disposal.

BETH

There's fresh fruit for you when
you get home from school, Conrad.

She turns on the disposal.

CALVIN

(big grin)

What're you doing?

BETH

Can't save French toast.

(looks at clock)

Uh oh, I have to go. We're
playing at nine.

She reaches over and turns off the disposal.

BETH

Honey, would you call Mr. Hermann
about the shutters? I can't get
anywhere with him.

She exits.

CALVIN

(calls after her)

You have to charm Mr. Hermann.

Did you charm him?

(to Conrad)

She never likes to charm Mr.
Hermann.

Silence. Conrad and Calvin remain at the table.
Conrad looking at the book, drinking his orange juice.

CALVIN

You have to eat. We just want
you to keep getting stronger,
put on a few pounds.

(CONTINUED)

43 CONTINUED: (2)

43

CONRAD
Dad, I'm not hungry.

CALVIN
(watches him)
You feel okay?

CONRAD
I'm fine.

He goes back to reading, holding the glass in one hand.

CALVIN
What is it, a quiz?

CONRAD
Book report.

CALVIN
What book?

CONRAD
'Jude the Obscure.'

CALVIN
How is it?

CONRAD
(hesitates; a
shrug)
Obscure.

He finishes the juice, looks at the clock, closes the book, gets up.

CONRAD
(continuing)
Gotta go, Lazenby's picking me
up.

CALVIN
Oh! Great!

CONRAD
(moving away)
Why's it great?

He exits the kitchen.

CALVIN
(calling)
Just don't see Lazenby around
anymore. I miss the old gang...
(MORE)

(CONTINUED)

43 CONTINUED: (3)

43

CALVIN (CONT'D)
(calling louder)
... Why don't you bring them
around? Phil and Don and Dick Van
Buren. We'll do a little touch
ball on the lawn.

CONRAD
See you later.

Calvin remains alone at the table. Silence. Then he
gets up, paper in hand.

CALVIN
(calling again)
Oh, Con?

We HEAR the FRONT DOOR CLOSE. Calvin stays in the
kitchen.

44 EXT. JARRETT HOUSE

44

Conrad is standing at the corner of the house, near
some shrubs, all but hidden by them. He is stiff.

45 HIS POV - A RED DATSUN STATION WAGON

45

moving down the street. Its HORN BEEPS a few times as
it slows down in front of Conrad's house. In it are
three teenagers: LAZENBY, STILLMAN and VAN BUREN.
Lazenby is driving. Stillman in front seat next to
him.

46 BACK TO CONRAD

46

He looks O.S., but doesn't move.

47 ANGLE ON CAR

47

Stillman sticks his head out the window and shouts.

STILLMAN
Let's go, Jarrett, we're late.

48 INT. DATSUN STATION WAGON - MOVING

48

Conrad and Van Buren in back. Van Buren smokes a
cigarette. Conrad is reading. The RADIO is loud.
Stillman nervously keeps changing stations. There
is great tension in the car, and books and looseleaf
notebooks and a basketball and old wrappers and a
paper bag or two.

(CONTINUED)

STILLMAN

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

VAN BUREN

Two minutes! Christ, you were late when you got to my house! And I was up all night killin' myself over this poly-sci exam.

STILLMAN

The guy wants a goddamn personal analysis of it all. How do you make sense out of the crap?

LAZENBY

You read the 'crap,' Stillman.

VAN BUREN

Tell us about it.

STILLMAN

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

(looks back at
Conrad)

What're you reading, Jarrett?

CONRAD

Hardy.

VAN BUREN

Junior English?

STILLMAN

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

LAZENBY

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

Stillman continues to switch radio stations.

VAN BUREN

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

Stillman turns UP the VOLUME. The pressure grows in Conrad. We HEAR a TRAIN. The car stops.

49 SHOT - COMMUTER TRAIN - THROUGH WINDSHIELD 49
passing in FRONT OF CAMERA. It is jolting to us.

50 SHOT - CEMETERY GATES - POV FROM CAR 50
moving toward gates.

51 SHOT - BACK TO COMMUTER TRAIN 51
It passes. Not it's the VIEW of the road ahead.

52 EXT. HIGH SCHOOL - DAY 52
Lazenby's car drives into the parking lot. Jeannine
Pratt is moving toward the school building. She is
very attractive. But more than that.

53 INT. CAR 53
Stillman reacts to Jeannine.

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

They all look.

54 THEIR POV - JEANNINE 54

55 BACK TO SCENE 55
as they all stare out.

VAN BUREN
Look at that hair.

LAZENBY
No dirty crap out the window,
okay?

STILLMAN
That, Jarrett, is what is called
... a very provocative ass.

56 INT./EXT. SCHOOL ENTRANCE 56
Conrad moving into the doorway. He is swallowed up
into the rush of students. A BELL RINGS. They all
move faster and Conrad moves with them.

57 INT. CORRIDOR 57
Conrad at his locker. He opens it, looks in, if for
no other reason than to keep himself out of the crowd.

58 INT. CLASSROOM - CONRAD, MISS MELLON, STUDENTS

58

MISS MELLON

Conrad, what's your theory on Jude Frawley?

CONRAD

What?

MISS MELLON

(smiles)

Do you think he was powerless in the grip of circumstances, or could he have helped himself?

CONRAD

I don't know... powerless?... I guess he thought he was.

He looks blankly back at her. Then from JOEL, a student on the other side of the room.

JOEL

He was a jerk, he was all hung up on what was the moral thing to do, it didn't make any sense.

MISS MELLON

(attention on Joel)

That's too easy, Joel.

Conrad breathes easier... for the moment.

59 INT. CLASSROOM - LATER

59

It is empty now except for Miss Mellon and Conrad. She is standing with him at the door.

MISS MELLON

I don't want you to feel pressured about this report. Do you want an extension?

CONRAD

No. I'll get it done.

He backs out the door.

MISS MELLON

You're sure? There's no need to push yourself.

CONRAD

(out the door)

No, I'm fine. I'll get it done.

- 60 INT. CORRIDOR - CONRAD 60
moving quickly away.
- 61 EXT. SCHOOL PLAYING FIELD 61
Conrad sits alone in the bleachers, eating his lunch,
head lowered. He's taken only a bite of his sandwich.
- 62 INT. GYMNASIUM LOCKER ROOM - PHONE BOOTH - CONRAD 62
on telephone. Speaks softly.

BERGER'S VOICE

Hello...?

CONRAD

Doctor Berger?

BERGER'S VOICE

Yes?

CONRAD

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

BERGER'S VOICE

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

CONRAD

I don't think I'll be free.

BERGER'S VOICE

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

CONRAD

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

He hangs up. Stands there.

- 63 INT. TENNIS COURT - DAY 63
A game in progress. Beth and her OPPONENT. They are
in the middle of a very long volley. And it continues
now. Beth controls the game. She is a strong and
intelligent player.
- 64 CLOSE SHOT - HER OPPONENT 64
A difficult return.

65 SHOT - BETH'S RETURN

65

Beth clenches her teeth as she smashes the ball back across the net.

VOICE FROM THE NET

Hooooo! Whaaaa!

Beth's face registers determination as she hits the ball.

OPPONENT'S VOICE

Beautiful.

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

66 INT. SWIMMING POOL

66

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

67 SHOT - THE COACH

67

watching the swimmers.

68 SHOT - CONRAD

68

reaches end of lane.

69 SHOT - COACH

69

COACH

(pressuring)

Push off! Jarrett! Push off!

CAMERA MOVES TO Conrad turning. He pushes off.

70 INT. SCHOOL CORRIDOR - CONRAD

70

He slams his locker door. Locks it.

CUT TO:

71 INT. JARRETT HOUSE DINING ROOM - CONRAD, BETH, CALVIN 71
eating dinner.

BETH

Fish too dry?

CALVIN

It's not too dry.

(CONTINUED)

71 CONTINUED:

71

BETH

They have a new mechanic at C&S.

CONRAD

What happened to little Harry?

BETH

I don't know. I think he found a job in Skokie. But this new man is so awkward. Connie is that shirt ripped? Leave it on a bench in the hall.

CALVIN

(to Conrad)

That girl at the hospital? The one you apinted with. Didn't she live is Skokie? What was her name?

Beth stands up, starts to clear.

CONRAD

Uh-huh. Karen.

BETH

(heads for kitchen)

Conrad, you want me so sign you up for the round robin at the club?

CONRAD

I haven't played in a year.

BETH

Maybe it's time to start.

72 INT. KITCHEN

72

Beth taking the cheesecake from the refrigerator.

BETH

(calling out)

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

73 EXT. HARRET HOUSE - NIGHT

73

BETH (O.S.)

Saturday's Clark's birthday. I bought him that book on French wine.

CALVIN (O.S.)

Please, not the Murrays.

BETH (O.S.)

We didn't go last time.

CALVIN (O.S.)

Yeah, wasn't it fun?

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

74 INT. BETH'S BATHROOM - NIGHT

74

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

75 SHOT - CALVIN

75

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

76 EXT. HOUSE - DAWN

76

The early light glows on it. Suddenly we HEAR a series of strange NOISES, SOUNDS of TERROR, waking out of a dream.

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

77

Conrad turning in his bed.

CONRAD

(simply)

Buck?

He sits up. Lost again. Afraid again.

78 EXT. OFFICE BUILDING - ANGLE ON CONRAD - DAY

78

looking up at the legend above the archway of this old, weathered edifice. The barely legible engraved letters read:

EVANSTON PROFESSIONAL BUILDING

Conrad enters.

79 INT. OFFICE BUILDING

79

Narrow and musty. Conrad looks at a directory. Stuck between the directory and the wall is a small white business card reading: "I LOVE YOU. IS THIS OKAY. JESUS C."

He pushes the button for the elevator. He waits. Looking around. No one there. The elevator door opens and an old CPA walks out with a binder of papers. Conrad gets in the elevator.

80 INT. ELEVATOR

80

He looks at the buttons. Sees the names "BERGER/ROSS-MAN" next to one of the buttons. He pushes the button. The elevator door closes slowly like some mouth ready to shut and swallow. As the elevator ascends, Conrad makes faces. Grunts. The elevator stops with a jolt. He moves out into a small outer office.

81 OUTER OFFICE

81

Two doors. Two buzzers. He pushes one of the buzzers. Stands facing the door. The other door opens. A large, rather badly dressed, large-bellied man appears. He is T.C. BERGER, M.D. Late 40's.

BERGER

It's okay. They all do it.

Conrad stares at this guy with sandals and short socks and Gap pants that are too short, a shirt and old sweater, glasses, bitten nails.

BERGER

Jarrett?

CONRAD

Yeah.

BERGER

Come in, come in.

Conrad enters the office, Berger moves in behind him, closing the door.

82 INT. BERGER'S OFFICE

82

Very used. Big desk in corner of a pretty good-sized room. Window shades and blinds. Pictures on the walls. Berger at a table with a drawer open, getting two packets of cigarettes from a carton of Salems.

BERGER

Sit down.

Conrad sits in the chair, studies the place; old, dusty piece of sculpture in the corner. Somebody Berger loves made it, otherwise no one would have it.

BERGER

Have trouble finding the place?

CONRAD

Nope... not yet.

Berger turns. Thinks about that one, moves to his chair with gum, cigarettes, and matches. He sits in a well-used chair. Large though he is, there's something graceful about him. He picks up a small filing box next to a telephone and some "Old Spice" shaving lotion, Vitamin C and a pile of envelopes.

BERGER

(searching file)

Jarrett... Jarrett...

(CONTINUED)

He finds the card, looks at it, then looks at Conrad.

BERGER

How long since you left the hospital?

CONRAD

A month and a half.

BERGER

Feeling depressed?

CONRAD

No.

BERGER

Onstage?

CONRAD

Pardon me?

BERGER

People nervous? Treat you like you're a dangerous character?

CONRAD

Yeah, I guess they do, a little.

BERGER

Are you?

CONRAD

I don't know.

Conrad nods. Stares at this guy, looks around the office. Berger stares at him. Conrad looks back. Berger's eyes are piercing, yet very warm. Finally:

BERGER

How long were you in the hospital?

CONRAD

Four months.

BERGER

What did you do?

CONRAD

I tried to off myself.
(indicates card)
Isn't it down there?

BERGER

It doesn't say what your method was.

(CONTINUED)

CONRAD
(hesitates; then)
Gillette Super-Blue.

BERGER
How does it feel to be home?
Everybody glad to see you?

CONRAD
Yeah. Sure.

BERGER
Your friends, everything okay
with them?

CONRAD
Sure.

BERGER
Well... things sound pretty good.
So why're you here?

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

BERGER
Why?

CONRAD
So people can quit worrying about
me.

BERGER
Who's worrying about you?

CONRAD
My father, mostly. This is his
idea.

BERGER
How about your mother, isn't she
worried?

CONRAD
I don't know. Look, you're a
friend of Dr. Crawford's you're
probably okay, but I'll be
straight with you. I already
don't like it here.

BERGER
Why?

(CONTINUED)

82 CONTINUED: (3)

82

CONRAD

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

BERGER

As long as you're straight.

CONRAD

What do you know about me? Have you talked to Crawford?

BERGER

He called me on the phone. He told me your name. Told me to look for you. Said you had a brother who died. Boat accident, wasn't it?

CONRAD

Right.

Conrad looks toward the window. Then at the strange sculpture. Then he turns back to Berger.

BERGER

Want to tell me about him?

CONRAD

We were sailing on the lake. He drowned.

BERGER

When?

CONRAD

Two summers ago.

He stops. Looks at some bookshelves. Packed tight, not neat like Beth's.

BERGER

I suppose you and Crawford talked it over in the hospital?

CONRAD

Yeah. A lot.

BERGER

How did that go?

CONRAD

It didn't change anything.

BERGER

What do you want to change?

(CONTINUED)

CONRAD

I told you, I want to be in control.

BERGER

Why?

CONRAD

I told you. So people can quit worrying about me.

BERGER

Well, I'll tell you. I'll be straight with you, okay?

CONRAD

Sure.

BERGER

I'm not big on control. But it's your money.

CONRAD

So to speak.

BERGER

So to speak. Yeah.

(reaches for an
appointment book)

How's Tuesdays and Fridays? Same time.

CONRAD

Twice a week?

BERGER

Control is a tough nut.

CONRAD

I've got swim practice every night.

BERGER

Hmmm. That's a problem. How do we solve it?

Uncomfortable silence. The ball in Conrad's lap. Then:

CONRAD

I guess I'd have to skip practice twice a week. That's not easy.

There's a long wait. Then, finally:

BERGER

It's up to you.

(CONTINUED)

82 CONTINUED: (5)

82

Silence. Conrad very tense.

CONRAD

I don't like being here. I have
to tell you, I don't like being
here.

83 ANGLE INTO DRAWER

83

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

84 INT. DINING ROOM - LONG SHOT - CONRAD, CALVIN, BETH

84

Calvin and Conrad seated at the dining table. Beth in
kitchen in b.g. Their voices carry just enough for us
to overhear.

CALVIN

I saw Mort Swane. His sister died.

BETH

The one from Idaho?

CALVIN

The one with the restaurant.

BETH

Did she die in Idaho?

CALVIN

I guess so. Why?

BETH

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

CALVIN

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

(laughs)

Maybe Kansas City.

Beth turns ON DISHWASHER.

CONRAD

I went to see Doctor Berger.

(CONTINUED)

CALVIN

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

CONRAD

I went.

CALVIN

Good. When?

CONRAD

Today.

BETH

(moving to dining
room door)

I didn't know you made an
appointment.

CALVIN

So how'd it go?

CONRAD

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

CALVIN

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

CONRADO

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

CALVIN

(a beat, but:)

It's okay. And it is necessary.
What did you talk about?

CONRAD

Not much. Just... bull.

BETH

C'mon, Conrad, you don't have to
talk that way.

Conrad reacts to Beth. Tenses slightly. Beth goes
back into kitchen. Goes to sink, pours glass of water.

CALVIN

What about your schedule? Will
that be all right?

(CONTINUED)

84 CONTINUED: (2)

84

CONRAD

It'll cut into swim practice.

BETH

Where's his office?

CONRAD

Highland Park.

HOLD ON three of them. SOUND of DISHWASHER in back-ground.

85 INT. DEN - NIGHT

85

It's Halloween and during the course of the following conversation, the DOORBELL will be RUNG SEVERAL TIMES by costumed trick or treaters.

BETH

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

CALVIN

Maybe we shouldn't plan to go away.

BETH

But we talked about it. We decided on it.

CALVIN

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

BETH

We've never worried about timing. Timing takes care of itself. That's what timing is. It's time we got back to normal. We've always gone away for Christmas. I think Connie needs to get away as much as we do. It would be good for him.

CALVIN

He's just starting with this doctor.

BETH

So he'll miss three weeks.

(CONTINUED)

CALVIN

But why interrupt it.

BETH

So we can all relax. We all need to, y'know.

CALVIN

Yeah, but... If he doesn't begin this now, he might change his mind.

BETH

He's not going to change his mind.

CALVIN

We can barely get him out of the house. How do you expect to get him to London?

BETH

Just like people always get other people to do things they think they don't want to do.

CALVIN

(turns to her,
smiles)

What did you ever get me to do I didn't want to do?

BETH

Buy this house, which you like very much.

CALVIN

I liked this house the day we moved in, you know that. I was just a little mortgage shy.

BETH

Well, it worked out, didn't it?

CALVIN

Mmm-hmm.

BETH

Well, so will London.

CALVIN

What did I ever get you to do you didn't want to do?

BETH

Cut down the elm trees.

(CONTINUED)

85 CONTINUED: (2)

85

CALVIN

They were sick.

BETH

They didn't look sick. I still believe they could've been saved. I've heard of sick trees that don't die. I just have more faith than you, Calvin. But then maybe faith is harder for orphans.

(she kisses his forehead)

So have some faith in me.

CALVIN

(softly)

I do have faith in you. And I want to go, too. But I just know it isn't the right time now. We can go in the spring. Anywhere you want... Why don't you put your faith... into my instincts?

He holds her. She doesn't move. And there's no reply.

86 INT. SWIMMING POOL - CLOSE SHOT

86

Arms churning in the water. A race.

87 CLOSE SHOT - COACH

87

shouting.

COACH

Bring that left arm up straight, Genthe. I don't want to tell you again.

88 ANGLE ON COACH AND CONRAD

88

The Coach standing at the side of the pool facing the swimmers. Conrad stands in front of the Coach with his back to the swimmers. He's in a bathing suit. He's wet and shivering. The Coach watches the race. Then he looks at Conrad, whose teeth are chattering.

COACH

This is what I see. I see you yawning.

(MORE)

(CONTINUED)

COACH (CONT'D)

I see you come late. I see you not having fun out there. Are you getting enough sleep?

CONRAD

Yes.

COACH

Are you having fun out there?

CONRAD

Fun?

COACH

The point is lost if it's not fun anymore... Right?

CONRAD

I guess.

COACH

You guess.

(calling out)

Dickson, head down, keep that head down.

He watches for a few moments, then turns again to Conrad.

COACH

You on medication, Jarrett? Tranquilizers? Anything?

CONRAD

No.

COACH

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

CONRAD

Yeah.

COACH

Yeah, what?

CONRAD

(lowering his eyes)

Yeah, you asked me before. Yeah, they did.

(CONTINUED)

88 CONTINUED: (2)

88

The Coach stares at Conrad, then shakes his head, clicks his tongue in disapproval. Finally:

COACH

(short pause; then,
looking off)

Don't look at us, Lazenby! Get your ass in the water! Look at the bottom of the pool. Jarrett, I'm no doctor, but I would never've let them shoot electricity in my head.

89 INT. SCHOOL CORRIDOR - LAZENBY, STILLMAN, VAN BUREN, 89
CONRAD - MOVING

VAN BUREN

Salan's a damn, picky bastard.
He drives me nuts.

STILLMAN

Everything drives you nuts, the day is not complete without Van Buren telling everybody what a fucked-up state the world's in, right? What do you think, Jarrett? Danoff and Edge look pretty good, huh?

CONRAD

They look very good.

VAN BUREN

Salan giving you a hard time?

LAZENBY

He gives everybody a hard time.

They have stopped near a student bulletin board. GAIL NOONAN and Jeannine come INTO FOCUS. They move toward the bulletin board. Gail is about to tack something on the board.

GAIL

Hi, Con.

CONRAD

Hi.

(CONTINUED)

GAIL
(looking for space
for her 3 by 5
card)

You guys don't need a clarinet,
do you?

STILLMAN
Yeah, Van Buren wants to play
clarinet, don't you, Van Buren?

VAN BUREN
Who's selling it?

GAIL
(finds a spot)
My brother. He needs a motorcycle.

FAVOR Conrad. Jeannine has stopped near him. She
catches his eye.

JEANNINE
I think I stand in front of you
when we sing.

CONRAD
You do, I do? Is that you?

JEANNINE
You have a lot of energy.

CONRAD
I do?

GAIL
(ready to go now)
C'mon, let's go.

JEANNINE
My name's Jeannine Pratt.

CONRAD
Oh, uhhh...

Hesitates.

GAIL
You're 'Conrad Jarrett,' Conrad.

CONRAD
(snaps his fingers)
Right! Thanks!

(CONTINUED)

89 CONTINUED: (2)

89

JEANNINE

'Bye.

CONRAD

Yeah. See ya.

Gail and Jeannine move off. Conrad watches them go.

90 CLOSE ON CONRAD

90

looking O.S., Stillman INTO FRAME.

STILLMAN

(looking off)

Hey. How 'bout that. Maybe
you'll score.

91 EXT. JARRETT HOUSE - LONG SHOT - AFTERNOON

91

Beth's car pulls into the driveway. MUSIC on RADIO.
She listens to the end. Turns off ignition. She
sits. Tired.

92 INT. JARRETT HOUSE

92

Beth slowly climbing stairs, purse over shoulder,
carries a package. She goes into Conrad's room and
leaves the package containing a new sweater on his
bed. She winces at the mess. She closes door. She
moves down hallway, stops outside Buck's room. Looks
at door. Then walks to her room. Stops. Turns back.
Goes to closed door. Opens it. Looks inside and
after some time she walks slowly in.

93 INT. BUCK'S ROOM

93

Beth stands in the middle. It is neat. Books, pic-
tures, pennants are still there. She sits on the
edge of the bed. Closes her eyes.Conrad suddenly appears in doorway. Beth opens her
eyes. Sharply draws in her breath.

CONRAD

I'm sorry.

BETH

(sharp)
Don't do that!

CONRAD

I'm sorry.

(CONTINUED)

93 CONTINUED:

93

BETH

(gets up)

I didn't think you were here.

CONRAD

I'm sorry. I just got in. I
didn't know you were here.

BETH

I didn't play golf. It's too cold.

CONRAD

How was your golf game?

BETH

I didn't play.

CONRAD

It did get colder today.

BETH

No. I mean for the year it's
colder.

CONRAD

Yeah.

Beth moves out of room. Closes the bedroom door.

94 INT. CORRIDOR

94

BETH

Weren't you swimming?

CONRAD

Uh-huh. Sorry I scared you.

BETH

(turns, moves
toward the
bedroom)

How'd it go?

CONRAD

Good. I swam well today.

BETH

That's good. Keep it up.

CONRAD

Personally, I think I could swim
in the fifty if my timing gets
better.

(MORE)

(CONTINUED)

94 CONTINUED:

94

CONRAD (CONT'D)
I'm a little off on my timing.

BETH
Good. Just keep it up.

She is at her bedroom door, wants to go in.

CONRAD
I got seventy-four in a trig quiz.

BETH
(about to go in)
Seventy-four.

CONRAD
Uh-huh.

BETH
I was awful at trig.

CONRAD
You took trig?

BETH
I think so.... Did I take trig?

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

95 INT. CONRAD'S ROOM

95

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

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

96 INT. CALVIN'S CAR - MOVING - BETH AND CALVIN

96

Calvin in color-coordinated pants and sport coat. Beth in white knit pantsuit, long sleeve black blouse, hair tied back from her face with a black silk scarf.

CALVIN
Who's going to be there tonight?

BETH
(sing-song)
Ohhh, the Murrys and the Kanes
and the Gunthers and good old us.

(CONTINUED)

96 CONTINUED:

96

CALVIN
Why am I sick of the Murrays?

97 ANGLE AT CAR WINDOW - BETH

97

She turns, looks out and back.

BETH
They like you.

98 HER POV

98

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

99 INT. CAR

99

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

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

CALVIN
Let's go to the movies instead.

BETH
Don't be negative.

CALVIN
That's not negative, that's unpredictable. C'mon, let's really go to the movies.

Pause.

BETH
Okay.

CALVIN
Really?

BETH
Yeah. Come on. What's our excuse?

CALVIN
Beth wanted to go to the movies.

Beth just laughs.

100 EXT. MURRAYS' HOUSE - HIGH ANGLE - CALVIN'S CAR 100

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

BETH (O.S.)
Now smile and not too many
martinis. Look at that.
Madeline got her Jaguar.

101 INT. MURRAYS' HOUSE - AT FRONT DOOR 101

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

SARAH
Three blocks away and last to
arrive.

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

102 SERIES OF SHOTS - THE PARTY 102

Sixteen guests and a shy SPANISH MAID with a tray of puffs. PHIL MURRAY is at the wet bar. MACK KANE is at Calvin's side, Calvin with a martini. Also another man, DENNIS. Bryce and Ruth are in b.g. with Beth and others.

MACK
You entering the Lawyers'
Invitational?

CALVIN
I didn't qualify.

MACK
You won that thing one year,
didn't you?

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

103 NEW SHOT - SLOANE AND MACK 103

in a corner.

SLOANE
If I get that four thousand at a
hundred and thirteen and three
quarters I know something's wrong...
(MORE)

(CONTINUED)

103 CONTINUED:

103

SLOANE (CONT'D)

... and I'll give a testing order to see how the market takes it but considering the order to buy the four thousand shares I put in when the price was...

104 NEW SHOT - DINNER TABLE - BETH AND LINDA

104

LINDA

What about London? You guys still set for Christmas?

BETH

I'm not sure, we might change it to spring. Where did you stay when you were there?

LINDA

Brown's.

BETH

Brown's. I hear they have a wonderful tea.

105 SHOT - SLOANE AND DENNIS

105

SLOANE

I get two thousand at a hundred and fourteen and five hundred at a hundred and fourteen and a half and the rest on the way up, so for the last five hundred...

106 SHOT - PHIL

106

moving into the room with a new pair of cowboy boots. He heads for Ed.

PHIL

Look at these. Are these something? I had them made in San Antonio. I don't think there're six pairs of these in the country.

107 SHOT - NANCY AND CALVIN

107

Beth in b.g. Calvin with a martini, a little bleary-eyed. He's at the fireplace, he's too hot, but Nancy with her drink glides to his side.

(CONTINUED)

NANCY

Tell Beth for me how lucky she is,
will you?

CALVIN

(innocent smile)

Why?

NANCY

To have you, and never to have been
disillusioned.

CALVIN

Well, we all get to have a few
mistakes in our lifetime, Nance.

NANCY

(whispers to him;
she is very drunk)

I would have preferred it if he
had screwed her until he was sick
of it and gotten rid of her without
my ever having found out about it
at all.

CALVIN

Your marriage is stronger now,
Nancy.

NANCY

Don't bet on it and if you ever do
a survey, you'll find that people
prefer illusion to reality, ten to
one. Twenty, even. Any odds you
want to give, I'll cover, chum.

She moves away. Calvin turns to look at ANNIE who is
alone at the fireplace.

CALVIN

What's your boy up to these days,
Annie?

ANNIE

Who knows. They won't tell. How's
Conrad doing?

CALVIN

He's great.

(CONTINUED)

107 CONTINUED: (2)

107

ANNIE

I asked Donald, but he says they haven't talked much, and I said maybe he's a little self-conscious.

CALVIN

Oh, no, no, no. There's a doctor in Highland Park he sees couple times a week, so, y'know, it breaks into his social life, but he's great.

ANNIE

Really? Does he still have some problems?

CALVIN

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

Beth suddenly appears.

BETH

How are you, darling?
(pushing Calvin's
hair back; looking
at Annie)
Is he falling asleep on you?

ANNIE

No, he's wonderful.

CALVIN

(singing)
'Mr. Wonderfullll that's meeee.'

He hugs Beth and she laughs and Annie smiles at the two of them.

108 INT. CALVIN'S CAR - MOVING - NIGHT

108

Beth is driving. Calvin half-asleep.

CALVIN

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

Beth is silent. Calvin senses something wrong.

(CONTINUED)

CALVIN
(continuing;
looking at her)

Huh?

(smiles)

Hey?

BETH
You drink too much at parties,
Calvin.

CALVIN
I'm not drunk.

BETH
Why did you tell Annie Marshall
that Conrad was seeing a
psychiatrist?

CALVIN
I dunno... Why not?

BETH
For one thing, I don't think people
find it easy to hear things like
that.

CALVIN
Ah, hell, some people consider
that a status symbol, right up
there with going to Europe.

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

CALVIN
I didn't think it was bad taste.

BETH
Not to mention a violation of
privacy.

Silence. They continue to drive on. Finally:

CALVIN
Whose privacy?

BETH
Our privacy. The family's privacy.
I think it's a private matter.

(CONTINUED)

- 108 CONTINUED: (2) 108
- He nods. They drive. No one speaks. Then, finally:
- CALVIN
Maybe you're right.
- 109 INT. JARRETT HOUSE - NIGHT 109
- Calvin and Beth have turned out the lights. She is already moving up the stairs. Calvin follows, his coat slung over his shoulder.
- 110 SHOT - TOP OF STAIRS 110
- Beth continues toward the bedroom. Calvin looks down. Sees no light under Conrad's door.
- 111 INT. MASTER BEDROOM - ANGLE ON BETH 111
- in the bed, sitting up, her hair loose now.
- 112 INT. BATHROOM 112
- Calvin, in his pajama bottoms, brushes his teeth.
- 113 INT. MASTER BEDROOM - FAVOR BETH 113
- waiting. Calvin moves into room, turning off bathroom light. He moves onto the bed. Beth reaches up and turns out the bed lamp, then reaches up to him, puts her arms around him. In the darkness they make love.
- 114 INT. CONRAD'S BATHROOM - VERY TIGHT SHOT - CONRAD - NIGHT 114
- naked, sitting on the side of the bathtub with his legs crossed in front of the mirror. He holds a pencil and sketch pad, doing a thin line self-portrait. We can SEE what he sketches: his strangely contorted posture. His left eye shut. Burrowed brow and a searching, suffering look in his open eye.
- 115 BACK TO MASTER BEDROOM 115
- Calvin lying against Beth. Spoons. His face against the back of her neck. He lies there for a long time. He kisses her hair. She doesn't move. Calvin opens one eye.
- 116 CLOSER SHOT - CALVIN 116
- His eye looking off. We begin to HEAR VOICES from the past. Two young boys, a vigorous hassle.

(CONTINUED)

116 CONTINUED:

116

CONRAD'S VOICE

That's my sweater.

BUCKY'S VOICE

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

117 EXT. BACK YARD - DAY (CALVIN'S MEMORY)

117

Conrad and Buck, in their mid-teens, going at each
other.

CONRAD

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

BUCK

I can't. It's already on me.

CONRAD

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

BUCK

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

Suddenly they break into laughter. It's wonderful.

118 BACK TO CALVIN

118

He lies silently, sadly. Lonely. As the laughter
fades.

119 ANOTHER ANGLE FAVORING BETH

119

Calvin turns to her. Watches her.

CALVIN

(gently)

G'night.

BETH

Night.

120 INT. BERGER'S OFFICE - BERGER AND CONRAD

120

Conrad really looking at room this time, the mess, in
fact looking everywhere but at Berger. Deflective.

CONRAD

How do you keep track of things?

(CONTINUED)

120 CONTINUED:

120

BERGER

You want to organize my life or
your own?

CONRAD

Don't do that. Your life looks
as bad as mine, you know.

BERGER

But I'm not hurting.

Long pause.

CONRAD

I guess I just want to stop thinking
about it... Maybe I need some kind
of tranquilizer. I feel nervous
all the time. I can't sleep.

BERGER

... What's making you so nervous?

CONRAD

I dunno.

(pause)

Your ceiling's dirty.

Berger just looks at him.

CONRAD

(continuing)

Oh, God, I guess I just feel like
I'd like to be able to stop
everything for awhile. It's so
damn hard to even get up in the
morning.

BERGER

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

CONRAD

No.

BERGER

Why not?

CONRAD

Because I'm behind already.

BERGER

Behind what? The Great Schedule
in the Sky?

(CONTINUED)

120 CONTINUED: (2)

120

There's a long pause. Then:

CONRAD

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

He stops. Afraid of his anger. Berger waits.

BERGER

Have you thought about quitting?

CONRAD

Are you telling me to?

BERGER

No.

CONRAD

It wouldn't look good.

BERGER

Forget how it looks, how does it feel?

CONRAD

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

BERGER

Are you the same person you were last year?

CONRAD

I don't know.

BERGER

That why you need the tranquilizer?

CONRAD

What do you think?

BERGER

I'll leave it up to you.

CONRAD

Fifty bucks an hour. Can't you decide if I should have a pill or not.

(MORE)

(CONTINUED)

CONRAD (CONT'D)

You're a doctor. I'm supposed to feel better, aren't I?

BERGER

Not necessarily.

Silence. Conrad closes his eyes.

CONRAD

... I lose it sometimes, you know; can't figure out what I'm supposed to do. I can't figure out what to wear in the morning. And that scares me.

BERGER

But this problem, kiddo, I think it's real. Real problems have real solutions, you get it?

CONRAD

(groans)
Sounds like a chapter heading to me.

BERGER

Okay, okay. A last question. Do you talk to anybody else about your feelings?

CONRAD

It's just hard.

BERGER

Is any place easy?

CONRAD

The hospital.

BERGER

Why?

CONRAD

Noone hid anything there.

BERGER

Did you talk to anyone there?

CONRAD

Uh-huh.

BERGER

Besides Dr. Crawford, I mean.

CONRAD

Uh-huh.

121 INT. SODA FOUNTAIN - CONRAD AND KAREN

121

in a small booth. She is bright and warm. She smiles at him, but it is apparent she is nervous. There is an awkward silence.

KAREN

When did you come home?

CONRAD

End of August.

(pause)

It's great to see you.

KAREN

You too.

(looks at watch)

I'm sorry I can't stay long. I've got a meeting at school. Our drama club is doing 'A Thousand Clowns' -- do you know it? We're going wild trying to get it together. I'm secretary this year, that's probably why we're so disorganized...

CONRAD

Don't let me hold you up, then.

KAREN

No, it's okay. I really want to see you. Although I was sort of afraid. You seemed so down, over the phone.

CONRAD

(quickly)

Yeah, well, that was just a gray day. Actually, everything's going great. I'm back in school, and I'm swimming --

KAREN

Oh, really? I'm glad.

CONRAD

Well, we haven't had any meets yet. I could end up on the bench all year.

KAREN

Oh, no, you'll do fine, I'm sure. And your folks'll be proud, too.

The counterwoman appears with their drinks. He puts the Cokes down, walks away. Conrad watches him, then leans in to Karen.

(CONTINUED)

121 CONTINUED:

121

CONRAD
(re: counterman)
Definitely a low self-image day.

Karen giggles. Conrad smiles at her. Then he drinks his drink. Studies her.

CONRAD
You look beautiful.

KAREN
You do, too.

CONRAD
You miss it?

KAREN
Miss what?

CONRAD
The hospital?

KAREN
No.

CONRAD
Not even Mr. Minnow's goldfish
trick?

KAREN
(laughs)
Oh, God!

CONRAD
You were brilliant that day. You
told everybody off. Even the
judge.

KAREN
I can't believe I ever did that.

CONRAD
You did it, all right. I'll never
forget it. And then we sneaked
into the kitchen and talked all
night, remember?

KAREN
Yeah... Wow...

CONRAD
Yeah...

(CONTINUED)

121 CONTINUED: (2)

121

KAREN

So what's going on? Are you seeing a doctor?

CONRAD

Yeah. I see a real cracker. How about you?

KAREN

Dr. Crawford gave me a name, and I went for a while, but then, I don't know. Finally I decided it wasn't doing me any good. He wasn't telling me anything I couldn't figure out for myself. Anyway, that's what Dad says, and Dad has confidence in me and I know he's right. The only one who can really help us is ourselves, and this guy was over in Elk Grove Village and expensive as hell. I don't mean there isn't any value in it, if you need it. I mean, for some people it could be just the right thing. If it's working for you, Conrad, that's what counts.

CONRAD

Well, actually, I don't know how long I'll keep it up. I got shoved into it, sort of... My father...

Silence. Finally:

KAREN

Your hair grew in.

CONRAD

You still painting?

KAREN

No, I quit that. They were so weird, those paintings.

CONRAD

You can't give that up. You taught me everything I know. You got me to stop drawing straight lines. You taught me to draw with ketchup.

She laughs.

(CONTINUED)

121 CONTINUED: (3)

121

CONRAD

(continuing)

Remember? If we can't sell 'em
we'll eat 'em.

More laughter. Then silence.

KAREN

How's your mother?

CONRAD

My mother? Good. Real good.

KAREN

That's good.

CONRAD

Yeah.

(pause)

So you don't draw with ketchup
anymore, huh?

KAREN

No, but I'm in the church choir.

CONRAD

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

KAREN

Yeah. It's great.

CONRAD

(sings)

'I've got a mule and his name is
Sal. Fifteen miles on the Erie
Canal.' I'm a tenor.

KAREN

Sounds good.

Pause. She reaches into her glass to pick up some ice.
Conrad watches her. She starts to chew on the ice.

KAREN

They're right, you know?

CONRAD

Who?

KAREN

Our parents. They know something
we don't know.

(CONTINUED)

121 CONTINUED: (4)

121

CONRAD

What?

KAREN

Oh... how to meet obstacles and
how to be popular, I guess.

CONRAD

Like 'The Waltons,' huh?

She chews the ice.

CONRAD

You still like ice.

KAREN

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

CONRAD

Hey, it's okay. I don't mind. I
like it. It reminds me of you.

Pause. She chews real hard and the ice makes a lot
of noise and they both laugh again.

CONRAD

I don't know. I miss it sometimes.
The hospital.

KAREN

I know, Connie, but things have
to change.

CONRAD

But in the hospital, that's where
we had the laughs,

KAREN

But we aren't there now. It has
to be different now. That wasn't
real life back there.

CONRAD

Yeah... I guess you're right.

She looks at her watch.

KAREN

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

CONRAD

I know. You told me.

(CONTINUED)

121 CONTINUED: (5)

121

KAREN

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

CONRAD

Yeah, well, thanks for seeing me, Karen.

KAREN

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

CONRAD

Yeah, okay.

Karen

(getting up)

And will you call me again?
I'd like to see you. Really,
I mean it. Will you?

CONRAD

Sure I will.

Karen gathers her coat about her shoulders. She's awkward.

KAREN

I wish I could stay longer. It's really good to see you, Con, it really is.

*CONRAD

You, too.

KAREN

'Bye.

CONRAD

'Bye.

Karen turns, leaves without a backward glance. Conrad sits there, palming the empty Coke glass back and forth between his hands; he looks disappointed.

CUT TO:

- 122 EXT. JARRETT'S BACK YARD - ANGLE THROUGH TREES - DAY 122
Cold wind blowing. Conrad is in old army great coat too big for him. He is half asleep on a lounge.
- 123 SHOT - BETH 123
at the door to the living room. Looking out through the glass at him. She is holding some books and a dust cloth. In b.g. other books are piled on the floor and the coffee table. Also we SEE a small metal ladder.
- 124 HER POV - CONRAD 124
asleep on the chaise.
- 125 BACK TO BETH 125
THROUGH the GLASS DOORS as she looks out.
- 126 CLOSER SHOT - BETH 126
studying him. She looks at him with compassion. We should feel that she wants to go to him.
- 127 SHOT - CONRAD 127
coming awake, as if disturbed by something. He sits, looking around as if he's a bird who doesn't know what's disturbing him.
- 128 SHOT - BETH 128
still looking at him, then opens door and goes out to him.
(Missing scene between Conrad and Beth -- 1 1/2 pgs.)
- 129 INT. LIVING ROOM - BOOK SHELVES - CLOSE ON BETH 129
She is dusting off books. Placing them on shelves. Suddenly she turns, startled.
- 130 HER POV - CONRAD 130
He is at the end of the room, staring at her.
- 131 ANOTHER ANGLE 131

BETH

Oh!

CONRAD

Hi.

(CONTINUED)

131 CONTINUED:

BETH

I thought you were outside.

CONRAD

I got cold.

BETH

Oh... well, don't catch a cough.

CONRAD

Dusty books, huh?

BETH

I'm putting them in alphabetical order.

CONRAD

I thought they already were.

BETH

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

He watches her. Waits. Finally:

CONRAD

Can I help you?

BETH

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

He moves slowly toward Beth.

CONRAD

I know the alphabet.

BETH

(lightly)

I know you know the alphabet. You were always our premier speller.

CONRAD

C'mon, lemme help.

BETH

You want to know how you can help, you can help me by cleaning your room, your closet is impossible, I don't know what you keep in there.

(CONTINUED)

131 CONTINUED: (2)

131

CONRAD
 (hand on her arms)
 Here, you hand me the books.

The PHONE RINGS.

BETH
 (getting down)
 It's Janice Morgan.

Conrad has his hand on her shoulder.

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

CONRAD
 (holding her)
 Awww --

BETH
 Conrad!

CONRAD
 Mom?

She pulls away, moves to the phone.

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

Conrad watches her, she continues to talk and starts to
 laugh and Conrad moves slowly off, listening to Beth on
 the phone. Her warm, lively laughter.

132 CLOSE SHOT - CONRAD

132

looking outside.

133 EXT. WHARF - NIGHT (CONRAD'S MEMORY)

133

Conrad appearing in the mist and rain wrapped in a
 Coast Guard blanket. He moves TOWARD CAMERA. Now a
 coastguardsman appears at his side, both of them mov-
 ing TOWARD CAMERA and now Beth is in FRAME. Calvin in
 b.g. PAN TO SHOW Beth's face as she looks at Conrad,
 whatever hope was in her look when she sees it's
 Conrad seems to fail. Conrad sees that look and reacts.

134 BACK TO CONRAD - PRESENT 134

With the same look we left him with on the wharf.

135 INT. SWIMMING POOL (CHURNING WATER) 135

Conrad swimming. Swimming hard. Gets to end of pool, turns, swims back; hard. He is breathing hard. We should get the feeling he has been at this for a long stretch.

136 NEW SHOT - CONRAD 136

moving away from pool. He has a towel and is rubbing his head with it. He passes the Coach's office door. THROUGH the GLASS we can SEE the Coach at his desk. Conrad continues past and approaches a stairway down to locker room.

137 SHOT - CONRAD AT STAIRWAY 137

As he starts down he hears LAUGHTER and:

STILLMAN'S VOICE

Lazenby, Jesus, why you so nervous about making a commitment, just 'yes' or 'no.'

138 INT. LOCKER ROOM - LAZENBY, STILLMAN, GENTHE, VAN BUREN, TRUAN 138

dresssing.

LAZENBY

It costs money, that's why. For three bucks, I like to know what I'm seeing.

VAN BUREN

It's a goddamn French sex film, what more do you have to know?

LAZENBY

Okay, okay.

STILLMAN

I'll pick you up.

LAZENBY

How about if I ask Jarrett?

139 SHOT - CONRAD 139

on the stairway. He stops, loops the towel around his neck. Listens.

STILLMAN'S VOICE

You ever think of doing anything without Jarrett?

(CONTINUED)

139 CONTINUED:

139

LAZENBY'S VOICE

I just thought we'd ask him, Kevin.
Okay?

STILLMAN'S VOICE

You know what happens when you hang
around with flakes. You get flaky.

LAZENBY'S VOICE

Man, do you mind, he's a friend of
mine.

STILLMAN'S VOICE

He's a flake.

140 VERY TIGHT ON CONRAD

140

He then turns and moves back up stairway.

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

141

Conrad standing in front of Coach's desk.

COACH

What is it you want? I don't know
what else to do for you.

CONRAD

I'm not asking you to do anything.

COACH

You gotta be kidding me. I don't
get it. I excuse you from practice
twice a week so you can see some
shrink. I work with you ever damn
night at your convenience, now what
the hell more am I supposed to be
doing for you?

CONRAD

Nothing.

COACH

A bright kid like you, with everything
going for him. I don't get it. Why
do you want to keep messing up your
life?

CONRAD

I don't think it'll mess up my life
if I stop swimming.

Silence. The Coach stares at him. Finally:

COACH

Okay. This is it. You're a big kid
now, and actions have consequences.
I'm not taking you back again. You
remember that.

CONRAD

No, sir. I won't ask you to, sir.

142 INT. SCHOOL CORRIDOR - CONRAD, LAZENBY

142

Class break. Other students. Conrad at his locker.
Lazenby approaches.

LAZENBY

What happened? Salan says you quit.

Conrad nods curtly.

LAZENBY

(continuing)

Why?

CONRAD

I felt like it. It was a bore.

LAZENBY

Great reason.

Conrad doesn't reply. Rummages through his locker for something.

LAZENBY

What's going on?

Conrad looks at him. Smiles, shrugs, back into his locker, finds a book. Closes the locker.

LAZENBY

(embarrassed)

Hey, come on. Talk to me, will ya?

Conrad looks at him.

CONRAD

Swimming's a bore, that's all.

He starts down the corridor. Lazenby falls into step with him.

LAZENBY

I talked to Salan. I told him odds are you're a little jumpy and you should have time to --

CONRAD

(turns fast)

Quit talking to people and leave me alone, will you?

LAZENBY

Ah, shit, the hell with you.

Conrad turns a corner as a BELL RINGS and Lazenby moves off in another direction.

143 INT. BERGER'S OFFICE - DAY

143

Berger behind his desk, Conrad slouched in a chair in front of it.

BERGER

So, what does your dad say about it?

CONRAD

I haven't told him yet.

BERGER

How come?

CONRAD

I don't know. The timing isn't right. He sweats everything so much. He'll just worry about it. And I'm supposed to be a big shot swimmer. It's a family tradition.

BERGER

So you haven't told anybody?

CONRAD

No.

BERGER

Your mother?

CONRAD

My mother and I do not connect. Don't you listen? I told you that. What do people have in common with mothers, anyway? Surface junk. Brush your teeth, clean your room, get good grades, hello, Mother, hello, Conrad, eat your toast, we're going to Grandma's, there's a new bakery, Bill Stutz lost weight. I don't give a shit if Bill Stutz explodes! Look, I'm not feeling anything today. I think I oughta go home.

BERGER

Seems to me like you're feeling quite a lot.

CONRAD

What time is it?

BERGER

What's your hurry?

(CONTINUED)

CONRAD

I'm just wasting money today.
I'm not going to feel anything.
Okay...? Sorry...

BERGER

Remember the contract we've got?
You wanted more control. Maybe
there's some connection here,
between control and not feeling
anything.

CONRAD

I didn't say I never feel things.
I feel things.

BERGER

I thought you told me you didn't
like to play games.

CONRAD

I don't. I'm not. I don't know
what you want.

BERGER

Then, I'll tell you what I want.
I want you to leave 'I don't
know' out there on the table
with the magazines, okay?

CONRAD

Where do you get those magazines
anyway? Somebody leave them for
you in their will? What if I
don't have a feeling? You want
me to make one up?

BERGER

Yeah, that'd be nice. Make me
one up right now, about how
you've turned yourself inside out
and the overwhelming evidence is
that there are no feelings in
there no-how.

CONRAD

I never said I don't have feelings.

BERGER

Now you have 'em, now you don't.
Get it together.

(CONTINUED)

CONRAD

Why are you hassling me? Why
are you trying to get me mad?

BERGER

Are you mad?

CONRAD

No!

BERGER

Then what's on your mind?

CONRAD

About what?

BERGER

Cut out the bullshit, you're mad
as hell, but you don't like to
be pushed, so why don't you do
something?

CONRAD

Fuck off, will ya! Go to hell!

BERGER

Glory, what feeling. When's the
last time you got really mad?

CONRAD

I don't get mad. Takes time and
energy to get mad.

BERGER

You got any idea how much energy
it takes to hold the door closed
like you do?

CONRAD

Why should I get mad. All I
feel is lousy when I get mad.

BERGER

Maybe you gotta feel lousy
sometimes, in order to feel
better. A little advice about
feeling: Don't expect it always
to tickle.

CONRAD

(angry)

You think I don't know that?
Come on, man, you think I don't
know that?! Jesus!

Silence.

144 INT. CONRAD'S ROOM - DAY

144

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

145 EXT. HOUSE - YARD

145

Calvin is potting some plants. Beth appears at the back door.

BETH

Have you seen my pliers?

CALVIN

Aren't they in the tool drawer?

BETH

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

146 INT. CONRAD'S ROOM

146

Conrad sitting at the window. Calvin enters.

CALVIN

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

CONRAD

Huh?

CALVIN

(a smile)

Your mother's pliers are missing.
Da Daaaa!

CONRAD

I didn't use them.

CALVIN

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

CONRAD

(sketching)

Everybody's got to be somewhere.

(CONTINUED)

CALVIN

Right!
(casually)
How you doing?

CONRAD

Okay.

CALVIN

Wanta throw some baskets later?

CONRAD

I don't think so. Thanks, though.

CALVIN

You wanta take the car. You can
take it if you want.

CONRAD

I'm fine. Really. I'm fine.

CALVIN

(checks the room)
Well, the old room's shaping up.
Looks alive again.
(looks out window)
Great view. Your window's always
had a great view.

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

CALVIN

(continuing)
Well, I shall look for the famous
missing pliers.
(a little laugh)
Your mother can drive you nuts,
y'know, if everything isn't in
its place.

A beat, then:

CONRAD

(without turning)
Why don't you tell her?

CALVIN

What?

CONRAD

That she drives you nuts. Tell her.

Silence. Calvin goes.

147 CLOSE ON CONRAD

147

reacts.

148 INT. CALVIN'S OFFICE

148

A well-furnished, comfortably decorated office. A lot of years. Pictures of his family. One of Conrad and Buck, another of Beth, waving happily on a beach, looking great in her bikini. Another portrait photo of Beth, elegant. Calvin sits at his desk, his work spread before him. RAY enters. Calvin's partner. 41. In his shirtsleeves. Tired. Carries a glass of scotch.

RAY

What we need here is a secretary who can take more than three letters a week. Why'd we hire her anyway? Sherry! Why would anybody name anybody Sherry?

CALVIN

Well... at least she has a boy friend who goes to Northwestern.

They laugh. Then silence. Ray looks at Calvin, who stares off into space. Finally:

RAY

So where have you been lately, pal?

CALVIN

Huh?

RAY

You've been out of touch, or haven't you noticed?

CALVIN

Been right here. Nine to six.

RAY

C'mon, I've known you for twenty years, you think I can't tell when something's wrong? How's Connie?

CALVIN

Connie's okay. He is. He's okay.

RAY

Look, I'm sorry. It's none of my business. But you worry too much. You've been on the rack about him too long now. Now it's a habit. You got to let go sometime.

(CONTINUED)

148 CONTINUED:

148

CALVIN

I'm not on the rack about him.

RAY

Thing is, in another year he'll be gone. Off to Michigan or Harvard or wherever the hell he gets it in his head he wants to go. Maybe he'll decide to take a tour of Europe for a year, not even go to school, who knows?

CALVIN

I won't argue with 'who knows?'

RAY

Just giving you the benefit of my experience.

CALVIN

Thanks.

RAY

I mean, with Valerie, it's more than her living away from home. She's gone. Got her own life, her own friends, she breezes in for a few days of vacation -- maybe girls are different. I don't know. Or maybe she was too aware of the stuff that happened between Nance and me. But they leave, Cal. And all that worrying doesn't amount to a hill of crap. Just wasting energy. So we worry about losing our kids. And in the end we lose them anyway. So what's the point...? Nance and I together 23 years next March. And the kids would've left anyway... Christ... the pain we go through in order to avoid the pain.

Silence. HOLD.

149 INT. TRAIN - FAVOR CALVIN - EVENING

149

at the window. The train filled with commuters. He stares out. We can SEE his reflection. His newspaper opened and lowered onto his lap. His glasses on. He looks older, strangely wiser. He takes off his glasses... and remembers:

150 EXT. A COLLEGE FRATERNITY PARTY - A TERRACE (MEMORY) 150

Calvin and Beth, younger. They are dancing to the tune of "Hey, There..." It's an extraordinarily romantic memory. And it continues with them dancing closer... falling in love... until we HEAR:

MAN'S VOICE

Lake Forest.

151 INT. TRAIN - CLOSE ON CALVIN 151

CONDUCTOR'S VOICE

Lake Forest. Lake Forest.

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

152 EXT. BACK YARD (MEMORY) 152

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

BETH'S VOICE

(barely audible)

Bucky.

153 INT. MASTER BEDROOM - NIGHT 153

A LOUD CRASH, the bed table being pulled over as Cal reaches up to it. Beth sits up. SOUND OF LAUGHTER.

BETH

What's the matter?

CALVIN

It's okay. I fell out of bed.

(sitting up on
the floor,
laughing)

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

154 EXT. GRANDPARENTS' FRONT DOOR - DAY

154

Conrad walks out, his grandfather's arm around him. They are talking. (Dialogue to come.) The others follow. They are all bundled up. The family moves together for a picture taken by the GRANDMOTHER. Conrad next to Beth. Grandmother taking the picture.

GRANDMOTHER

All right, now Cal and Beth.

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

CALVIN

Conrad, you and your mother.

BETH

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

CALVIN

Wait a second, let's get that, Conrad, don't move.

Calvin takes the camera from the Grandmother. Moves back to get the picture.

155 SHOT - CONRAD AND BETH

155

They are next to one another.

156 THROUGH CAMERA'S EYE - CONRAD AND BETH

156

CALVIN'S VOICE

Good! Another prize winner for me. Page one, Lake Forest Gazette.

BETH

Do it!

157 TIGHT ON CALVIN

157

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

CALVIN

Uh oh, once more, I moved it!

BETH

Calvin!

CALVIN

Hold it!

(CONTINUED)

157 CONTINUED:

157

BETH

Calvin...!

CALVIN

Smile!

Beth breaks the pose and moves to Calvin.

BETH

Come on, give me the camera.

CALVIN

I didn't get it!

She tries to take the camera.

BETH

Calvin, give me the camera.

CONRAD

(barely audible)

Dad, give her the camera.

CALVIN

I want a good picture of you two.

BETH

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

(reaches for camera)

Honey? Give me the camera.

CALVIN

Not till I get the two of you.

CONRAD

(shouts, angry)

Dad, give her the goddamn camera!

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

BETH

Go on, Calvin, go on over there.

Grandmother turns and moves into the house.

(CONTINUED)

157 CONTINUED: (2)

157

GRANDMOTHER

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

BETH

I'll be there in a minute.

She gets the camera ready.

158 CLOSE SHOT - CALVIN

158

looking at Beth, disturbed.

159 INT. GRANDMOTHER'S KITCHEN - BETH AND GRANDMOTHER

159

making sandwiches and soup.

BETH

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

GRANDMOTHER

Maybe you're right, maybe he should go away to school...

(pause)

... Who would make that decision?

BETH

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

GRANDMOTHER

(as she works)

He doesn't run the family now, does he?

BETH

No.

GRANDMOTHER

Do you ever talk to him, this doctor?

BETH

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

GRANDMOTHER

(studies chip)

Perhaps you should talk to him, what's his name.

(CONTINUED)

159 CONTINUED:

159

She holds dish.

BETH

Berger.

GRANDMOTHER

Jewish doctor?

BETH

I don't know. I suppose he could be Jewish... Maybe just German.

GRANDMOTHER

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

Silence.

GRANDMOTHER

(continuing)

What does Cal think of that?

Could you talk to him about that?

Does Cal know this doctor?

BETH

No.

She studies the chipped dish.

BETH

(continuing; looking around the sink)

Can you save this? Is there a piece?

160 INT. SCHOOL MUSIC ROOM - CHORUS

160

VOICES

(singing)

For the Lord God omnipotent
reigneth,
Hallelujah, Hallelujah,
Hal-lee-ee-lu-jah.

161 INT. MUSIC ROOM - NEW SHOT

161

The chorus has broken. They are moving off of the risers, picking up their books, etc.

162 FAVOR CONRAD

162

as he looks across the room at Jeannine. He takes his time.

163 FAVOR JEANNINE

163

looking at Conrad from the corner of her eye. It's clear that they are both taking their time in order to have a possible encounter. Jeannine moves to the door. Conrad sees her moving toward the door and saunters after her.

164 INT. SCHOOL CORRIDOR

164

Students changing classes. FAVOR Jeannine with Conrad ten feet behind her. Jeannine stops at a water fountain. Conrad moves past her. She finishes drinking and is now walking behind him. They continue walking. Finally Jeannine moves to his side.

JEANNINE

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

He smiles. Then he starts to laugh.

CONRAD

You're funny. You're really funny.

JEANNINE

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

CONRAD

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

JEANNINE

I don't always sing. Sometimes I just listen. Marcia Blair can't sing a note. Janet Fox only mouths the words and never sings a note.

CONRAD

(nods)

Detective.

165 EXT. BUS STOP - CONRAD AND JEANNINE

165

JEANNINE

What kind of music do you like?

(CONTINUED)

CONRAD

(a shrug)

I don't know. Modern Jazz, Folk
Rock... Spoon on a glass...

JEANNINE

Spoon on a glass. Tablespoon?

CONRAD

Teaspoon, tablespoon, it doesn't
matter.

JEANNINE

Why do I ask dumb questions
anyway? I'm just showing off.
Why is it always so hard the
first time you talk to somebody.

CONRAD

You make it look easy.

JEANNINE

My palms are sweating.

CONRAD

Are you kidding? I just lost
five pounds.

They laugh. The bus pulls up.

JEANNINE

Gotta go.

(getting on bus)

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

CONRAD

(singing tenor)

Ahhh, you're just saying thaaat.

The bus door closes and the bus pulls away. Conrad
watches it go. Then, very quietly, he sings:

CONRAD

(barely audible)

Halllll-le-lujah...

(he starts to walk.

Singing softly as
he goes)

Hallelujah...

166 INT. CONRAD'S ROOM 166

Conrad enters, closes the door. He drops the books on his bed. He moves to the desk. There are a lot of doodles and drawings. He sits for a few moments, then he gets up and opens the door.

167 INT. HALLWAY 167

Conrad at the telephone table, flipping through the telephone book.

168 SHOT - TELEPHONE BOOK LISTING 168

"D. PRATT."

169 BACK TO CONRAD 169

making a note of the number. Moves back into his room, closes the door.

170 INT. CONRAD'S ROOM 170

as he crosses to his desk and sits down again. He looks at the number he's noted. But then his eye goes to another number noted on one of the pieces of paper with the doodles.

171 CLOSER SHOT 171

FEATURING the name "Karen," a number and the word, "Glencoe." He pulls that piece of paper closer to him. CAMERA PULLS BACK INTO WIDER SHOT as Conrad hesitates, then gets up, moves to the door, opens it, goes into the hallway, returns to the room carrying the telephone. Closes the door. He stands in front of the desk with the phone.

He dials. Waits.

WOMAN'S VOICE

(filter)

Hello?

CONRAD

Is Karen there?

WOMAN'S VOICE

Who's this.

CONRAD

It's... I'm a friend of hers.
From Hillsboro.

(CONTINUED)

171 CONTINUED:

171

WOMAN'S VOICE

Hillsboro.

(pause)

Well, she isn't home right now,
she's at school.

CONRAD

Would you tell her I called?
My name is Conrad. Tell her
I was feeling good and wanted
to say hello.

WOMAN'S VOICE

I'll give her the message.

CONRAD

Thank you.

They hang up. Conrad sits on the side of the bed.
He thinks for a few moments. Then he lies on the
bed. Eyes open.

CONRAD

(continuing; sings
softly)

Hell-lay-luuu-jaa...

Then suddenly he's up and to the desk, picks up the
piece of paper with "J. PRATT" on it. He thinks
about it.

CONRAD

Hi, Jeannine, this is Conrad
Jarrett...

(lowers voice)

Hi, this is Conrad.

(even lower)

Hi, Jeannine, this is Conrad.

(very deep and
French)

Allo, Jeannine, thees ees Conrad.

(a beat, then suddenly
a voice higher than
Mickey Mouse)

Hi, this is Conrad.

(sings fast)

C-o-n-r-a-d M-o-u-s-e!

He lifts the receiver and dials.

JEANNINE'S VOICE

Hello.

(CONTINUED)

171 CONTINUED: (2)

171

CONRAD

Hi, this is Conrad. Jarrett.

JEANNINE'S VOICE

Oh. Oh, hi.

CONRAD

Listen, I was wondering. Would you be interested in going out sometime?

JEANNINE VOICE

You mean with you? Like on a date?

CONRAD

Yeah. Well, it wouldn't have to be a real date. We could fake it. See how it goes, sort of.

JEANNINE'S VOICE

Okay, that was dumb. I agree. Just pretend I didn't say that. Start over.

CONRAD

(clears his throat)

Hi. This is Conrad. Jarrett.

JEANNINE'S VOICE

I'd love to. When?

CUT TO:

172 EXT. JARRETT HOUSE

172

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

173 INT. LIVING ROOM

173

Calvin holding the tree. Turning it in different directions. He turns, reacts to O.S.

174 HIS POV - BETH

174

on the steps. Staring at the tree.

175 FULL SHOT

175

CALVIN

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

BETH

(cool)

Looks fine.

CALVIN

They're so skimpy this year, Rawlins used to have such great full Scotch pines, they all look like skeletons in there.

(CONTINUED)

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

CONRAD

(looks at Beth)

Hi. What do you think?

BETH

It's very nice.

CALVIN

(aware of her coldness)

What's wrong?

BETH

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

CALVIN

Hear what?

BETH

He quit the swim team.

CALVIN

What?

BETH

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

CALVIN

Quit? When?

Conrad stands perfectly still.

CALVIN

(continuing)

Where have you been every night?

CONRAD

Nowhere. Around. The library, mostly.

CALVIN

Why didn't you tell us?

CONRAD

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

CALVIN

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

BETH

That was meant for me, Calvin.

CALVIN

What was meant for you?

(CONTINUED)

BETH

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

CONRAD

Don't you have that backwards?

CALVIN

Wait a minute, what's going on?

BETH

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

CONRAD

I didn't lie!

BETH

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

(pressing her hands
to her head)

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

CONRAD

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

CALVIN

Connie!

CONRAD

(backing away)

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

CALVIN

Stop it, Connie.

(CONTINUED)

175 CONTINUED: (3)

CONRAD

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

BETH

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

CONRAD

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

CALVIN

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

CONRAD

She never saw me in the hospital!

CALVIN

She got sick in the car. Your mother was getting the flu. We asked the doctor there and he said your mother shouldn't come in if she had the flu.

CONRAD

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

BETH

(fast, sharp)

Buck never would have been in the hospital.

Silence! Then quickly:

CALVIN

That's enough! THAT IS ENOUGH!

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

176 CLOSE TWO SHOT - BETH AND CALVIN

176

Beth has her back to Calvin.

(CONTINUED)

BETH

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

CALVIN

What's happening? What the hell happened?

Beth turns away.

CALVIN

(continuing)

Somebody'd better go up there.

BETH

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

CALVIN

I'm not going to apologize.

BETH

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

CALVIN

Beth, for chrissake, lay off, will you?

BETH

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

CALVIN

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

He goes to her. Holds her.

CALVIN

(continuing)

Okay? No fighting, okay?

(pause)

Please. Let's go upstairs.

BETH

(pulls away)

You go upstairs. Let him manipulate you, Calvin.

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

177 CLOSE SHOT - BETH

177

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

178 INT. CONRAD'S BEDROOM

178

Conrad is lying face down on the bed. One hand covers the back of his neck; the other is limp at his side. Calvin enters.

CALVIN

I want to talk to you.

CONRAD

I need to sleep.

CALVIN

In a minute.

Conrad's head jerks on the pillow. He rolls onto his back, shielding his eyes with his arm.

CONRAD

I didn't mean it. I didn't mean any of that, I'm sorry. Please. Don't be mad.

CALVIN

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

CONRAD

I don't know what happened! I'm sorry about everything. I didn't mean to say any of that, you tell her, will you. Tell her I'm sorry.

CALVIN

Why don't you tell her?

CONRAD

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

CALVIN

Why not?

Abruptly Conrad sits up. His eyes dry. Wipes his mouth nervously.

CONRAD

(stares out window)

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

(CONTINUED)

178 CONTINUED:

178

CALVIN

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

CONRAD

I don't mean just now, don't you see what I mean, I don't mean just today.

CALVIN

What then? Explain it to me.

CONRAD

No. I can't. Everything's Jello and pudding with you, Dad. I can't. You don't see things.

CALVIN

What things?

Conrad continues to stare out the window, rocking slightly, back and forth, his arms clenched around his knees.

CALVIN

What things? I want you to tell Me. Your mother doesn't hate you.

Conrad's eyes flick over to Calvin's face, instantly flick away.

CONRAD

(curt and flat;
without hope)

All right, Dad. She doesn't hate me. You're right. Please leave me alone now.

He jumps up and goes to the closet, stripping off his shirt.

CALVIN

What do you think of this Dr. Berger? Do you think he's helping you?

CONRAD

Dad, don't blame it on Berger! It isn't his fault.

Conrad turns back to the bed, his shirt off, and falls face down. Calvin stands over him, looking down at him, helpless. Suddenly we HEAR the STEREO, NAT KING COLE SINGING A CHRISTMAS CAROL ("Chestnuts Roasting on an Open Fire").

(CONTINUED)

178 CONTINUED: (2) 178

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

179 INT. STAIRWAY 179

Calvin moving slowly down the stairs. He stops in the middle of the stairs. Looks O.S.

180 HIS POV - BETH 180

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

181 WIDER ANGLE 181

Beth looks at Calvin.

BETH
Where're the old Tony Bennett
Christmas records?

CALVIN
(studying her)
I don't know.

BETH
I can't find any of them.

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

BETH
(continuing; extending
ornament to Calvin)
Can you fix this angel, her arm
came off again.

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

182 EXT. THE HOUSE - DUSK 182

We HEAR NAT COLE SINGING, as smoke comes up from the chimney.

183 INT. BERGER'S OFFICE - DAY 183

Conrad sits in a chair, staring at his hands.

CONRAD
I just shouldn't have done it, it
was stupid, it didn't make any
sense.

(CONTINUED)

BERGER

Maybe it made too much sense. The stuff came out strong. Now you won't let yourself buy any of it. Tuesday you felt great. You bought a Christmas tree. Everything's okeydoke, am I right?

CONRAD

You're the doctor.

BERGER

(stern)

Don't take refuge with one-liners like 'You're the doctor,' okay? That pisses me off.

(pause)

Everything's fine until you up and have this fight with your mother. Then everything's lousy. So have you tried to talk it out with her?

CONRAD

Jesus, no.

BERGER

Why not?

CONRAD

I can't.

BERGER

You sure?

CONRAD

Yeah, I'm sure!

BERGER

Have you tried?

No answer.

BERGER

(continuing)

Tough to be sure if you haven't tried.

CONRAD

Listen, you don't know her. She -- it's impossible. Not that I blame her -- I don't blame her. I mean, she's got reasons. After all the shit I've pulled --

(CONTINUED)

183 CONTINUED: (2)

183

BERGER

What shit have you pulled?

Conrad looks down at his hands.

BERGER

(continuing)

Come on. You oughta be able to come up with at least one example. And I don't want to hear you tried to kill yourself, that is old turkey. What have you done lately?

CONRAD

Lately! Listen, if you -- Listen! I am never going to be forgiven for that, never! You can't get it out, you know! All that blood on her rug and her goddamn towels -- everything had to be pitched! Even the goddamn tile in the bathroom had to be regrouted. Christ, she fired a goddamn maid because she couldn't dust the living room right and if you think I'm ever ... she's ever going to forgive me --

Gets up; goes to window.

CONRAD

(continuing; staring
out window)

Hey. I think I just figured something out.

BERGER

What's that?

CONRAD

Who it is who can't forgive who.

Silence. Conrad turns back to the room.

CONRAD

(continuing)

I'm so tired.

BERGER

Yeah, well, that's a helluva big secret you've been keeping on yourself.

CONRAD

So what do I do now?

(CONTINUED)

BERGER

You've done it. Revelation. She's not perfect. Recognize her limitations.

CONRAD

You mean, like she can't love me.

BERGER

Like she can't love you enough. Maybe she can't express it the way you'd like her to. Perspective, remember? Maybe she's afraid, maybe it's hard for her to give love right now.

CONRAD

She loves my father. I know she loved my brother, too. It's just me.

BERGER

Ah, now we're back to the old rotten kid routine. She doesn't love you because you're unlovable. Where does that leave your dad? How come he loves you? You're a rotten kid. Doesn't he know that?

CONRAD

That's different. He feels responsible. Besides, he loves everybody.

BERGER

Oh, I get it, the guy's got no taste. He loves you, but he's wrong. Give them a break, why don't you? Let your mother and father off the hook.

CONRAD

What d'you mean?

BERGER

I mean there's somebody besides your mother you gotta forgive. Maybe there's somebody else responsible for what you feel.

CONRAD

I don't know what you mean.

(CONTINUED)

183 CONTINUED: (4)

183

BERGER

How about you? Maybe you're on
the hook.

CONRAD

For what? For screaming at her?
You mean for trying to kill myself?

Berger's eyes have him pinned to the wall. A hard
blue light. Conrad shifts uncomfortably.

CONRAD

(continuing)

I don't know what you mean. What
did I do?

184 EXT. LAKE SHORE - MED. LONG SHOT - CALVIN

184

jogging. Sloan is jogging next to him. It is very
cold. He's too heavy. Puffing.

SLOANE

Say after going high it falls back
to 112 and a fourth and then rallies
well, just as it goes back to 113
and three fourths, I shoot an order
to buy four thou, at the market, of
course. Well, if I get that four
thousand at 113 and three-quarters,
I know something's wrong and I'll
give a testing order, I'll see a
thousand shares to see how the
market takes it, but suppose the
order to buy the four thousand
shares that I put in when the price
was 113 and three quarters I get
two thousand at 114 and five hundred
at 115 and a half and the rest on
the way up so that for the last
five hundred I pay 115 and a half.
Then I know I'm right. It's the way
I get the four thousand shares that
tells me whether I'm right in buying
that particular time...

Sloan pulls away but his voice is still heard in
Calvin's head. CAMERA MOVES WITH Sloan pulling away.

185 CLOSE ON CALVIN

185

running. Heavy sweat. Very hard work.

186 SHOT - CALVIN

186

running. Tiring, but pushing himself. Faster. Faster.
He slips. Skids on his knee and hands and he's down.
He looks around. Afraid. Fighting for breath. He
looks around. A wounded animal.

187 INT. BERGER'S OFFICE - CLOSE ON BERGER

187

The lighting different on him now. He is in a half
shadow, something more dramatic about him. Something
more formal, more serious. He sits, looking across
the room. He waits. CAMERA PANS and we SEE Calvin
sitting where we usually see Conrad.

CALVIN

I want to be clear.

BERGER

Good.

CALVIN

(laughing nervously)

In the car I was thinking, 'be
clear.' I suppose that's what
psychiatry's about, being precise
and clear... and honest, of course.

(pause)

I'll level with you. I've never
been a great believer in psychiatry.

BERGER

Okay.

CALVIN

I want it to work for him, and it
is working. I know what happens
here is only between you and him
and I like that, I respect that,
and he's better, I can see that,
I'm not putting you down, it's
just that I don't believe in
psychiatry as a panacea for
everybody.

BERGER

Neither do I.

Silence. Calvin looks around the room, then looks
down at his hands. They're clenched into fists on his
knees. Suddenly laughs:

CALVIN

I wish I knew what the hell I was
doing here.

(CONTINUED)

BERGER

You said you thought you could shed a little light on things. What did you mean by that?

CALVIN

Well... actually, I'm not sure myself, I think I mean in terms of Conrad. You see, I knew something was wrong even before he... tried to kill himself, but I always thought... I mean, it's clear he's very smart. He's been an all A student since he started school. And naturally I thought intelligent people could work out their own problems.

BERGER

And you think you should have been intelligent enough to have picked up the signals, is that it?

CALVIN

You don't have something like that happen and not feel responsible somewhere.

BERGER

It's not always easy to pick them up.

CALVIN

No, I guess not.

BERGER

But you still feel guilty.

CALVIN

I don't think so, I'm not guilty. I mean I don't think I've come here because I'm guilty. Although maybe I am, do you think I'm guilty? I'm lucky, I know that. I was there when he tried it. I could have been at a meeting, we both could have been at meetings.

(pause)

But then maybe most of life is luck; what grabs you, what you do with it, who you're upended with. End up with.

He laughs.

(CONTINUED)

BERGER

That sounds more like the
philosophy of a drifter than a
tax attorney.

CALVIN

Yeah. Maybe so. But then maybe
everybody's drifting now.

BERGER

What do you do about that?

CALVIN

I don't know.

(pause)

Drift, I guess.

BERGER

Is that your style?

CALVIN

I'm beginning to think maybe it
is. I didn't used to think so.
A little drifting, a little fence
sitting. Yeah, maybe it is.

BERGER

And where do they sit?

CALVIN

I don't know.

(pause)

You see...

(pause; then
quickly)

... You see, it's hard for Beth
to forgive him.

BERGER

Forgive him for what?

CALVIN

Oh, maybe surviving? No, no,
that's not it, hell, I don't know.
She's not simple, you know. Of
course that's the thing that makes
Beth special. It's her mystery.
And she's always had that. She's
direct and yet she's mysterious
and unpredictable. Remarkable
person. Absolutely remarkable.

(MORE)

(CONTINUED)

CALVIN (CONT'D)

(silence, then
suddenly)

I don't know what the hell I'm talking about, I'm not a drifter. I'm not on a fence. I'm not any of those things, except maybe a lousy husband and father.

BERGER

Well, maybe rotten sons deserve lousy fathers. Yours tells me Tuesdays and Fridays what a rotten kid he is.

CALVIN

No. No. He shouldn't do that. God, that breaks my heart.

BERGER

Sounds as though he comes by it naturally.

CALVIN

But he never had what... this isn't easy for me to admit, but she doesn't, his mother doesn't, give him a great deal of affection. I don't mean to put her down -- she's a very wonderful woman.

BERGER

Did she give Buck much affection?

CALVIN

Oh, God, she loved Buck. Bucky got so much, you know, I think what she left for him was very special. You know, first born, that's not unusual, is it?

BERGER

And you?

CALVIN

Me? Oh, I loved Buck.

BERGER

What I mean is your wife's affection.

CALVIN

For me, you mean?

(CONTINUED)

187 CONTINUED: (4)

187

BERGER

Yes.

CALVIN

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

BERGER

Very private.

Silence. Calvin looks at Berger. Then he looks at his watch, then he looks back at Berger. They look at each other. Berger waits. Finally:

CALVIN

(laughing nervously)
Do you think maybe I came here to talk about myself?

BERGER

Maybe.

CALVIN

I think I did.

BERGER

Okay. Why don't we?

188 INT. JARRETT GARAGE

188

The door closed. Dark. HOLD a moment and then the door slowly lifts open. It's evening. A Cutlass is facing us and drives in TOWARD CAMERA. It stops. Calvin is in the driver's seat.

189 INT. CUTLASS - CALVIN

189

He remains still. He stares at the dashboard. He pushes a button and the garage door lowers behind him. Now it's dark, save for a very small light in the garage. We STAY WITH Calvin. Then the door to the kitchen opens. Beth appears. She wears an apron. She looks toward the car.

BETH

Hi!

Calvin doesn't move.

BETH

(continuing)

Calvin?

Calvin looks up at her. Then he opens the door and gets out of the car.

190 INT. GARAGE

190

Beth at kitchen door. Calvin stands by the car.

BETH

What's the matter?

CALVIN

(softly)

This'll sound strange.

(pause)

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

BETH

(terrified)

What happened? Come inside.

CALVIN

Could we talk about Buck's funeral?

BETH

What?

CALVIN

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

BETH

Why?

CALVIN

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

BETH

What's the matter with you, Calvin?

CALVIN

Just let me get it off my chest.

BETH

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

CALVIN

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

BETH

What's wrong with you?

CALVIN

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

(CONTINUED)

190 CONTINUED:

190

In a quick move, Beth turns and goes into the kitchen. Calvin follows her.

CALVIN

(continuing)

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

191 INT. KITCHEN

191

We can SEE that dinner is being prepared. Beth goes to the stove, turns off a burner.

BETH

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

CALVIN

I just want to talk about something I always remember.

BETH

Why would you want to remind me of it?

CALVIN

Because I've always wondered in some needling way what it mattered what I wore, I was crazy that day ... we were going to our son's funeral and you were worried about what I wore on my feet. I know it sounds like nothing to you, but it sticks with me and I just have to tell you about it. I'm not blaming you for anything.

BETH

All right. Now you've told me a about it.

She looks at Calvin. Waits a few moments. Then she moves to him. She puts her arms around him. He holds her and they stand together. Embraced. She kisses his cheek.

BETH

(softly)

It's all right.

She continues to hold him.

192 INT. BETH'S CAR 192

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

193 EXT. TOWN - BETH 193

Christmas shopping.

194 INT. DEPARTMENT STORE - BETH 194

shopping, never meeting anyone's eye.

195 (BETH - GYNECOLOGIST SCENE TO COME - 2 PAGES) 195

196 INT. CONRAD'S BEDROOM 196

as he pins a slogan on the wall:

"LIFE IS A GODDAMN SERIOUS BIG DEAL"

CAMERA PANS the wall and we SEE, tacked up, a large collection of slogans, magazine photos, newspaper clippings, etc. His walls are already taking on a new sense of life.

CONRAD (V.O.)
Bucky! Bucky, hold on!

197 SHOT - CONRAD AND BUCK - IN WATER - A STORM ON THE LAKE - ABSTRACT 197

The two boys holding on to the overturned sailboat.

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

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

198 BACK TO CONRAD'S BEDROOM - CLOSE ON CONRAD 198

in bed. Asleep. Flailing.

CONRAD
(in his sleep)
Bucky!

199 INT. MASTER BEDROOM - CALVIN, BETH 199

They lie with their eyes open.

(CONTINUED)

199 CONTINUED:

199

CONRAD (O.S)

Bucky!

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

We HEAR A GUNSHOT.

200 INT. GYMNASIUM - POOL - ANGLE ON SWIMMERS 200

race diving in competition, including Lazenby, Stillman, Truan. They swim and we HEAR the CROWD CHEERING.

201 ANGLE ON BLEACHERS 201

The boys and girls watching, girls turning to rearrange clothes, tucking scarves and gloves into coat sleeves, to stare. The boys watch the meet. Everyone with books.

202 SHOT FAVORING CONRAD 202

sitting alone behind a group of freshmen. Short boys. Tall girls. His books on his lap.

203 THE RACE - FAVOR CONRAD 203

watching. He listens to a BOY in front of him.

BOY

Jesus, we stink, we really stink!

Conrad seems hurt by the remark. He looks away.

204 HIS POV - THE CROWD 204

cheering. The sense of energy and joy in the crowd.

205 BACK TO CONRAD 205

looking in another direction.

206 HIS POV - THE COACH 206

at the side.

207 SHOT - THE END OF THE RACE 207

208 INT. SCHOOL CORRIDOR 208

Conrad moving slowly for the lower doors, passing the stairway leading to the locker room. The crowd has thinned out. At the stairway he hears LAUGHTER, coming up from the stairwell.

(CONTINUED)

208 CONTINUED:

208

Conrad hesitates, then moves on, toward the door, his books slung under his wrist, against his hip.

209 EXT. PARKING LOT - ANGLE ON CONRAD - DAY

209

It is getting dark. Conrad moves across the lot. Behind him the doors burst open. We HEAR SHOUTS OF LAUGHTER.

210 NEW SHOT FAVORING CONRAD

210

In b.g. with their gear, we can SEE Lazenby, Stillman, Truan and Genthe moving out the door.

STILLMAN

Glad you can laugh about it, Genthe, it sure as hell wasn't funny.

GENTHE

Ah, come on, we weren't that bad.

TRUAN

Face it, we got waxed, we stunk.

GENTHE

Truan, no kidding, I don't know how you can listen to that lecture one more time about Buck Jarrett.

211 CLOSE ON CONRAD

211

STILLMAN'S VOICE

I know he was the world's greatest swimmer, but Jesus he bores the crap outta me when he does that.

TRUAN'S VOICE

(softer)

Stillman, cut it...

STILLMAN'S VOICE

You think he's ever gonna stop kissing the guy's picture?

LAZENBY'S VOICE

Shut the fuck, up, will you?

An abrupt silence. Conrad angry. Trying to control himself.

212 WIDER ANGLE FAVORING CONRAD

212

The others in b.g. Lazenby moving up behind Conrad.

(CONTINUED)

212 CONTINUED:

212

LAZENBY

Hey, Con, need a ride?

Conrad turns and gives him a blank smile.

TRUAN

Could've used you today, buddy.

CONRAD

I don't think so.

LAZENBY

He's right. Nobody could help us today.

STILLMAN

How's it goin', Jarrett?

LAZENBY

Need a ride?

CONRAD

No, thanks?

TILLMAN

I hear you got eyes for Pratt these days.

Conrad doesn't answer.

STILLMAN

(continuing)

Y'get in her pants yet?

CONRAD

(turning)

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

They stop walking and eye each other warily. Van Buren backs up, sensing the possibilities here.

LAZENBY

Hey, you guys...

STILLMAN

Man, you're the prick. Guys like you who walk around acting like you're King Shit, you give me a goddamn pain in the ass, just 'cause you think we owe something to you just 'cause you been somewhere.

(CONTINUED)

212 CONTINUED: (2)

212

Something explodes inside Conrad and his control is suddenly gone, and Conrad is heading swiftly toward Stillman and his fist slams hard into Stillman's face.

213 IN CLOSE ON THE FIGHTING

213

The hands grabbing onto cloth, the pushing, punching, going down together in the gravel, Stillman's arm around his neck, his hand digging, punching at his back.

STILLMAN

... goddamn you, Jarrett!!

Stillman hits him again, and then again and Lazenby moves into it, trying to pull them apart.

LAZENBY

Con! Con! Connie!

Stillman grabs Conrad again and swings him around and Conrad strikes him hard and the exchange is vicious.

LAZENBY

Cut it out. Cut it out!

And a strong punch into the pit of his stomach and Conrad doubles over. And Lazenby has him and is pulling him away and Van Buren and some others have ahold of Stillman, who is lying on the ground, legs sprawled, an elbow crooked over his face. A handkerchief in his hand, wiping at the freely bleeding nose and mouth.

STILLMAN

(shouting)

You're crazy, man. That boy is crazy.

214 SHOT - LAZENBY AND CONRAD

214

Lazenby moves him away, Conrad bent over in pain. Trying to catch his breath, keep in the bitter, angry tears.

LAZENBY

C'mon, c'mon, c'mon...

They move behind a line of cars in the parking lot. Conrad, holding his stomach, squats down, breathing hard.

LAZENBY

The guy's a nothing. A zero upstairs.

(MORE)

(CONTINUED)

214 CONTINUED:

214

LAZENBY (CONT'D)

What'd you expect from somebody whose class votes him least likely to grow up? Listen, you used to know about him, Connie. Since fourth grade you've known it.

CONRAD

So?

LAZENBY

So you made yourself look stupid when you let him get to you like that.

CONRAD

So I look stupid. Is that the message?

LAZENBY

No. No, it isn't.

(pause)

What is it with you, man? We've been friends for a long time.

CONRAD

We're still friends.

LAZENBY

Are we? Look, I don't know why you want to be alone in this, but I miss Buck, too.

Conrad looks up. Not expecting that. Then he looks away.

CONRAD

I can't help it. It hurts too much to be around you.

LAZENBY

Buck was my friend, too. We were all friends.

Conrad waits a moment. Then he gets to his feet and:

CONRAD

I've gotta go.

Conrad stands there a moment, then moves away. He works hard to hold himself straight and in control. Lazenby watches him go. Stillman in b.g. is still nursing his wounds.

215 INT. CONRAD'S ROOM

215

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

216 INT. DEN - MED. SHOT - BETH - NIGHT

216

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

BETH

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

217 TWO SHOT - CALVIN, BETH

217

CALVIN

I told you. To talk about Con.

BETH

Why would you keep that from me.

CALVIN

Because it would upset you.

BETH

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

CALVIN

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

BETH

Calvin, don't try to change me.

CALVIN

I'm not trying to change you.

BETH

Don't try to influence me with
Dr. Berger. You and Conrad can
go to Dr. Berger and throw your
arms around each other...

CALVIN

Will you hear me out?

(CONTINUED)

BETH

... and spill out your guts to each other, but count me out.

CALVIN

It's just to talk about it.

BETH

Talk about what? I am 'me.' I don't have any trouble with that. I don't have to see doctors and counselors.

CALVIN

Wouldn't it make it easier if we all talked about it?

BETH

What are we going to talk about? About changing everything? Hasn't enough changed in our lives?

CALVIN

That's exactly what this is about.

BETH

I don't want anymore change. For God's sake let's hold on to what we've got. We've always had some security here. We're a family. I like us to eat together. I like us to go to church on Sundays, and if I have trouble hugging everybody the way you do, then I admit I'm not perfect.

CALVIN

Beth, I'm not asking you to hug anybody. Goddamnit, will you hear what I have to say!

BETH

I have my rules, Calvin, just as I'm sure Doctor Berger has his. This is my family, Calvin, and if there's any chance for you and me to keep this family together, it'll be understood right here in the privacy of our home, not by running to some kind of specialist every time there's a problem.

Silence. She lowers her head, changes her tone.

(CONTINUED)

217 CONTINUED: (2)

217

BETH
(continuing)
I know you mean well...
(she touches
his hand)
I want it to be a nice Christmas.

CALVIN
I do, too. I want them all to
be nice.

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

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

BETH
(continuing)
We need time together, okay?

CALVIN
Okay.

BETH
I love you. Let's give things
time.

218 INT. AIRPLANE - IN FLIGHT - FAVOR BETH AND CALVIN - 218
CAROL CONTINUING

Beth reading a book, Calvin reflective as he looks out
the window. He continues to look out the window. Then
he turns and looks toward Beth. She continues to read.
He looks about the cabin and sees a couple, the woman
scrunched up and asleep into her leg, and other people,
some talking, some not, some close together, some not.
He looks back out of the window again. Thoughtful.
Beth looks at him a brief moment out of the corner of
her eye, then back to her book.

END CAROL.

219 EXT. HOUSTON AIRPORT

219

To ESTABLISH. A white Buick sedan is pulling away.

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

220

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

WARD

(Texas drawl)

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

AUDREY

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

WARD

I'll settle for a big eighty-one! How's your short game these days, Cal?

CALVIN

It's been better.

BETH

Ward, where'd you get that drawl?

AUDREY

He got it when he joined the country club.

BETH

It gets worse every year.

WARD

Glad to see you so cheerful, Lizbeth.

AUDREY

How's Connie? Everything okay?

BETH

He's staying at Mother's. Why am I so hungry?

WARD

'Cause you're in Texas. When we get home we'll put steaks on the grill and Audrey'll whip up her famous salad and we'll be in business.

(CONTINUED)

220 CONTINUED:

220

AUDREY

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

CALVIN

Airplane scotch. I'll never get over how flat this place is.

WARD

Yep. It is really flat. Audrey and I've decided we're gonna teach you to love it though.

AUDREY

He wants to get everyone to move down here, get things started over again for you.

WARD

Think about it. Not a bad idea.

221 FAVOR BETH AND CALVIN

221

looking out opposite windows.

222 INT. CALVIN'S CAR - CONRAD (DRIVING), JEANNINE - NIGHT 222

In a less affluent part of town. Silence for awhile, then:

JEANNINE

(suddenly -- a confession)

I'm a horrible bowler.

CONRAD

That's okay.

JEANNINE

Not really. You haven't seen me. You see, I'm a funny bowler.

CONRAD

We don't have to go bowling if you'd rather not. I'm not a bowling nut or anything.

(beat)

How funny are you?

JEANNINE

On a scale of one to ten? About a ten.

CONRAD

That's pretty funny.

(CONTINUED)

222 CONTINUED:

222

JEANNINE

Uh-huh.

CONRAD

Would you rather do something
more serious?

JEANNINE.

No. I'll do it. All I'm saying
is I hate to go the first time
out and do something that makes
me look silly. Hey, this is
dumb. Let's just do it.

CONRAD

All I could think of was bowling.

JEANNINE

I wanta bowl! I wanta bowl! Okay?

CONRAD

What else could we do? What do
you do good? Do you go to the
movies good?

JEANNINE

No, no, I'll bowl. Okay? I wanta
bowl. Okay.

CONRAD

I promise you won't look silly.

JEANNINE

Guarantee it?

CONRAD

Guarantee it.

223 INT. BOWLING ALLEY - JEANNINE AND CONRAD

223

Jeannine is up and holding the ball. Conrad winces as
her ball bounces and lands at her feet. She looks down
at it. It doesn't even move. She pushes it with her
foot. It drops into the gutter. She turns around and
looks at Conrad. He takes their coats and scarves and
her arm and they leave.

224 INT. McDONALD'S

224

They are at a table having their Big Macs.

JEANNINE

I thought I was going to break
the ball.

(CONTINUED)

CONRAD

You can't break the ball, you
can't break anything in a bowling
alley. That's what I like about
bowling alleys. You can't even
break the record.

She smiles at him. They eat their burgers and fries.

JEANNINE

Umm. Burgers and fries. Sometimes
I believe in them more than anything
in the world.

CONRAD

Really?

JEANNINE

What do you believe in?

CONRAD

Oh... Wallpaper. Miami Beach.
Florsheim shoes.

She laughs. They eat.

CONRAD

Anyway...

JEANNINE

What?

CONRAD

I don't know. Just 'anyway.'
It's a conversation starter.

JEANNINE

Catchy.

CONRAD

I thought it'd get you. I've
been working on it all day.
(very serious --
dramatic)

Anyway!

They enjoy each other now. She watches him and looks
at the scars on his wrists.

JEANNINE

Did it hurt?

He realizes what she's talking about. He's not ready
for that. Finally:

(CONTINUED)

CONRAD

No. I don't think so. I don't remember.

JEANNINE

I'm sorry. Would you rather not talk about it?

CONRAD

I don't know. I've never talked about it. To doctors, but not to anyone else. You're the first one who ever asked.

JEANNINE

Why did you do it?

CONRAD

I don't know. It was like falling into a hole and it keeps getting bigger and bigger and you can't get out. Then all of a sudden it's inside. You're the hole. And you're trapped and it's all over. Something like that.

JEANNINE

What is it that makes hurting ourselves seem like the right thing to do sometimes?

CONRAD

I don't know.

Silence. Then, finally:

JEANNINE

Do you believe people are punished for the things they do?

CONRAD

You mean by God?

JEANNINE

Yes.

CONRAD

I don't believe in God.

JEANNINE

Not at all?

CONRAD

It isn't a question of degree. Either you do or you don't.

(CONTINUED)

224 CONTINUED: (3)

224

JEANNINE

I believe in God.

CONRAD

So what are you afraid he'll punish
you for something?

JEANNINE

I've done a lot of things that
I'm ashamed of.

He looks at her.

CONRAD

You mean like... bowling?

She laughs. They both laugh.

225 INT. CALVIN'S CAR - NIGHT

225

Conrad and Jeannine parked in front of her house. His hand is on the seat, but not around her. But during this it is slowly moving a little in that direction. But not with any kind of precision. She looks up at him. He smiles at her. His arm is stretched out now but only on the seat, not touching her shoulder. She is more at ease than he.

JEANNINE

Well... what d'ya think?

CONRAD

Good. Good. It worked out okay.
You want to try it again?

JEANNINE

Sure.

CONRAD

You positive?

JEANNINE

Sure.

CONRAD

I'll call you tomorrow, okay?

JEANNINE

Okay.

His hand touches her shoulder. It's subtle, almost invisible, but she moves closer to him. They look at one another. It takes a long time, but finally they kiss. Then hold onto one another.

(CONTINUED)

225 CONTINUED:

225

CONRAD

(as he holds her, a
whisper -- serious)

Thank you.

226 INT. GRANDPARENTS' HOUSE - GRANDPARENTS' BEDROOM

226

They are asleep. Suddenly we HEAR a deep, loud, VOCAL SOUND. It RESOUNDS through the house. They both are up and frightened. They are out of bed, the Grandmother leading the way. Grandfather moving slowly behind.

227 INT. CONRAD'S BEDROOM (GRANDPARENTS' HOUSE)

227

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

GRANDMOTHER

Conrad, did you make that noise?

CONRAD

Yes, Grandmother.

GRANDMOTHER

Is something wrong?

CONRAD

No, Grandmother, there's nothing wrong. I'm just fine and do you know what else? It's going to be the best year ever...

228 INT. GRANDPARENTS' KITCHEN - NIGHT

228

Conrad, wearing a pair of cords, making a huge sandwich. He moves with it to the kitchen table, sees a newspaper on the table. He turns the page as he eats the sandwich.

229 CLOSER SHOT - FAVORING THE NEWSPAPER

229

He checks out his horoscope. He starts to turn the page again, but before he does he sees halfway down the page a small headline: "GIRL TAKES OWN LIFE."

230 CLOSER SHOT - FAVORING THE ARTICLE

230

as Conrad reads it and we SEE the words "Carbon monoxide poisoning... 18-year-old Skokie girl... dead in her car early Saturday morning. She had been reported missing the night before by her father, Raymond Aldrich ... Karen Susan Aldrich of 3133 Celeste, Skokie, Illinois... dead on arrival at Skokie General Hospital... hose attached to the car's exhaust pipe was drawn through a rear window..."

231 CLOSE SHOT - CONRAD

231

Stunned. He trembles. He looks at the article again. He looks around as if for help, but there's none there. He looks as if he's going to be sick.

232 INT. CONRAD'S BATHROOM

232

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

233 TIGHT SHOT - CONRAD

233

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

KAREN'S VOICE

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

234 SHOT

234

A glimmer of blood on a wrist, one cut with a blade, then another slash, then another, the blood streaming out. OVER it, the SOUND of a STORM on the LAKE.

BUCKY'S VOICE

Get it down! Get the goddamn sail down!

235 SHOT - SAILBOAT IN A STORM

235

It is capsizing.

CONRAD'S VOICE

Buck! Bucky!

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

BUCK'S VOICE

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

236 SHOT - BUCK'S FACE

236

smiling.

(CONTINUED)

236 CONTINUED:

236

BUCK
You got any ideas?

CONRAD
It's not so goddamn funny.

BUCK
Hang on, brother. Don't get
tired. Promise?

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

BUCK
Take care, buddy, everything
works out for the best.

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

237 EXT. LAKE FOREST STREET - SHOT - CONRAD - NIGHT 237

Running. Looking for something. The VOICE CONTINUE.

CONRAD'S VOICE
Buck! Buck!

238 INT. TELEPHONE BOOTH - CONRAD 238

in tears.

CONRAD
This is Conrad.

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

CONRAD
I need to see you.

BERGER'S VOICE
What time is it?

CONRAD
I don't know.

(CONTINUED)

238 CONTINUED:

238

BERGER'S VOICE

Where are you?

CONRAD

I don't know.

BERGER'S VOICE

(pause; then)

Get to the office somehow.
Through the back. I'll prop
the door open for you if I get
there first.

Berger hangs up..

CONRAD

(terrified, but
too late)

Am I going to be all right?

We HEAR the TELEPHONE BUZZING.

239 INT. BERGER'S OFFICE - BERGER

239

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

BERGER

Come in, come in, come in.

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

BERGER

(continuing; re
the thermostat)

You'd think they'd assume
there's an emergency now and
then.

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

CONRAD

(barely audible)

Thanks.

(CONTINUED)

239 CONTINUED:

239

BERGER

What happened?

CONRAD

(looks up at him;
ready to cry)

I need something.

BERGER

Tell me.

CONRAD

I can't!

(begins to sob)

It just keeps coming I can't
make it stop.

BERGER

Don't try.

CONRAD

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

BERGER

What's hanging over your
head?

CONRAD

(sobbing)

I don't know! I need something.

BERGER

What do you need?

CONRAD

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

BERGER

What hook?

CONRAD

(suddenly fiercely
angry through the
tears)You know what hook!

(MORE)

(CONTINUED)

CONRAD (CONT'D)

(then afraid)

I'm sorry, I'm sorry, I didn't mean to be angry.

BERGER

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

CONRAD

That's what I don't understand.

BERGER

What do you think you were supposed to have done?

CONRAD

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

BERGER

He got tired maybe.

CONRAD

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

BERGER

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

CONRAD

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

BERGER

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

CONRAD

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

(CONTINUED)

BERGER

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

CONRAD

Yes.

BERGER

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

CONRAD

There isn't any.

BERGER

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

(pauses, leans
forward)

Doesn't any of this make sense to you?

CONRAD

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

(CONTINUED)

239 CONTINUED: (4)

239

BERGER

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

CONRAD

I don't know what that is anymore.

BERGER

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

CONRAD

She hates me for it.

BERGER

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

CONRAD

Well it doesn't feel good.

BERGER

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

CONRAD

(starts to sob
again)

I was beginning to think so.

BERGER

Then what happened, what started all this?

CONRAD

(crying, having
trouble talking)

Karen... in the paper. She killed herself.

(CONTINUED)

BERGER

Oh, Jesus.

CONRAD

But she was okay.

BERGER

(gently)

No, she wasn't.

CONRAD

(through the tears)

She said she was okay.

BERGER

She wasn't.

CONRAD

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

BERGER

No. It isn't fair.

CONRAD

Well, what is it, a joke.

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

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

CONRAD

(continuing; through
the tears)

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

BERGER

Okay. We'll talk about her.

CONRAD

And Buck.

BERGER

And Buck.

(CONTINUED)

239 CONTINUED: (6)

239

CONRAD

And everybody.

BERGER

Everybody.

CONRAD

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

(suddenly very angry)

And I'm so angry.

BERGER

Everything, you're everything.

CONRAD

(still crying)

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

BERGER

You're welcome.

Conrad continues to sob. Berger holding him.

CONRAD

Do you really love me?

BERGER

(holding him)

I love you, my friend. Count on it.

240 VERY TIGHT ON BERGER

240

His compassion.

241 EXT. THE 18TH HOLE - A HOUSTON COUNTRY CLUB

241

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

WARD

(strutting)

All the way with Ward McCay.

242 SHOT

242

They are all walking back to the clubhouse.

243 FAVOR CALVIN AND BETH

243

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

(CONTINUED)

BETH

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

CALVIN

She's okay, isn't she?

BETH

Sorry you didn't win, but Ward's a
little freaky over this game.

CALVIN

Mmmm.

They walk in silence. Then:

BETH

I've been thinking, we should play
more golf together. Maybe our
next vacation, strictly golf.
Pinehurst, or Myrtle Beach, maybe.

CALVIN

Pinehurst would be nice.

BETH

Or South America, they play golf
in South America?

CALVIN

Maybe we could get Con interested
in golf.

They continue to walk. Then after a few moments:

BETH

(takes his arm)
Reflex action, huh?

CALVIN

What's that?

BETH

Oh, whenever I mention us doing
something together... he's there.

CALVIN

I'm sorry. You said vacation. I
assumed you meant him too.

BETH

I said together.

(CONTINUED)

243. CONTINUED: (2)

243

She lets go his arm. Silence. They continue to walk.

CALVIN

Look, I'm not trying to do anything
but keep --

BETH

There's no point in discussing it,
we never agree.

CALVIN

I think there's a point.

BETH

I'm sick of talking. Anyway, he
controls you when you're two
thousand miles away.

She turns, calls back to Ward and Audrey:

BETH

(continuing)

Can we have a little drink before
we go back?

WARD

(in b.g., calling)

'Drink,' yes. 'Little,' no.

They continue to walk. Finally:

CALVIN

He isn't the problem, though, is
he?

BETH

Isn't he?

CALVIN

No.

BETH

Isn't that why you go around moping
and depressed, just the way you
used to. As if it helped, being
half-alive, dragging everybody
else down with you.

CALVIN

What are you talking about?

BETH

About last year.

(MORE)

(CONTINUED)

BETH (CONT'D)

Last spring, when you couldn't answer the phone, couldn't open your mail without wondering if it would be the hospital with more bad news.

CALVIN

Why wouldn't I be depressed?

BETH

And blaming me for the whole thing.

CALVIN

Hey, come on.

BETH

Well, let me tell you something, he made it as sickening as he could and it's hard to forgive him for it. He wanted to kill me, too, you know, telling me, 'Look, look what you made me do!'

Her voice has gotten louder and Audrey and Ward are becoming aware of it.

BETH

(continuing)

I know how people try to manipulate people, Calvin.

CALVIN

Can't you see anything except in terms of how it affects you?

BETH

What does he want me to do? Throw my arms around him when he passes a chemistry exam? I can't do it. I can't respond when someone says 'Here, I just did this great thing, so love me for it!' I can't. It's not in me, am I supposed to be dishonest?

CALVIN

I don't think he wants that. He just wants to know that you don't hate him.

Beth stops, they are close to the clubhouse. Audrey and Ward not far behind now, within hearing distance.

(CONTINUED)

BETH

(turning on Calvin)

Where did you get that? Is that what he told you up in his room? How could I hate him. Mothers don't hate their sons. I don't hate him. You see how you accept his feelings without question. But you can't do the same for me, can you?

Ward and Audrey are up to them now and Beth sees them but it's as if there's no one there but Calvin.

BETH

(continuing)

I don't know what you want from me anymore, Calvin. I don't know what anybody wants from me.

WARD

Honey, nobody wants anything from you. We all just want Cal and Con and everybody, we all just want you to be happy.

BETH

Happy? Ward, you give us all the definition, will you? But first you'd better check on your kids every day to make sure they're good and safe, that nobody's fallen off a horse, or gotten hit by a car, or drowned in that swimming pool you're so proud of!

AUDREY

Beth!

BETH

And then you come and tell me how to be happy. No, I can't see anything except in terms of how it affects me and neither can you, neither does anybody only maybe I'm more honest than the rest of you, maybe I'm more willing to recognize that I do it.

Silence. She stands her ground then turns toward the clubhouse and they all walk slowly together.

244 INT. PLANE 244
as Beth and Calvin fly home.

245 INT. COUNTRY CLUB - BALLROOM - CLOSE SHOT OF CAL AND BETH DANCING - NIGHT 245

Beth looks as vibrant as ever. She and Cal dance close together. Playing the role. Other couples dance by, stopping briefly to chat before moving on.

BETH
Barney, hello... I thought you
were holding up these days; hello,
Ellie... Thursday afternoon for
Kiki, right?

ELLIE
Phyllis is, I'm going to Chicago.

BETH
(to someone else)
Beverley, you did that so nicely,
your speech on Tuesday, we'll get
those guys, you'll see, with
threats like that.

During this, Beverley's husband has put his arm around Beth's waist and his fingers begin to "innocently," gently squeeze her waistline.

BETH
If you see McCutcheon in Chicago,
tell him he promised to speak in
March.
(to a man with his
hand on her)
Eat your greens, Freddie.

She pulls his hand away and she and Cal start to dance again.

246 INT. BLUE CUTLASS - BETH AND CAL DRIVING HOME - NIGHT 246
They sit in silence.

247 INT. JARRETT HOUSE - STAIRWAY OR HALL - CLOSE ON CONRAD - NIGHT 247

248 INT. KITCHEN - HIS POV - NIGHT

248

Cal is looking in refrigerator and Beth is flipping through a pile of mail on the counter. They still have their evening clothes on. Suddenly Cal looks up.

249 KITCHEN - WIDE ANGLE

249

Conrad is at the entrance to the room now.

CALVIN

You got home early.

CONRAD

I'm tired. It was sort of a rough week.

CALVIN

What happened? Your grandmother give you a hard time while we were gone?

CONRAD

No. Nothing like that. She was fine. I'm just... I'm glad you're back, that's all.

And Conrad goes to Beth without any hesitation. He bends his head, puts an arm around her in a quiet, clumsy embrace. He kisses her.

CONRAD

(continuing)

G'night.

His voice is thick. He exits swiftly, his face turned away. He does not look back.

Beth has not moved. She is staring off into space. Calvin watches Conrad go, then looks toward Beth. She continues to look coldly off at nothing.

250 INT. MASTER BEDROOM

250

Beth in bed. She opens her eyes and looks to see that Calvin is not there. She is disturbed. Lies there. Gets up, finally, moves to the doorway, looks down corridor. No sign of him nor of light from Conrad's room.

251 INT. DINING ROOM - ANGLE ON CALVIN - NIGHT

251

in silhouette. His head bent.

252 CLOSER SHOT - CALVIN

252

crying.

253 ANGLE ON BETH

253

in her robe standing in the hallway outside the dining room. She watches him for a moment. Then, quietly:

BETH

Calvin?

254 WIDER ANGLE

254

Calvin remains still. Beth moves in a few steps. She is next to a baker's rack with cigarettes. She takes one. Lights it. With a lighter that works the first time. Surprisingly she takes a deep drag.

BETH

Why are you crying?

He continues to cry. She lets out the smoke. Looks around the room. Looks at his feet, in his untied tennis shoes.

BETH

(continuing)

May I get you something?

CALVIN

I feel so...

He shrugs.

BETH

Well, tell me.

CALVIN

(soft; inaudible)

I don't...

He has said something but we can't make out the words.

BETH

(leaning in)

What did you say?

He continues to cry for a long time.

BETH

(continuing)

Calvin, what did you say?

(CONTINUED)

254 CONTINUED:

254

Calvin's tears ease and he raises his head and looks at her. Studies her.

CALVIN

Oh, you are beautiful... and you are unpredictable... but you're so cautious... determined. But do you know something, Beth? You're not strong... and I don't know if you're really giving... Tell me something. Do you love me? Do you really love me?

BETH

You're drinking.

CALVIN

We'd've been all right if there hadn't been any mess... but you can't handle mess... you need the easy, tidy way. I don't know. Maybe you don't love anybody. It was so much Buck. And when Buck died I think you buried all your love with Buck, and I don't understand that, I just don't know, maybe you didn't even love Buck. Maybe it was only you, maybe it was finally the best of you you buried. But whatever it's all about, I don't know who you are... and I don't know what we've been playing... So I'm crying...
(starts to cry again)
Because I don't love you anymore, and I don't know what I'll do without that.

Beth stares at him as he buries his head and sobs. She is for a brief moment very afraid and that moment touches us, but she recovers quickly and straightens. She looks at the table next to her, at the ashtray and she stubs out the cigarette. She looks at the ugliness of the cigarette for a moment. Then she turns and moves toward the steps. Starts up.

255 INT. UPSTAIRS CORRIDOR

255

Beth moving toward the bedroom. Conrad's door is open, Conrad stands there.

(CONTINUED)

CONRAD

What's going on?

Beth stares at Conrad. An anger begins to rise in her and for a moment she looks as if she's going to hit Conrad, but she controls herself.

BETH

(a whisper)

Your father's crying.

CONRAD

Why?

BETH

Ask him. He'll tell you.

She moves to her door, then stops and turns to Conrad.

BETH

(continuing)

I'm going away today, this afternoon
I'm going back to Houston to spend
some more time with Audrey and your
uncle Ward.

CONRAD

When will you be back?

BETH

(hesitates, then)

I don't know.

CONRAD

Why? What's happened?

She stares at him a moment, then enters her room.
Closes the door. Conrad, in his jeans, moves down the
corridor to the stairs.

256 INT. MASTER BEDROOM - BETH

256

She is terrified. Stone still in the middle of the
room. She looks at the table with the family photo-
graphs, the family memorabilia. She looks at every-
thing around her. She can't find safety in it now and
she looks for something safe. She starts to cry.

257 INT. DOWNSTAIRS HALLWAY

257

Conrad INTO FRAME, PAN WITH him as he moves to living
room.

(CONTINUED)

257 CONTINUED:

257

Looks for his father, not there. He moves to the dining room and sees Calvin sitting in the chair by the wall. It's about dawn now. Conrad looks at his father. His father doesn't see him and he starts to cry again. Conrad remains silent as he walks into the dining room. He sits across the room from his father and watches him as his father continues to cry. Then he gets up and moves to Calvin who looks up into Conrad's eyes. A moment between them then, just as Berger had done with Conrad. Conrad reaches out and embraces his father.

We HOLD on them a moment.

258 EXT. HOUSE - DAY (MORNING)

258

The pickup truck moves slowly down the street. The man standing in the back tossing morning papers onto the driveways. It reaches the Jarretts' and the paper spins along the blacktop. The truck continues, papers being distributed, as we begin to hear the choir singing the hymn:

CHORUS

Land of our birth, we pledge to
Thee
Our lives and toil in the years to
be.
When we are grown and take our place
As men and women with our race
Father in Heaven who lovest all,
Oh help Thy children when they call
That they may build from age to age
An un-de-fi-led her-i-tage.

The truck disappears and we HOLD on the house.

FADE OUT.

THE END