

"BODIES, REST & MOTION"

Screenplay by

Roger Hedden

Based on a play by

Roger Hedden

SHOOTING DRAFT

THE SCREEN IS BLACK

FADE IN:

INT. SHOPPING MALL - DAY

THE CAMERA LOOKS DOWN ON three levels of escalators transporting a smattering of Southwestern shoppers --

some

in cowboy hats.

AS CREDITS ROLL

A SERIES OF ANGLES of shoppers being conveyed up and

down.

CUT TO:

EXT. ARIZONA DESERT - SUNSET

A beautiful vista -- cacti and sage dot the landscape

as it

rises to mountains in the distance.

END CREDITS

THE CAMERA PANS revealing an island of modern culture -

-

malls and more malls, parking lots, and fast food

franchises.

FADE IN TITLE: ENFIELD, ARIZONA

A brown Pinto pulls out of a parking lot and into rush

hour

traffic.

INT. PINTO - DUSK

twenty-
eyes.
deep

BETH WALKER is driving. She looks younger, but she's eight. She has a strong face and flashing intelligent She's wearing a WAITRESS UNIFORM from Friendly's. She's in thought.

Beth pulls up to stoplight and stops.

SOUND: A gentle toot of car horn.

Beth looks up, startled.

BETH'S POV

pick-
the

SID, a pleasant looking twenty-four year old, is in a up truck next to her. He smiles and points up toward traffic light.

BETH

She looks up toward the traffic light.

TRAFFIC LIGHTS

They're red except for one with a lit green arrow.

BETH AND SID

to go

She pantomimes that she's in the wrong lane and wants straight.

Sid pantomimes that he'll let her cut in front of him.

SOUND: Horns honk impatiently.

THE INTERSECTION

HONKING
cheerfully

Beth pulls away in front of the pick-up truck. The continues. Sid looks back at the honking car, waves to it.

CUT TO:

EXT. CAROL'S HOUSE - NIGHT

class
A tiny well-kept Spanish style home in lower middle residential section.

INT. CAROL'S LIVING ROOM - NIGHT

modern,
is
room
It's neat and smartly furnished -- discount Swedish framed deco posters, some nice plants. The only problem it seems a little more like a well-designed waiting than a home.

bottles,
glass
There's an empty ice bucket, several empty liquor and a swinging metal ball thingabobby on a chrome and coffee table in front of leather sofa.

drinks in
hand.
CAROL AND NICK are curled up together on the sofa,

the
shopping
They're both in their late twenties. Carol's dressed in casually stylish clothes worn by women who work in mall boutiques.

his
drunkenness.
Nick's clothes are frumpled, a knit tie loose around neck. They've achieved a state of contemplative

her
Carol sips her drink. Nick sips his drink. Carol sips drink. Nick brings his glass to his lips, hesitates...

NICK

(flatly)
We're moving.

CAROL

What?

NICK

(enunciating)
We're going to move.

CAROL

(after a beat)

When?

NICK

Two days.

CAROL

In two days?!

NICK

Yeah.

Carol shakes her head in weary disbelief.

CAROL

(covering her hurt)

Thanks for the news...

She knocks back her drink. Nick broods.

NICK

I haven't known for long. I just decided.

(ruminating)

What do I need that makes me make these decisions?

Carol stares at him. He knocks back his drink.

CAROL

You got me.

She pours herself another drink.

CAROL

What does Beth say?

NICK

Beth?...

CUT TO:

INT. BETH'S CAR - NIGHT

She stops at an intersection.

NICK (V.O.)

Whatever makes me happy. That's what she says...

Headlights flash from behind her. She turns and looks.

BETH'S POV

flashes

Sid's smiling from his truck right behind her. He
his lights again.

INT. BETH'S PINTO

Beth looks up in the rearview mirror, amused.

REARVIEW MIRROR

Sid turns off, disappearing into the night.

BETH

drives

Surprised to find herself vaguely disappointed, she
on.

CUT TO:

INT. CAROL'S KITCHEN - CONTINUOUS

shutters

It's small, prefab, and tidy. It has a counter with
that open onto the living room. Nick is kneeling, going
through bottles in a cabinet.

NICK

(w/ drunken desperation)
I know this place.

Walker

Nick stands, with an almost empty bottle of Johnny
Red.

NICK

I know what happens here.

He pours himself a drink. Carol shuts the cabinet.

NICK

I know what's going to happen.

empty

Nick opens a cabinet under the sink and tosses the
bottle in the trash. He begins to pace. Carol shuts the

cabinet and follows him with her gaze.

liquor

As Nick speaks, he gestures grandly with his drink,
splashing unnoticed over the sides.

NICK

(bursting with
frustration)

The same job, same scenery, same
people... I've been in this town for
years... Years!!

CAROL

(flatly)

Three years.

NICK

(in despair)

Oh, Carol...

CAROL

I know...

He stops and slugs back his drink.

NICK

Forever -- it seems forever.

CUT TO:

INT. BETH'S PINTO - CONTINUOUS

thought.

Beth pulls up to a stoplight, her face blank with

and

She's suddenly lit by the flash of headlights going on
off. She looks up and smiles.

EXT. INTERSECTION - CONTINUOUS

intersection.

Sid's pick-up truck is facing her across the

It slowly pulls up beside her and stops.

He smiles and gives a little wave of his hand.

Without knowing why, she smiles and waves back.

BETH

(sweetly but firmly)

Good-bye.

She drives away. Sid stares after her.

CUT TO:

INT. CAROL'S LIVING ROOM - CONTINUOUS

releases
clacking

Carol lifts the end metal ball on the thingabobby and it, starting the chain reaction. She stares at it back and forth as she speaks.

CAROL

How long a drive is it?

Nick paces.

NICK

Fourteen hours.

CAROL

That's not bad.

NICK

In a car? It's a fuckin' nightmare.

starting

Carol stops the metal ball. She releases two balls, a new chain reaction.

NICK

(gripping)

And there's no radio in Utah. It's all religious programs.

CAROL

Get saved.

Nick slumps on the sofa beside her.

NICK

(flatly)

No thanks.

CAROL

Hey. Think about this. You take a detour and go through Vegas -- you and Beth stop, see a show, have a nice romantic dinner -- play the

slots, get the free drinks...

NICK

(interrupting)

Too much money. The show. The meal.
The slots. Then the hotel -- that's
another hundred down the toilet.

blows.
strangling
him.

As Carol speaks she pokes at Nick. He fends off her
By the end of her speech she is on top of him mock-

CAROL

(jabbing Nick)

No, you skip the hotel. It's night,
the highway's empty -- you can make
good time. You start speeding. You
get stopped in Utah by the cops --
you flunk the breathalyzer, they
haul you in. The judge is Mormon --
you get fifteen years, you go to
prison, but at least your life has
taken a direction!

opens.

Nick and Carol collapse into laughter. The front door

BETH

(calling in)

I'm here!

gets
off him.

Beth steps in. Carol quickly lets go of Nick's neck and

NICK AND CAROL

cheerfulness.

Embarrassed, they both smile self-consciously.
There's an awkward instant followed by too much

CAROL

(chipper)

Hi!

NICK

Hi, honey.

CAROL

Hi.

BETH

stands in the doorway, awkwardly conscious of having interrupted something.

BETH

(w/ forced cheer)

Hi.

CUT TO:

EXT. FRONT LAWN - NIGHT

of Nick and Beth are standing in the lawn, lit by the glow of the porch lamp.

identical Both sides of the street are lined with nearly tiny faux Spanish houses.

BETH

G'night.

THE FRONT DOORWAY

Carol waves.

CAROL

G'night.

ANOTHER ANGLE INCLUDING NICK, BETH, AND CAROL

NICK

(calling out)

Pizza Hut, tomorrow?

CAROL

Okay.

(to Beth)

I've got the short shift -- you want me to come over, help pack?

BETH

Great... I'm really sorry we didn't tell you sooner. He just decided.

CAROL

smiles to herself, a trace of sadness in her eyes.

CAROL

I understand.

She shuts the door.

NICK AND BETH

stares at
her.

She starts to walk across the lawn. She stops and
Nick, who's staring out into the night, oblivious to

BETH

I'm tired. I'm going to bed.

He turns and looks at her.

NICK

What's your problem?

BETH

I haven't got a problem.

NICK

Okay.

fall

He walks up to her and past her -- when she doesn't
into step, he stops.

NICK

You agreed to try Billings.

BETH

I know.

(in Nick's words)

Billings, Montana. City of the future.

NICK

Yeah and I read that a while ago --
so the future's probably already
there.

She smiles and shakes her head.

NICK

(defensively)

It's not like you're leaving anything
behind. A good job or something.

BETH

Just some friends.

nestles

He puts his arms around her waist from behind, and
her against his body.

NICK

You'll make new friends.

BETH

I know.

(after a beat)

I'm not eight years old. I know I'll
make new friends.

NICK

Then what is it?

next

She pulls away from him and starts walking to the house
door. He falls into step with her.

BETH

(uncomfortably)

I, umm... I... It embarrasses me.
When you talk about something with
Carol that happened before me. She's
my best friend. It embarrasses me
that you used to live with her.

NICK

That was years ago.

BETH

Three years.

NICK

That's right.

BETH

I know...

NICK

And we're moving. She won't be your
best friend anymore.

keys.

back.

They arrive at their front door. Beth takes out her
Nick stops her hand and kisses her. She kisses him

NICK

Living with someone isn't such a big deal.

She nods and looks to the lock.

NICK

Anyway... I live with you now.

Beth looks to Nick. He stares out at the night.

CUT TO:

CLOSE-UP: COFFEE-MAKER

maker
The coffee-maker clock hits nine o'clock. The coffee
clicks on with a rattle. Steam starts to spew out.
The coffee-maker makes horrible gurgling sounds.

INT. KITCHEN - CONTINUOUS

furnishings
The kitchen is small and a little grimy, its
fatigued.

dressed
carrying
Nick stares at the coffee-maker in disbelief. He's
in a dress shirt, untied necktie, and slacks. He's
a sportscoat with a Sears' employee name-tag attached.

NICK

(calling out)

Beth!... Beth!!

carrying the
Beth walks into the kitchen, wearing a robe and
paper.

pours
Nick points accusingly at the coffee maker as water
down from around its top.

NICK

It's... it's raining!

BETH

It does that.

off

She drops the paper on the kitchen table and gets a mug
the counter.

NICK

Since we got it?

BETH

No.

(pouring herself a
cup)

Lately.

NICK

(throwing his jacket
on a chair)

Shit.

(agitated)

What's wrong with it?

BETH

Water comes out.

NICK

Shit.

(unplugging the coffee
maker)

I hate this shit! It never kept the
coffee hot. And now this.

He angrily wraps the cord around the coffee-maker.

BETH

(blowing on her coffee)

It still works.

NICK

(adamant)

No. It doesn't. Water comes out.

BETH

Okay.

Donuts.
She sips her coffee. She flips open a box of Dunkin'

NICK

I could've gotten a new one. On my
discount. Now it's too late.

BETH

Do you want a donut?

NICK

(exasperated)

No. I want an appliance that works.

Beth shrugs and takes a donut out of the box. She leans against the counter, eating the donut.

trash. Nick walks past Beth and jams the coffee maker into the

NICK

This coffee maker was junk.

horrible Nick pushes a button on the blender. It makes a

GRINDING WHINE. He unplugs it.

NICK

This blender's junk. Our t.v. is junk!

He jams the blender into the trash.

NICK

I don't know why we're even bothering to pack.

BETH

(through a mouthful
of donut)

You got me.

NICK

The t.v. gets no channels.

BETH

And it's fifteen inch.

NICK

(shaking his head)

I can't believe we don't have a big t.v.

BETH

We don't watch much.

NICK

But at our age...

pint They stare at each other. Nick picks the almost full

jacket

bottle of scotch off the counter and puts it in his pocket. Beth takes another donut.

BETH

Why don't you take one?

NICK

I'm not hungry.

BETH

(offhandedly)

Not a donut. A t.v.

NICK

Take a t.v.?

BETH

It's your last day.

NICK

Like a bonus.

BETH

Yeah.

CUT TO:

EXT. NICK AND BETH'S CARPORT - MINUTES LATER

his

Beth is holding a donut and her coffee mug. Nick tosses jacket into the front seat of his old sedan.

NICK

I might do it.

BETH

I say do it.

(after a beat)

Sears can afford to give you a bonus.

NICK

Maybe they are.

BETH

What do you mean?

NICK

Maybe when I get my check today, there'll be a bonus in it.

BETH

(evenly)
Nick. They fired you.

NICK

Yeah...

BETH

(flatly)
There's no bonus.

NICK

Yeah... That's true.
(shaking his head)
And I sold a lot of teevees for
them...

Beth sips her coffee, waiting for Nick to decide.

BETH

(calmly)
You should take a t.v.

Nick looks at his watch.

NICK

I should go.
(sarcastically)
Don't wanna be late on my last day.

He

He kisses Beth, surprising her. He presses against her.
takes the donut from her hand and takes a bite.
Beth kisses Nick, his mouth still full of donut.

BETH

Mmmmm...

He kisses her fully, then breaks the kiss.

NICK

I gotta go.

CUT TO:

EXT. MALL PARKING LOT - MORNING

About hundred cars dot the vast parking lot.

car. He
necktie

Nick swings into a parking spot and gets out of the
tosses his jacket on the roof and crouches, tying his
using the car's outside mirror.

MAN'S VOICE

You livin' in your car or what?

NICK'S POV - IN THE MIRROR

a
Nick's

CHIP, a big redheaded guy in his late thirties, wearing
jacket and tie, is grinning at the crouched Nick.
reflection grins back.

NICK

Just waiting for the last second to
put on the noose.

(tightening the tie)

So Chip -- what's new?

NICK AND CHIP

walking

Nick straightens up and grabs his jacket. They start
toward the mall.

CHIP

Nothing much.

(broaching the subject)

I heard you're leaving.

NICK

Yeah. I'm outta here.

They approach the employees entrance.

CHIP

They can you?

NICK

That's what they think.

CHIP

Yeah?

NICK

I was gonna quit anyway -- this way
I get unemployment.

CHIP

Good deal.

Nick opens the door.

NICK

Yeah... recession insurance...

(Chip enters)

This way I'm not stuck waiting around
for the lay-offs to start.

Nick follows Chip in.

CHIP

(a hint of panic)

Lay-offs?

The door shuts behind him.

CUT TO:

CLOSE-UP - NEWSPAPER

reads The front page of the Phoenix Sun-Times -- the headline
"Misery Index Soars".

Beth's hand comes INTO FRAME and crumples the page.

INT. KITCHEN - MORNING

by Beth stuffs the paper in a glass and wraps the glass in
the another piece. She's sitting on the floor, surrounded
dishes, newspaper, and cardboard liquor boxes. She adds
wrapped glass to a box.

then She hears the SOUND of a CAR DOOR SLAMMING, looks up,
the returns to her packing. She reaches behind herself into
trash, pulls out the blender, and begins to wrap it.

curious At the SOUND of the FRONT DOOR opening, followed by a
swinging METALLIC CLUNKING, she stands and hurries through the
door to the living room.

INT. LIVING ROOM - CONTINUOUS

coffee
paperbooks, a
moment

The living room is sparsely furnished -- a sofa, a table, a bookcase cluttered with a handful of couple of boardgames, a dying cactus, etc. A crappy old fifteen inch t.v. on a t.v. tray. WE SEE this for a before...

SCREEN.

A paint-splattered cloth is unfurled FILLING THE

shopping
pulled

It gently floats down, revealing a PAINTER and his cart overloaded with supplies. He's dressed in paint-splattered clothes. A paint-splattered Red Sox cap is low over his eyes, obscuring his face.

painter
dropcloth.

Beth stares in disbelief. Without seeing her, the backs up, his attention focused on spreading the

BETH

Who are you?

SID

(not looking up)

The painter.

BETH

(agitated)

What are you doing?

SID

Painting.

with

The painter looks up from the drop-cloth, ready to deal this obstacle. He freezes. His face lights up.
It's Sid.

SID

(extremely pleased)

Well, good morning...

BETH

(recognizing him)

You...

SID

(extending a hand)

Sid. Nice to see you again.

Beth stares in agitated disbelief.

of
side

With his untaken extended hand, he pulls a long strip
masking tape from a roll around his wrist, masking one
of the door frame from top to bottom.

BETH

Why are you here?

SID

Realty office likes a fresh coat
between tenants.

BETH

(pointedly)

We're still here.

tape on

He stands on his tiptoes and puts a strip of masking
the top edge of the doorframe.

SID

I've done this house before.

(admiringly)

I did a nice job.

He masks the remaining side of the door frame.

BETH

Can't you come back tomorrow?

SID

Tomorrow's Sunday.

BETH

Yeah...?

SID

The new people move in on Sunday.

(conversationally)

Where are you moving to?

BETH

(wearily)

Billings, Montana.

Sid moves to a window.

SID

(incredulous)

Why?

BETH

It can't be worse than Enfield,
Arizona.

Sid pulls a strip of tape off the roll.

SID

(smiling)

I've lived in Enfield my whole life.

He holds out the end of the masking tape.

SID

Could you hold this?

Beth takes it. He walks backwards, easing a long strip
of
tape off the roll.

SID

I use this to mask. Have you ever
used masking tape to mask?

He tears the tape off the roll and sticks it to the top
of
the baseboard in one corner.

BETH

No. I haven't.

Crouched, he waddles across the room toward Beth,
applying
the masking tape to the baseboard. He gets to Beth,
stands
up, takes the tape off her fingers, and presses it into
place.

SID

A house like this, it's real easy.
Hardly needs a paint job.

BETH

You can skip it. I won't tell.

SID

It needs a fresh coat...

another
He hands her the end of the tape again and begins
baseboard.

SID

...a little color.

BETH

(naturally curious)
What color is it gonna be?

SID

Off-white.

the
He goes along the floor pressing the masking tape to
baseboard.

BETH

It's already off-white.

SID

No. It's white. It's just dirty.

Beth looks at the walls. He's right.

SID

Now if it was my house, I would choose
a color...

her end
Beth kneels down, holding the tape, as he arrives at
of the wall.

SID

I would not choose off-white.

other.
Beth holds out the tape. They are kneeling next to each

BETH

What would you choose?

SID

The color of your eyes.
(pause, without looking)
Hazel.

takes the
Beth stares at Sid. Sid looks to Beth. Smiling, he

tape from her fingers.

CUT TO:

EXT. PIZZA HUT - AFTERNOON

Carol
hurries toward the front entrance in a snappy skirt and
blazer
combo, a Bullock's name tag attached to her lapel.

INT. PIZZA HUT - CONTINUOUS

lost in
thought.
Carol arrives, drops a gift-wrapped box on the table,
and
scoots into the booth.

CAROL

Sorry I'm late, the new girl's a
moron.

NICK

(looking to the present)
What's that?

CAROL

Going away present.

Nick takes it.

NICK

Thanks.

He quickly unwraps it.

NICK

(happily)
A map!

CAROL

I thought you might need it.

NICK

(unfolding it)
I do! I had a map -- I lost it.

He spreads the map out over the table.

CAROL

(organized)

Let's highlight your route.

A MAP

Carol's

of the Western half of the U.S.A. fills the FRAME.

hand, holding a bright red felt-tip pen, ENTERS FRAME.

CAROL (O.S.)

Here's Enfield.

She circles it. Nick's finger ENTERS FRAME.

NICK (O.S.)

Here's Billings.

the

Carol circles Billings. Nick's finger starts to trace
route.

Billings,

Carol's pen follows, marking the route. Halfway to
Nick's finger abruptly stops. Carol stops the pen at
the
same point.

NICK (O.S.)

Look at this -- right there -- that's
the town I was born in.

NICK AND CAROL

He looks to her for a reaction.

NICK

(emphatically)

Where I grew up. Where my parent's
live... Isn't that a coincidence?

CAROL

Visit them.

NICK

(shaking his head)

Oh... no...

CAROL

You're going to be driving by.

NICK

No...
(shaking his head)
They're not near the interstate.
(sort of chagrined)
I haven't even called them in years.

CAROL

You might as well visit.

NICK

(adamantly)
No.
(shrugging)
I wouldn't know them.

Nick starts to fold the map -- very unsuccessfully.

NICK

Shit.

CAROL

Let me.

motion
Nick hands her the map. She deftly folds it in one
and hands it back to him.

NICK

Thanks.

He leans over the table and kisses her. She stands.

CAROL

I'm starved.

CUT TO:

INT. BETH AND NICK'S LIVING ROOM - AFTERNOON

Two of the walls gleam with fresh paint.
Sid is painting with long-handled roller.
Beth, enters, hesitates, and then -- consciously
ignoring
stack
him -- walks by with a packed box and adds it to the
by the front door.

SID

I'm lucky I don't have to kill them.

BETH

(not a line she was
expecting)

What?

SID

If they were dark, I'd have to put a
layer of kill down first.

Beth starts back to the kitchen. Sid and THE CAMERA
FOLLOW.

SID

So the dark paint wouldn't shine
through the off-white.

INT. KITCHEN - CONTINUOUS

The dishes are mostly packed.

BETH

Oh.

She picks up two empty liquor boxes.

SID

Kill's an oil based paint.

Beth carries the boxes out of the kitchen -- Sid and
THE
CAMERA FOLLOW.

INT. LIVING ROOM - CONTINUOUS

Beth walks right on through followed by the talking Sid
and
THE CAMERA.

SID

It covers the old paint so that you'd
never know it was there, but it gives
off fumes when it's drying.

Beth goes into the small hallway, Sid and THE CAMERA
FOLLOW.

INT. HALLWAY - CONTINUOUS

Beth walks toward the bedroom, Sid right behind her.

SID

Noxious fumes. They would find us on
the floor unconscious.

They enter the bedroom, THE CAMERA FOLLOWING.

INT. BEDROOM

There's a queen-sized bed, a bureau, a mirror, and a
closet.

Beth takes the boxes to the closet.

BETH

They?

Sid sits on the bed, checking it's firmness.

SID

The "they" that find people...

BETH

(interjecting)

Nick.

SID

...unconscious.

BETH

(flatly)

Nick.

(after a beat)

The man I live with.

SID

(smiling)

I guess he'd be the "they".

BETH

He'd find us. And he'd be surprised.

Sid gets off the bed and with a grin, gingerly pats out
the
wrinkles he's made in the bed spread.

CUT TO:

EXT. MALL PARKING LOT - AFTERNOON

across a
them,
Nick and Carol are walking away from the Pizza Hut,
huge parking lot, toward a large mall. Cars circle past
searching for close spots.

NICK

(doggedly)

It was the drive that killed us. San Antonio to Seattle is just too many hours in a car. If we'd have flown, we would've made it.

CAROL

(shaking her head)

No...

NICK

Things were all right in bed.

CAROL

But the rest of the time they were... awful.

NICK

(hurt)

Really?

CAROL

(flatly)

Nick. We couldn't stand each other. We stopped in Enfield and just stayed.

NICK

(after a beat)

Why didn't you go on to Seattle? It was your car.

clear --
now.
Carol stops. On her face, the answer to his question is
she was stuck on Nick then and she's still stuck on him

But she'd never let him know that.

CAROL

(dryly)

Big trees scare me.

walk
She starts walking. Nick hurries up beside her. They

comes side by side for a few paces before the shutdown Nick
up with a new ploy to win favor.

NICK

(casually)

I'm thinking about stealing a t.v.

CUT TO:

INT. NICK AND BETH'S BEDROOM HALLWAY - AFTERNOON

closet Beth's taking extra sheets and towels from the linen
and packing them in liquor boxes.

Sid enters from the living room.

SID

(cheerfully)

I'm done in there. I won't paint the
ceiling 'til you've moved the
furniture out.

BETH

I don't think we're going to take
much of the furniture.

SID

No?

BETH

It's ugly.

SID

I kind of like the sofa.

BETH

It's a sofa bed.

SID

You're not going to take it?

BETH

(flatly)

It weighs two thousand pounds.

SID

Can I have it?

BETH

It's yours.

SID

Excellent.

INT. THE LIVING ROOM - CONTINUOUS

great. The
cheerful.

The furniture is kind of ugly, but the walls look
whole room seems brighter, almost magically more

settles

Sid runs into the room and flops onto the sofa. He
in and sighs contentedly.

The front door BURSTS open. Sid leaps up.

Carol races into the room.

CAROL

(excited)

Nick's gonna steal a t.v.!

She sees Sid and freezes.

CAROL

Who are you?

SID

The painter.

Beth hurries into the living room.

BETH

(excitedly)

He's really gonna do it?

CAROL

He says yes.

attention to
Beth.

Carol glances pointedly at Sid then returns her

CAROL

(conspiratorilly)

We've got to talk.

SID

(piping in)

About the crime?

CAROL

(sharply)
There's no crime.

SID

Nick's gonna steal a t.v.

CAROL

That's just an expression.

SID

I've never heard that expression.

CAROL

(witheringly)
It's making the rounds. College
students use it.

SID

(to Beth)
Where's he stealing it from?

BETH

Sears.

CAROL

(incredulous)
You want him to know?

BETH

He knows. He doesn't care.
(to Sid)
Do you care?

SID

(enthusiastically)
I'm interested. Crime's interesting.
I read the papers.

BETH

It's not a crime.

CAROL

It's justice.

BETH

Poetic justice.

SID

How?

BETH

They fired him.

SID

(deducing)
He's got motive.

CAROL

(exasperated)
Who is this guy?!

BETH

The painter.

SID

(helpfully)
Sid.

outstretched He holds out a hand to shake. Carol stares at his
hand.

CAROL

(point blank)
No.

Sid. She Carol takes Beth by the arm and leads her away from
stares back over her shoulder at Sid.

assuming Taking the hint, he begins to stir a can of paint,
to an air of indifference. Carol turns her attention back
Beth.

CAROL

(purposefully)
He needs you at the store.

BETH

(tinged w/ apprehension)
He needs me?

CUT TO:

INT. SEARS TELEVISION DEPARTMENT - CONTINUOUS

old Nick is standing next to RORY, a precocious eight year

As
passionately
boy who's staring at a soap opera on a big screen t.v.
Nick and Rory talk, the soap ACTOR and ACTRESS
embrace.

NICK

You lookin' or buyin'?

RORY

Lookin'. I hate television.

NICK

Yeah. What do you like?

RORY

Movies.

NICK

(shaking his head)

No...

RORY

I do.

NICK

(laying it out)

You see... you go to a movie, you're there.

Rory listens attentively.

NICK

You watch t.v., you're thirteen places at once. As many channels as you get, that's as many places as you are. You get cable? You're forty places at once. You get a satellite dish?...

RORY

You're all over the world.

NICK

Exactly.

actress
In the BACKGROUND, on the big screen t.v., the soap
breaks the embrace and points a gun at the actor.

NICK

You're everywhere.

The soap actress shoots the actor. He stares at her in overacting disbelief and slumps to the floor.

NICK

It's called freedom.

CUT TO:

INT. BETH'S LIVING ROOM - CONTINUOUS

long Carol watches as Sid whistles cheerfully, ripping the strips of masking tape off the trim.

CAROL

(w/ attitude)

This is what you do?

SID

I also mow lawns.

CAROL

Which is your career?

SID

Painting. I'm an inside person.

(confidentially)

Mowing grass is seasonal.

CAROL

(dryly)

That is true.

Sid wads the tape into a big ball.

SID

(disarmingly)

You've got a nice tan.

CAROL

(not disarmed)

I work on it.

supplies. Sid shoots the tape ball into his shopping cart of

SID

Do you want to get stoned?

she's

Carol thinks for a moment. It's been a long time and not crazy about him being there.

CAROL

(after a beat)

Yeah.

Sid takes a joint out of his shirt pocket.

SID

This kind of painting -- for people I won't know -- it's boring.

(lighting the joint)

It's not very good. It's homegrown.

He takes a drag.

CAROL

Yeah?

SID

But it'll get you fucked up.

He hands the joint to Carol.

CAROL

takes a drag on the joint like an old pro.

SID (O.S.)

It'll take you someplace.

coughing

Carol chokes back wheezes and then explodes in a fit.

CUT TO:

INT. APPLIANCE CENTER - LATER

late

color

LOCAL

Nick and MAJOR JENKINS, a uniformed military man in his forties, are standing in front of a wall of silent televisions. On the t.v.s a nearly identical pairs of ANCHORS smile their way through the news.

NICK

Have you thought about American?

MAJOR JENKINS

No.

NICK

I own an American set. I'm very satisfied.

MAJOR JENKINS

I want Japanese.

NICK

I'll tell you...

him Nick put his arm around the man's shoulder and guides toward a display case.

NICK

...the thing is, a hundred and fifty dollars gets you very little in the way of Japanese technology.

MAJOR JENKINS

Oh.

They stop at the case. Nick points.

NICK

It would get you that t.v.

CLOSE-UP

Island". A tiny two inch Casio television playing "Gilligan's

NICK AND JENKINS

Nick looks to see the Jenkin's reaction. Jenkins stares dumbfounded at the tiny t.v. He looks to Nick.

MAJOR JENKINS

It's for my parents.

NICK

Your parents?

MAJOR JENKINS

Yes. They live with me...

Beth enters the FRAME. Nick doesn't see her.

MAJOR JENKINS

...and they want Japanese.

subtly

Nick stifles a strange urge to giggle. Beth tries to get Nick's attention.

MAJOR JENKINS

Is there a problem?

NICK

(controlling the giggles)

No... I, uh, just never think of adults as having parents.

MAJOR JENKINS

(flatly)

They do.

NICK

(agreeably)

I know...

Beth fake coughs to get his attention. Nick sees her.

NICK

I'm an adult, I have parents.

Nick turns to Beth with a burst of salesman cheer.

NICK

Oh, Miss, I've got your receipt!

Beth approaches them, still not sure what Nick's up to.

BETH

(acting cheerful)

Oh... great!

Nick holds out the receipt.

NICK

This is all you need.

Beth takes the receipt.

BETH

(puzzled, but playing along)

Thanks...

NICK

(personably)

Now you just take this receipt out, give it to the guys at the loading dock and they'll give you your brand new beautiful television set.

BETH

(thrown)

I get the t.v...?

NICK

(cheerfully)

Out back. They'll help load it in your car and everything.

BETH

(flatly)

I get the t.v.

NICK

Out back.

Nick turns his full attention to the man.

NICK

Think about American. They're mostly Japanese parts anyway.

up
Beth stares at Nick, amazed that he's managed to come with a plan that has her taking the television.

BETH

Excuse me, I just...

NICK

(interrupting,
pleasantly)

Miss... I'm helping this customer here, perhaps you might...

(firmly, a salesman's
put-off)

You might want to see someone else.

BETH

(pointedly)

You can't help me?

NICK

(after a beat, then
w/ finality)

Not really.

CUT TO:

INT. SEARS - CONTINUOUS

Beth rides down on the escalator, the receipt clenched in her hand, surrounded by other shoppers, as a tinny Muzak version of the "Theme from The Mary Tyler Moore Show" drones on in the background. Conflicting emotions cloud her face.

CUT TO:

CLOSE-UP - A HUGE T.V. BOX

SID (O.S.)

How'd you do it?

BETH (O.S.)

Nick sold a demo, wrote it up like a new set, and gave me the receipt.

As Sid's jackknife ENTERS FRAME and zips through the packing tape, THE CAMERA PULLS BACK to reveal...

INT. LIVING ROOM - CONTINUOUS

The sun is low, giving the room a golden glow. Sid and Beth are sitting on the sofa, the t.v. box on the floor in front of them. Sid opens the television box. Slowly, he pulls out the sheets of bubbled packing plastic. He pops several of the bubbles.

SID

(savoring the bubble plastic)
Excellent.

BETH

Maybe I should just leave it packed...

SID

C'mon! You stole it. You gotta see it! Hold the box.

Beth holds the box. Sid starts to lift out the television.

SID

(urgently)
Wait!

Beth looks to him, anxiously.

SID

I thought I heard the police.

Beth listens, nervously. Sid grins.

BETH

Ha ha ha.
(an amused realization)
You're stoned!

SID

(innocently)
Me?

BETH

You're being silly and you've got bunny eyes.

Embarrassed, Sid pulls Visine from a pocket and drips it in his eyes as he speaks.

SID

I'm a little stoned... not that stoned.

BETH

No?

SID

No.
(after a beat)
Carol's really stoned.

BETH

You got Carol stoned?

SID

Very stoned.

BETH

I didn't think she liked you.

SID

She doesn't. But she likes getting stoned.

BETH

(smiling)

She does.

SID

There's nothing like drugs to create a quick and shallow friendship.

Beth laughs.

SID

(rubbing his hands)

Let's look at the loot.

on
Sid pulls the t.v. up and out of the box. He sits back
the sofa, the t.v. in his lap.

modern.
The t.v. is spectacular -- huge, metallic, and ultra-

SID

(very impressed)

Jesus... you didn't fool around.

BETH

(w/ mixed emotions)

This is the nicest thing I've ever owned.

meets
Beth stares at the television. Sid stares at Beth. She
his eyes, then looks quickly back to the television.

CUT TO:

INT./EXT. SEDAN - ENFIELD'S MAIN DRAG - DUSK

drags
Nick is driving. His face is beaded with sweat as he

radio,
heavily on a cigarette. He pushes the buttons on his
getting NEWS BROADCASTS.

NEWSMAN'S VOICE

And in Canton, Ohio today, a man
opened fire in a mall, killing nine
and wounding seventeen others. Initial
reports indicate the young man was a
disgruntled employee...

Nick turns the radio off.

slug.
He pulls the scotch bottle from his jacket and takes a

He jerks his necktie loose and slips it over his head.
He
tosses it into the back seat.

NICK'S SEDAN

swerves into a vast mall parking lot.

EXT. MALL PARKING LOT - MINUTES LATER

Restaurant.
Through the flow of traffic, WE SEE Nick standing at a
payphone on the outside wall of a Red Lobster

hangs up.
Nick speaks urgently into the phone, punctuating his
conversation with edgy body language. Abruptly, he

CUT TO:

INT. CAROL'S KITCHEN - CONTINUOUS

turns
Carol hangs up a wallphone. She leans against the
refridgerator, her expression a controlled blank. She
her head and looks out her kitchen window.

CAROL'S POV

laughingly
Through Nick and Beth's living room window, WE SEE Sid
struggling under the weight of the t.v. as Beth
gestures where she wants it.

CUT TO:

INT. BETH AND NICK'S LIVING ROOM - CONTINUOUS

Beth and Sid are kneeling on the floor in front of the
t.v.
Playing on the t.v. a rock video featuring girls,
guitars,
and the endless highway.

BETH

It's a beautiful picture.

Sid takes the remote from Beth and turns the VOLUME UP
very
loud.

SID

(enthusiastically)

Nice speakers!

Carol enters through the front door, unseen by the
mesmerized
t. v. viewers.

BETH

(happily)

Yeah!

(w/ happy disbelief)

Fuckin' Nick...

Sid and Beth stare at the television, completely
engrossed.
Carol stares at them for a long moment.

CAROL

(over the din, dryly)

Hi, kids.

Startled, Sid and Beth jump back. They look at each
other
and laugh.

BETH

(cheerfully)

Come see!

Beth turns the VOLUME DOWN as Carol comes and looks at
the
t.v.

CAROL

(impressed)
I should have had him steal me one,
too.

BETH

You can come over and watch.

Carol looks to Beth, a quizzical expression on her
face.

SID

(to Beth, quietly)
You're moving.

BETH

(w/ a tinge of sadness)
Oh. Right.
(to Carol)
Sorry.

CAROL

Forget it...

Beth turns off the t.v. There's a moment of awkward
silence
as they all stare at the blank screen.

CAROL

(breaking the silence,
pointedly)
How's the painting going?

SID

(shaking his head)
Too many distractions. I'll be at it
all night.

CAROL

You have bad work habits.

SID

Not when I'm actually working.
(standing)
I better get set up in the kitchen.

Beth
He goes to his shopping cart of supplies. Carol and
stare at the television.

The television stares back at them, gleamingly modern.

CAROL

It makes teevee seem very futuristic.

SID

(at the kitchen door)

That's 'cause you're stoned.

CAROL

I'm hardly stoned.

She looks to Beth. Beth is grinning.

CAROL

(mitigating)

It was homegrown.

BETH

(teasing)

Want some Visine?

CAROL

(flatly)

No.

SID (O.S.)

(calling out)

It gets the red out.

The Visine comes flying INTO FRAME. Carol fumbles, then catches it.

CAROL

(dryly)

Thank you.

Carol tilts back her head and manuevers the Visine.

CAROL

Shit. Missed the eye, got the face.

BETH

Need help?

CAROL

Yeah.

Beth goes to her and takes the Visine.

BETH

Okay.

(holding Carol's arm)

Tilt your head back.

CAROL

Beth...

BETH

Stop fidgeting.

She puts a drop in one eye. Carol flinches.

CAROL

Got it.

BETH

Next eye.

CAROL

Wait a second.

Carol blinks and wipes a Visine tear off her cheek.

CAROL

(nodding to the
kitchen, in a
conspiratorial whisper)
He really wants to get in your pants.

BETH

(smiling)
My pants are taken.

She tilts Carol's head back.

BETH

Why don't you go for him?

CAROL

He likes you.

Beth puts a drop in Carol's eye. Carol flinches and
rubs her eye.

BETH

I wish Nick would get back and help
with the packing.

She sighs, cheerfully exasperated.

BETH

He's probably getting drunk with the
stockboys...

(after a beat)
That's what he's probably doing.

Carol braces herself.

CAROL

Beth...
(pause, then w/
difficulty)
Listen...

They stare into each other's eyes.

After a long moment Carol averts her eyes and looks
down.

BETH

(simply)
He's gone.

CAROL

Yeah.

BETH

(badly shaken)
Where'd he call from?

CAROL

He said the highway.

Beth takes a deep breath, controlling her emotions.

BETH

I have to do something.

CAROL

I'll help.

BETH

I've got to be out of here Sunday.
That's tomorrow.

CAROL

You can come to my place.

BETH

(stunned)
He's gone.

Beth sinks onto the arm of the sofa to support herself.

CAROL

(gently)
He's an asshole.

CLOSE-UP: BETH

The truth makes its way deeply into her.

BETH
(a half whisper)
Fuckin' Nick...

CUT TO:

EXT. HIGHWAY - NIGHT

through
The lightly traveled highway cuts a straight line
the desert.

giant
Nick's sedan pulls off into a service station with a
teepee beside it.

EXT. SERVICE STATION

the
The wind is roaring, kicking up swirls of grey dust in
flourescent light of the service station.

A TEENAGE NAVAJO boy is filling Nick's tank. Nick leans
against the car staring at the giant teepee.

NICK
Nobody lives in that, right?

NAVAJO TEEN
Gift shop. But it closed at seven.

NICK
(cheerfully shrugging)
I got no one to shop for.

A gust of wind sends dust into Nick's eye.

NICK
Shit.
(rubbing his eye)
Fuckin' wind...

NAVAJO TEEN
Yeah.

NICK

(sincerely)

What does it mean?

NAVAJO TEEN

High pressure field coming in --
should bring some nice weather.

NICK

No. The wind itself, you know what I
mean, you're an Indian...

NAVAJO TEEN

(correcting him)

I'm a Navajo.

NICK

Yeah, so you're in tune with this
stuff...

NAVAJO TEEN

(checking the pump)

It's thirteen bucks.

NICK

(his train of thought
broken)

Oh... right.

Nick pulls a bill out of his wallet and holds it out.

NICK

Here's a twenty.

The Navajo Teen takes the bill and takes a wad of bills
from his pocket.

Nick stares out at the moonlit desert and the mountains
rising in the distance.

NICK

So what does the wind mean? Like as
an omen or something, you know --

(making his voice
mystical)

-- a change is coming to the people. --
the spirit of freedom is walking the
land.

(flatly)

That kind of meaning...

NAVAJO TEEN

(handing him money)
Fourteen, fifteen and five makes
twenty.

He opens Nick's car door for him.

NAVAJO TEEN

The wind is. It's the wind like I'm
a Navajo.

NICK

That's it?

The Navajo teen nods.

NICK

Shit.

door
He gets in the car, his mood darkening, and pulls his
shut with a slam.

NICK

(out the window)
It would be better if meant something.

The Navajo teen shrugs. Nick starts the engine.

CUT TO:

INT. A BAR IN ENFIELD - NIGHT

of
pitchers of
a
to
see his woman.
A dimly lit room filled with raucous customers and lots
neon beer signs. Waitresses in red dresses tote
brew to the thirsty throng. At the far end a band plays
foot-stompin' good time tune about a trucker on his way

and
pitcher of
beer between them.
THE CAMERA MOVES through the crowd and discovers Carol
Beth sitting at a small table, an almost finished

They speak loudly to be heard over the din.

CAROL

He said he needs to be alone again.
Learn about himself. Make a fresh
start in a new town.

Beth shakes her head then takes a sip of her beer -- it
tastes
bitter in her mouth and she puts her glass down in
disgust.

CAROL

(after a beat)
He's sorry.

Beth stares at her beer. Carol puts a hand comfortingly
on
Beth's arm.

CAROL

He said he would have called you,
but your phone's disconnected. 'Cause
you're moving.

(after a beat)
He's always been an asshole.
(after a beat)
You'll be all right.

BETH

Yeah...

CAROL

(gently)
I'm here.

BETH

I know that.

A big-haired WAITRESS approaches the table.

WAITRESS

You ready for another?

Carol looks to Beth.

BETH

Oh... uh, no...

CAROL

We're fine.

WAITRESS

Is Nick coming in?

takes Carol throws the waitress a look that could kill. Beth
a deep breath.

CUT TO:

INT./EXT. NICK'S SEDAN - HIGHWAY - NIGHT

a Nick stares at the road ahead. He takes rapid drags on
the cigarette. The RADIO is barely audible over the ROAR of
WIND through the open windows.

PREACHER'S VOICE

(covered by static)

"And he arose and came to his father,
but when he was still a great way
off, his father saw him and had
compassion, and ran and..."

Nick turns the radio off.

He fumbles the cigarette into the ashtray.

it, He takes a pint of scotch from the front seat, uncaps
it takes a slug, takes another slug, recaps it, and drops
back on the seat.

and He stares at the road. He looks down to the front seat
and finds the map. He splits his attention between the road
unfolding the map. The wind catches the map.

of the The map billows up, covering his face. Losing control
car, Nick slaps it down.

A car HORN blares.

down Nick jerks the car back into his lane, bats the map
again, and pulls off to the side of the road.

He stops the car and slams the shift into park.

He
He opens his door a crack, turning on the dome light.
smooths out the map on the dashboard.

Billings and Enfield are marked with Carol's big red
circles.

CLOSE-UP - THE MAP

the
to
Nick's finger traces from Enfield toward Billings along
route Carol highlighted with the red felt-tip. Halfway
Billings, the red line stops. Nick's finger stops.

NICK

He stares at the map.

CUT TO:

INT. BETH'S LIVING ROOM - CONTINUOUS

whistling
Beth comes in the front door. The sound of Sid
comes softly from the kitchen.

purposefully
Beth stares at the t.v. for a moment then strides
toward the kitchen.

INT. BETH'S KITCHEN - CONTINUOUS

the
mouth.
Sid is standing on the counter masking the top sill of
kitchen window. There's half a donut hanging from his

Beth comes through the swinging door.

BETH

(forcefully)

You've lived here your whole life?

The half-donut falls from the startled Sid's mouth.

SID

(after a beat)

Yeah.

BETH

(incredulously)
You've never gone anywhere?

He picks up the half-donut.

SID

Travelling has no allure for me.

BETH

None?

half-

Sid climbs down and sits on the counter, dropping the
donut back into the donut box.

SID

Maybe through time.

BETH

(smiling)
That's not offered.

SID

So I stay here.

BETH

Why?

SID

(the simple truth)
It's my home. I belong here.

BETH

I'm serious.

can be

So was Sid -- but he realizes Beth doesn't believe it
as simple as that.

SID

My father says if you stay in one
place long enough your luck knows
where to find you.

BETH

(wryly)
Maybe that's my problem.

SID

(carefully)
Maybe it is...

Sid holds out the box of donuts to her.

BETH

Thanks.

She takes a donut and fiddles with it.

BETH

You think your father knows the truth?

SID

He's a bartender.

(smiling)

He's lived here his whole life.

BETH

Has his luck found him?

SID

Not yet.

(after a beat)

But it's probably very close.

in
Beth smiles weakly. Abruptly, she drops her donut back
the box.

SID

(cautiously)

Are you all right?

BETH

(apologetically)

Must be the paint fumes...

the
She opens up the back door and steps out. Sid stares at
empty doorway.

EXT. BACK STOOP - CONTINUOUS

Beth stands in the moonlight, staring out at the stars.

BETH

(contemplatively

dubious)

You find what you want here?

Sid steps out behind her.

SID

It seems that way.

BETH

Yeah?

SID

(simply)

I found you.

BETH

Oh. No...

She walks out into the backyard. Sid follows her.

SID

(earnestly)

We never met before last night...

air
The moonlight through the orange trees casts a magical
about the backyard. Beth stops by a swingset.

SID

...but we know each other.

Beth stiffens.

BETH

No...

She walks away from him. He watches her intently.

SID

Leave it behind.

She looks to him.

BETH

Leave what behind?

SID

Unhappiness.

BETH

(amused)

That was a bad answer.

SID

(seriously)

No. It was true.

Beth stares at Sid.

BETH

It's not.

SID

Come hold me.

(after a beat)

Come hold me, and you'll be happy.

BETH

(dryly)

I'll find happiness. Right. In your arms.

SID

Yes.

BETH

In you.

SID

Yes.

BETH

But I won't. I have to find happiness in myself.

SID

No. That's wrong.

(going toward her)

People tell you that, but it's wrong.

She turns away from him. He stands behind her, close.

SID

I've lived with people who have that happiness from within. That happiness -- it's just them being pleased with themselves. It's not enough. It's a lonely thing.

glow
She turns and faces him. The moonlight casts a pale
over them.

back
She stares in his eyes for a long moment. She steps
from him.

BETH

You're showing how young you are.

SID

No. I'm not. I'm showing you a way.
You know that. And you know me.

(after a beat)

And I know you.

She walks away from him, back to the swingset.

BETH

I don't know you.

Sid follows and takes her arms, turning her to face
him.

SID

You know.

BETH

(after a beat,
defensively)

I know you want to fuck me.

He pulls her very close. He lets go of her arms so she
is
standing against him, unrestrained.

SID

Is that what you know?

Beth stares at his face for a long time.

BETH

I know...

She kisses him, suddenly, long and slow.

BETH

(whispering)

I know you.

They kiss, pulling each other tight.

They lose their balance and stagger against the
swingset,
kissing passionately. Beth pulls back.

BETH

(w/ fierce intensity)

I know you.

SID

That's right.

CUT TO:

EXT. TWO-STORY SUBURBAN RANCH HOUSE - NIGHT

A canopy of stars hangs over it.

INT. NICK'S SEDAN - CONTINUOUS

Nick is parked, staring at the house. The roadmap is on the seat beside him. He takes a drink from a half empty pint of scotch. He screws the cap on and drops the bottle on the map.

He steps out of the car, unsteadily.

EXT. RANCH HOUSE'S FRONT LAWN - CONTINUOUS

Nick walks toward the door. He stops, stares at the door and starts back for his car. He stops, shakes his head, and walks quickly to the front door.

FRONT PORCH

Nick stands, staring at the door. He knocks. He waits impatiently, then pounds on the door. On his third pound the lights in the house suddenly go on.

OVER NICK'S SHOULDER

The door abruptly opens. MR. AUGUST, an eighty year old man, stands in the doorway. HE wears pajamas, slippers, and a long robe. He is over six and a half feet tall.

NICK AND MR. AUGUST

Nick, startled, steps back. Mr. August stares at him. Nick composes himself.

NICK

Excuse me...

Mr. August stares at him.

NICK

Excuse me... I'm... I'm looking for
my parents.

slowly
Mr. August calmly puts his hands over his ears, and
shakes his head.

NICK

My mother, my father... they...

behind Mr.
puts a
ELIZABETH, a fifteen year old girl steps out from
August. She seems very small next to Mr. August. He
hand on her shoulder. She stares at Nick.

NICK

(uncomfortably)
Hello.

ELIZABETH

Hello.

NICK

(exhaling in relief)
Oh... good...
(to the point)
This is my house. I, uhh... mean
this is the house I grew up in.

Nick looks past them into the house.

ELIZABETH

(nodding to Mr. August)
This is his house now.

NICK

Nice to meet you.

it.
He holds out a hand to Mr. August, who slowly shakes

ELIZABETH

He's deaf.

NICK

(loudly)

Nice to meet you.

ELIZABETH

He's stone deaf.

NICK

Oh.

(uncomfortably)

Yelling doesn't help.

ELIZABETH

No.

Nick breaks the handshake. Mr. August smiles at him.

Nick

looks to Elizabeth.

NICK

My name is Nick, Nick Brennan.

He waits for her to introduce herself. She doesn't.

NICK

Did you know the Brennans?

ELIZABETH

No.

NICK

They lived here. They used to live here. I used to live here with them...

Elizabeth stares at him. Nick tries his salesman charm.

NICK

What's your name?

ELIZABETH

Elizabeth.

NICK

No...

ELIZABETH

Yes.

NICK

I know an Elizabeth.

(quietly)

I call her Beth.

CUT TO:

INT. BETH'S BEDROOM - CONTINUOUS

passionate
Bathed in moonlight, Sid and Beth make tender
love.

felt
Sid has never wanted someone so much and Beth has never
so wanted.

Beth clings to Sid as if she were afraid of being swept
away... and then she is.

DISSOLVE TO:

INT. MR. AUGUST'S DINING ROOM - LATER

A chandelier casts a gently sparkling golden glow.

The CAMERA TILTS down to reveal...

antique
Mr. August, Elizabeth and Nick, sitting at a large
dining room table.

in
expectantly.
Nick is eating a sandwich, an untouched glass of milk
front of him. Mr. August and Elizabeth watch him,
Nick notices this.

NICK

(swallowing)

This is a good sandwich.

ELIZABETH

Thank you.

NICK

(abruptly nodding

toward Mr. August)

When did he move here? Would he know
where the people before him went?

ELIZABETH

No. He wouldn't remember.

NICK

You're sure?

ELIZABETH

Yes. He doesn't remember anymore.

NICK

Oh.

(taking a deep breath)

He can't help me.

ELIZABETH

No.

absurdity

Nick looks around the familiar room, struck by the
of the situation.

NICK

(with wry awareness)

I've lost my parents.

Nick smiles weakly at Elizabeth.

ELIZABETH

(matter-or-factly)

Did you lose them both at the same
time?

NICK

Is that like a joke?

ELIZABETH

No.

NICK

Then yes. I lost them both at the
same time.

ELIZABETH

I lost mine one at a time.

(after a beat)

Last year.

Nick realizes she's talking about death.

NICK

I'm sorry. That's tragic. I should...

ELIZABETH

(interrupting)

Six months apart. Body failures.
Separate body failures.

NICK

I'm really sorry.
(standing)
I should go.

toward
Mr. August slowly stands as Elizabeth follows Nick
the foyer.

ELIZABETH

First my father's heart kept starting
and stopping.

NICK

(nodding)
Attacks...

IN THE FOYER

Mr.
Nick edges toward the door followed by Elizabeth and
August.

ELIZABETH

My mother and I were with him in the
hospital and he'd grab at us, he'd
grab my arms and hold on.

NICK

That's very sad...
(after a beat, backing
toward the door)
I've really gotta be going. I, uh...
thank you again for the sandwich.
Delicious...

ELIZABETH

Right before my mother died, she
said -- "Elizabeth. You're adopted."

Nick stops in his tracks, his hand on the doorknob.

NICK

Have you found your real parents?

ELIZABETH

No. Two are enough to lose.

sinking
Nick stares at her -- the sad truth of her statement
in.

ELIZABETH

I'm not alone. I have my Grandfather.

Nick looks down. He is alone. He has no one.

NICK

(opening the door)

Listen...

He looks into her eyes.

Elizabeth suddenly grabs his arm.

arm
He stares at her, not knowing what to do. She holds his
tightly for a moment, then lets go.

ELIZABETH

I'm sorry.

She steps back from Nick, against her grandfather.

ELIZABETH

(in explanation)

He's stone deaf.

Nick stares at Elizabeth.

NICK

I have to go.

And he hurries out the door into the night.

CUT TO:

INT. BETH'S BEDROOM - NIGHT

her, her
Beth is sitting up in bed, Sid leaning back against
arms wrapped around him.

SID

(after a beat)

I'd like to stay right here...

BETH

I have to be out tomorrow.

SID

In this moment... Enjoying this

moment.

crosses
They both lie perfectly still. A flicker of sadness
Beth's face.

BETH

(hushed)
The moment's gone.

SID

(shaking his head)
It can go on as long as we want.

stares at
Beth leans him back, cradling him in her arms. She
him, a quizzical expression on her face.

BETH

(skeptically)
Have you ever been in a relationship?

SID

No.
(after a beat)
I was married... but it wasn't really
a relationship.

BETH

(incredulous)
You weren't married...

SID

Two years. Right out of high school.

Beth ponders this for a moment.

BETH

Do I remind you of her?

SID

No.

BETH

(relieved)
Thank God.

Sid runs his hands over her body.

SID

You have beautiful skin... her skin
was polka-dotted.

BETH

Freckled...

SID

When we were kids we called her
"Spot".

BETH

(laughing)
What happened?

SID

She disappeared.

Beth looks to Sid. He's staring off.

BETH

(after a beat)
Was she ever found?

A flicker of loss crosses his face.

SID

No. Not by me...
(looking to Beth)
I didn't go look.

traces

Beth stares at him, uncertainly. He leans up and gently
circles on Beth's skin.

SID

She wanted to meet someone new. I
asked her "why?" -- she said, "Because
he won't know me from before. Just
now. Just what I am now."

Beth looks to him, puzzled.

SID

I knew her... on playgrounds... in
Sunday School... all those grades --
I knew her as she changed. But she
was still the same person. All the
times I knew her, she was still her.

(after a beat)
She can't get away from that.

He holds Beth tightly.

SID

You stay in one place, and all those things that are you... are there. She didn't understand that if you leave, they're still there, in you -- but they stop being clear. You stop knowing who you are, and what you want.

BETH

You've stayed here and you know who you are?

He moves away from Beth.

SID

I see the lawns I mow, houses I've painted, faces I know... my parents... And I'm constantly reminded of who I am.

BETH

And you know what you want.

SID

I want you.

BETH

Oh.

SID

I want to be inside you.

BETH

Good.

(after a beat)

Come here and put it inside me.

SID

No... I want to be able to put myself inside of you.

BETH

Doing this is as close as you get.

Beth pulls Sid close, bringing him into her.

BETH

Come here.

SID

I love you.

She holds him tightly.

BETH

Come inside me.

Sid arches away from her.

SID

Beth?

BETH

Yes?

SID

What do you want?

BETH

(uncertainly)

I want... I want...

Beth pulls Sid back to her.

BETH

(w/ quiet urgency)

Come inside me.

They hold each other tightly.

CUT TO:

INT./EXT. NICK'S SEDAN - NIGHT

The Nick looks like hell -- his eyes red, his hair a mess.
nearly empty scotch bottle is on the dashboard.

competing The car windows are open, the roar of the wind
with the blasting radio.

Nick suddenly jerks the wheel over.

EXT. ABANDONED REST STOP - CONTINUOUS

rest The sedan screeches off the highway into the abandoned
area.

turns It stops facing a battered phone booth -- the engine
off but the headlines stay shining on the phone booth.

IN THE SEDAN

only
highway.

Nick turns off the radio. It is suddenly very quiet --
the occasional lonely DRONE OF A TRUCK passing on the
He takes a deep breath.

INT. PHONE BOOTH - MOMENTS LATER

Nick is standing in the phone booth, harshly lit by his
headlights.

NICK

(into the phone)

Could you give me the number for
information in Arizona?... Thank
you.

Nick dials with drunken concentration.

NICK

(into the phone)

Enfield. Carol, Carol, umm...

(mortified)

Carol... Carol Something... Shit!

disbelief.

He hangs up. He hits himself in the head in angry

desperately

He hurriedly dials zero and listens for a moment,
summoning up all his salesman charm.

NICK

(into the phone)

Hello Janet, thank you for being my
operator. I hope you can help me, I
need to call my home.

Nick listens impatiently.

NICK

Well, I'll tell you my number, but
there's a problem. My phone's been
disconnected, not because of bills,
I mean we paid all our bills. We
were hardly ever even late. We were
very good customers, but we're moving,
so we had the phone disconnected.
But now I need to call... the woman
I live with. She's still there and

I've got to let her know where I am.

Nick listens, shaking his head emphatically.

NICK

I don't know any of the neighbors. I know one, but I can't remember her last name.

(he listens, frustrated)

No. No. No. You see you have to be able to help me, this is not a prank, it's my home phone, this is an emergency.

(he listens, then
urgently)

Yes it can, it can be done. Someone there can hook the phone back up. It's not like a phone guy came to our house to disconnect the phone, nobody came to our house, someone just flipped a switch somewhere, somewhere there where you work, or plugged something into a computer and our phone stopped working!

(he listens)

They turned it off, they can turn it back on!

(he listens, starting
to panic)

I know it's the week-end! I know! Call them at home! They'll have a computer at their house, they'll have a phone thing to hook it up to the real computer! That's how these people live! They'll be glad to do it!...

Nick listens. Suddenly all his energy drains away.

NICK

(crestfallen)

No. No. I can't have the police go to the house. That won't work, there are circumstances.

(desperately)

It's you... you've got to help me! Please! I've gotta call home! I can't wait. It could be too late! Janet!! You've gotta help me! Please! You can reconnect me. Please!! Don't hang up! Don't hang up!!

He hurls the receiver at the phone.

NICK

You fucker!! You heartless...

Nick doubles over, retching, clutching the side of the booth.

TELEPHONE RECORDING

"If you'd like to make a call, please hang up and try again. If you need help..."

CUT TO

BLACK:

FADE IN:

INT. BETH'S BEDROOM - MORNING

Sid is sprawled out over the bed, sleeping, Beth nestled against him. She stirs and cuddles closer.

Suddenly she realizes it's not Nick. She pulls away, orientating herself. She quickly scoots out of bed and hurriedly pulls on a pair of jeans.

The alarm clock CLANGS.

Beth looks about for the alarm. She tensely scatters some boxes. She dumps one, finds the alarm and shuts it off. She stares at the clock and drops it into a box.

SID (O.S.)

(cheerfully)
Morning.

Beth cringes slightly and turns to face Sid.

SID AND BETH

BETH

(attempting a smile)
Hi.

SID

(grinning)
Hi.

BETH

I didn't want to wake you.

SID

(cheerfully)

I'm awake. I'm a morning person.

BETH

I'm not.

SID

Then why don't you come back to bed?

BETH

I've got to pack.

SID

(sitting up)

Where do we start?

BETH

(firmly)

No.

(softening)

You paint.

of

She looks around the room littered with boxes and piles
clothes.

BETH

I'll manage.

SID

(cheerfully)

Whatever you say.

Beth

Sid gets out of bed, wrapping the sheet around himself.
stares at the room. She suddenly trembles. She steadies
herself on the bed table.

BETH

Oh God...

SID

(concerned)

What?

Beth avoids his eyes, glancing around the room.

BETH

(an outpouring)
I'd be so much happier if I could blame this on Nick, but it always happens to me. I'm always left with nothing.

(taking a deep breath)
It doesn't matter if I leave the guy or if the guy leaves me -- I'm left with nothing. I never do anything for myself. I never acquire anything. I mean Nick didn't take from me. He stole a t.v. and left it for me. He didn't take my things, he didn't take our things... he didn't even take his clothes! And I'll still leave this house with nothing!

SID

He took three years from you.

BETH

No...

(meeting his eyes)
He didn't take 'em. I mean, when he cared about me, he cared about me. And he was really good in bed.

She glances away from Sid toward the bed.

BETH

(after a beat)
I didn't expect more.

She turns away from Sid and the bed. Sid moves toward her.

SID

(carefully)
Beth...

Beth summons up all the composure she can manage.

BETH

(referring to the cluttered room)
I can't face this.
(looking to Sid)
I'm gonna finish up the kitchen...
(heading for the door)
...get some momentum...

She goes out the bedroom door. Sid stares after her.

CUT TO:

EXT. ABANDONED REST STOP - MORNING

Nick's sedan is parked in the same place as the night before.

A YOUNG MAN with long hair ROARS into the rest stop on a Harley-Davidson, his life's possession strapped on the back.

He stops the bike between Nick's car and the phonebooth, idling the engine, loudly. He looks to the phonebooth, the receiver dangling. He turns to Nick's sedan.

YOUNG MAN

Phone work?

NICK

Awakened by the ROAR, Nick has wearily leaned his head out the window.

Nick stares at the young man.

NICK

(after a beat)

No.

Drained, Nick rests his head on the steering wheel.

OFFSCREEN, the motorcycle starts up and zooms away. A silence falls over the rest stop.

Without raising his head from the steering wheel, Nick starts the car.

CUT TO:

INT. BETH'S BEDROOM - MORNING

Sid is making the bed.

CAROL (V.O.)
(gleefully
conspiratorially)
How was he?

BETH (V.O.)
(sheepishly)
He's twenty-four.

Sid pulls up the blanket and fluffs the pillows.

CAROL (V.O.)
A little weak on tenderness, but
long on juice?

BETH (V.O.)
Long on conversation.

CUT TO:

INT. BETH'S KITCHEN - CONTINUOUS

are
the
The cupboards are all open and bare. A half dozen boxes
neatly stacked. Beth is sitting on the floor packing
final dishes. Carol holds out a mug of coffee.

CAROL
Did you need talk?

Beth stands and takes the coffee.

BETH
Yeah. I guess I did.

CAROL
Good.

Beth sips her coffee, gazing out the kitchen window.

BETH'S POV

The backyard. In the light of day it's lost its magical
quality. The grass needs cutting and is marred by brown
patches. The swingset looks pathetically rusted and
dilapidated.

CLOSE-UP: BETH

Her face clouds over.

CAROL (O.S.)

(cheerfully)

So what are we doing?

BETH AND CAROL

Carol is staring at Beth staring out at the backyard.

BETH

Christ...

She turns to Carol.

BETH

(w/ an edge of
desperation)

I gotta get out here. I was in Tucson
two years before you and Nick got
here.

(in disbelief)

I've been here five years...

CAROL

Yeah...

BETH

This state's driving me crazy.

CAROL

So what are you gonna do?

BETH

I've got no money.

CAROL

I've got some.

BETH

(chagrined by self-
awareness)

I can't take it. I mean you're being
great, but I can't take it. I'm gonna
be gone, we won't see each other,
and I won't send the money. I won't.
I know... I won't get around, I'll
forget, I won't do it.

She looks around the room in disgust.

BETH

(agitated)

Shit. I'll sell all this shit. I don't want any of it, just my car and my clothes...

CAROL

(carefully)

Okay...

BETH

(shaking her head)

I'm sorry... I shouldn't have fucked this kid last night. I should have slept. Now I've got all this stuff to do, and I'm tired, I'm churned up, I'm in a fuckin' mood.

CAROL

Let's do things, get you busy.

BETH

Yeah.

CAROL

You get all the stuff you wanna sell, and I'll make some tag sale signs.

BETH

No one'll buy my stuff. It's all junk.

CAROL

That's what people buy at tag sales. Broken appliances, ugly knickknacks.

Beth looks at the semi-packed boxes.

BETH

(laughing)

I guess I do have stuff to sell.

CUT TO:

EXT. BETH'S FRONT LAWN - DAY

Boxes full of a motley collection of knickknacks, housewares, and crummy appliances are spread out on the lawn. In the BACKGROUND a couple of M.T.V. influenced teens are checking out the knickknacks and goofing on them.

NURSE'S

MRS. DOTSON, a woman in her late forties wearing a UNIFORM is poking through the odds and ends.

Beth and Carol hovering near her.

puts

Mrs. Dotson picks up the coffee maker, examines it, and it down. She picks up the blender, examines it, and down.

puts it

CAROL

(impatiently)

Is there something specific you're looking for?

MRS. DOTSON

Yes.

(sheepishly)

Actually everything... I don't have anything.

BETH

Nothing?

MRS. DOTSON

I just moved to town.

(hesitating then confiding)

My husband passed away, and I, umm, didn't want to have our things... they were too familiar.

too

Beth realizes why she's selling all her stuff -- it's familiar.

BETH

(abruptly)

You can have it all for three hundred. The stuff in these boxes and everything inside.

MRS. DOTSON

(taken aback)

Oh, my, I don't know... everything?

BETH

Everything.

(hesitating)

Except the t.v.

smiles Mrs. Dotson searches Beth's face with a kind gaze. Beth nervously.

BETH

(apologetically)
The t.v.s not for sale.

CUT TO:

INT/EXT. NICK'S SEDAN

anxiously Nick's smoking, looking haggard. Between drags, he holding taps a tempo on the steering wheel with his cigarette hand.

NICK'S POV

heat The highway and the desert stretch out before him, the waves of late afternoon shimmering above the blacktop. out of In the distance, the giant teepee souvenir shop rises the horizon like a mirage.

NICK

An idea strikes him and his lips tighten into a small determined smile.

CUT TO:

INT. TEEPEE GIFT SHOP - AFTERNOON

elderly A couple of vacationing families and a busload of Native sightseers poke through the stunning assortment of American souvenirs.

NAVAJO Nick stands at the counter talking to a plump elderly

WOMAN.

NAVAJO WOMAN

Maybe some nice turquoise jewelry.

NICK

(shaking his head)
I don't think she really wears
jewelry.

hurries
A little boy stares at the disheveled Nick. His mother
him away.

NAVAJO WOMAN

Maybe a nice Navajo rug?

NICK

(incredulous)
As a present? No.

He points past her.

NICK

What about that?

THEIR POV

A huge beautifully feathered ceremonial headdress.

NICK AND THE NAVAJO WOMAN

NICK

That would make her laugh.

NAVAJO WOMAN

(not amused)
That's authentic -- it's very
expensive.

NICK

You got something like it but fake?

CUT TO:

EXT. FRONT LAWN - LATE AFTERNOON

Beth and Mrs. Dotson are standing beside the now empty
blankets.

Mrs.
In the BACKGROUND, Sid and Carol are packing boxes into
Dotson's car.

Mrs. Dotson has begun to fill out a check.

MRS. DOTSON

I'm sorry, what's your name?

BETH

Can you just leave the name blank? I won't have an account, so I'll have to find someplace to cash it for me.

Mrs. Dotson looks at her. They stare into each other's eyes.

MRS. DOTSON

(after a beat)

All right.

Mrs. Dotson hands Beth the check. Beth sticks it in her back pocket. After an awkward moment she extends her hand.

BETH

Thanks a lot.

Mrs. Dotson takes her hand. Sid and Carol walk up to them.

SID

(cheerfully)

You're set.

Mrs. Dotson lets go of Beth's hand. They turn to Sid and Carol.

MRS. DOTSON

(warmly chagrined)

You did all the work...

SID

(good-naturedly)

Sure.

(mischievously)

Now I've gotta finish painting, but Carol here would be happy to help you unload.

Beth's Carol starts to protest and then checks herself for sake.

CAROL

(trapped, dryly)
Of course. I'll follow you in my
car.

SID

(to Mrs. Dotson)
And I'll be by tomorrow with my truck
and the big things.

Dotson He heads into the house. Beth stares after him. Mrs.
touches her shoulder, lightly, getting her attention.

MRS. DOTSON

(to Beth)
Thank you.
(smiling)
You've given me a home.

She looks to Carol.

CAROL

(nicely)
I'll be right along.

Mrs. Dotson walks off toward her car.

CAROL

(to Beth)
This had to be history's most
efficient tag sale.

Beth laughs, distractedly.

BETH

Yeah... I'm sorry Sid stuck you with
unloading.

CAROL

No problem.
(smiling to herself)
He kinda bites my butt, but he's
okay.

BETH

He is.

Beth suddenly embraces Carol.

BETH

Listen.
(breaking the embrace)

I'll probably be gone before you get back.

CAROL

I thought maybe we could be roomies for a while. You know, while you figure out what's next.

BETH

(shaking her head)

I can't.

(after a beat,
admitting her feelings)

He gets to me... too much. If I don't go I'll end up with staying with him.

CAROL

(gently)

You've done worse.

BETH

Sure.

laughter They look at each other and start to laugh. Their builds -- a release of the strain of the last two days.

CUT TO:

INT. NICK'S SEDAN - INTERSTATE - DAY

ahead, Nick's driving fast, completely focused on the road the wind ROARING through the open windows.

A cheap plastic Indian headdress with brightly colored synthetic feathers is perched on his head.

CUT TO:

INT. BEDROOM - CONTINUOUS

Beth's two Sid's finished painting -- the room gleams. He pulls a dropcloth off the bureau, then another one off of packed suitcases.

BETH (O.S.)

(softly)

Sid?

Sid turns and looks, smiling.

SID'S POV

settled

Beth is standing in the doorway, a weariness having
over her. She steps into the room.

BETH AND SID

SID

Hi.

BETH

I'm sorry about selling the sofa
bed.

SID

I didn't really need one. When my
friends get drunk, they throw up and
sleep on the floor.

BETH

But I gave it to you.

He puts his arms around her.

SID

You gave me a lot more.

BETH

No.

(holding him tightly)

It was all even in this department.

SID

(softly)

...Feel me?

BETH

(whispering)

I know... You're hard again.

spine.

Holding her tightly, Sid runs his fingers down her

SID

I want you all the time.

BETH

(torn)
Shit.

breaks
She kisses him. They kiss, long and hard. Abruptly, she
the embrace and moves away from him.

BETH
(ironically self-aware)
I just fleeced a widow.

SID
(protesting)
No...

BETH
It was all junk.

She shivers.

BETH
Shit. I've got to get some aspirin...
(shaking her head)
I didn't drink enough to be hung
over.

She walks away from Sid, out of the bedroom.

INT. BETH'S BATHROOM - MOMENTS LATER

mirror,
Beth gulps down aspirin. She stares at herself in the
wearily searching.

IN THE MIRROR

to the
Sid appears in the doorway, his reflection small next
reflection of her face.

SID
You just feel bad for her like I
feel bad for her... 'cause her husband
died.

BETH
(doubting this)
Yeah?

ANGLE TO INCLUDE SID AND BETH

SID

That's about the saddest thing there
is... losing someone you love.

anyone
Beth is struck by a certainty that she's never lost
she's loved because she's never really loved anyone.

BETH

It's never happened to me.

Sid hesitates, then speaks his heart.

SID

If you died, I couldn't stand life.

BETH

I...

She steps forward and kisses him. She steps back.

BETH

(businesslike)

I've got to go now.

FOLLOW as
She walks out of the bathroom. Sid and THE CAMERA
she hurries through the living room toward the bedroom.

IN THE LIVING ROOM

BETH

The new people'll be here.

She disappears down the hall to the bedroom.

SID

(following)

Go to my house.

BETH (O.S.)

No.

IN THE BEDROOM

doorway.
Beth picks up her suitcases. Sid steps into the

SID

While you find a place.

BETH

No. I gotta get out.

She heads to the bedroom door.

SID

I can talk to the realtors, I know they've got a place in Agawam.

Beth stops.

BETH

(shaking her head)
No... Agawam?... no. I don't know where I'm going. Somewhere else.

She walks past him into the hallway. Sid and THE CAMERA FOLLOW.

SID

You can call me when you get there. I'll give you my number.

IN THE LIVING ROOM

She stops and puts down the suitcases.

BETH

(gently)
Sid. I'm going away. You're making me way too important. You met me yesterday.

He goes to her.

SID

And today I love you.

She steps back, shaking her head.

BETH

Jesus... one day...

SID

That doesn't matter. You know that. It can take a second.

Beth loses control, upset with herself for having mixed emotions, upset with her life, and upset he's making

this

more difficult.

BETH

No! That's... that's a fuckin' animal

thing, I've done that.

SID

Not with me.

BETH

I meet men, go home with them and just stay. No decision involved -- it's just what I do. And then I don't have to live my life, I just lead theirs. I can't keep doing that.

SID

(adamant)

We're not that way!

BETH

What way are we?

SID

We're passionate. We're comfortable.

BETH

It's been passionate, it's been comfortable. But it hasn't been... important.

(after a beat)

Like you're making it!

SID

(urgently)

It is important! You know that.

BETH

No! It was a night! It wasn't real. It was fun, it was some great fucking! But it's just something that happened! It's not real!

SID

It didn't "just happen"! You know we're it! I'm the one for you!

BETH

The "one"?! I've had lots of "ones"! I look like a baby but I'm twenty-fuckin'-- eight years old! You're just the latest!

SID

No. I'm the last. You've found me. And it can go on forever.

BETH

No!

(her heart breaking
for him)

Oh, Sid... Forever?

(shaking her head)

You have to understand -- it's just
talk.

SID

It's not.

BETH

(defiantly disbelieving)

It is. C'mon, these things you say...
c'mon! What?! If I died you couldn't
stand life? That's... that's...

SID

That's true.

BETH

No.

him --
without
Beth can't bear the risk of opening her soul to believe
and she can't bear to hear the outpouring of his soul
believing him. So she ends it.

BETH

(after a beat, harshly)

You won't know when I die. You won't
be there.

She picks up her suitcases and heads for the door.

SID

(following her, certain)

You'd want me there. If I wasn't
there it wouldn't matter who was.
You'd be alone.

BETH

No.

He grabs her arms and spins her to face him.

SID

(imploring)

Beth... Beth... you love me...

BETH

(defiantly)

No!

SID

How do you feel? Think! You love me.

She stares at him, breathing deeply, gathering herself.

He

lets go of her arms and steps back.

BETH

(her words carefully
chosen)

I care about you.

SID

You have to be with me.

BETH

No.

(pause)

I care about you. But I'm an adult.
I can say no.

They stare at each other.

SID

(w/ controlled anger)

That's what makes you an adult?

BETH

(unwavering)

Yes.

(pause)

I can say no.

(pause)

No, I won't do that. No, I won't
have that. No, I can't.

SID

(needing to hear her
say it)

You can say no to me?

BETH

Yes.

He looks away from her. She stares at his back.

BETH

I'm going.

She steps toward the door.

SID

Beth!

She stops.

SID

(after a beat)

Have someplace to go.

BETH

(simply)

I don't.

She opens the door.

SID

Why don't...

BETH

(interrupting)

Don't tell me what to do.

She goes out the door. Sid goes to the door.

EXT. THE FRONT LAWN - CONTINUOUS

Beth makes her way to her car. Sid stands in the doorway, watching.

SID

What are you gonna do?

She turns and faces him.

BETH

I don't know.

Beth tosses her suitcases in the backseat. She gets into the car and starts the engine.

Sid stands, willing her to stop the car.

Beth pulls out to the end of the driveway.

INT. BETH'S PINTO

She looks up at the rearview mirror.

BETH'S POV

Sid is framed in the doorway of her old home, waiting, trusting that she can't leave, that they are destined.

BETH

Her eyes well with tears. Her face sets with resolve.

THE HOUSE AND DRIVEWAY

stands
the
house and shuts the door.

The car pulls out and disappears down the road. Sid in the doorway for a long moment. He steps back into

SLOW

DISSOLVE TO:

INT. NICK'S CAR - DUSK

his
the
mirror.

Nick is driving, the cheap headdress still perched on head. Crumpled empty coffee cups are scattered about front seat. He reaches up and turns the rearview

REARVIEW MIRROR

sight.

Nick's face stares back at him. It's not a pretty

NICK

with
his

Nick reaches into the back seat, fishes and comes up his necktie. He slips the still-knotted necktie over headdress and tightens it around his neck.

exit
AZ."

Nick looks back to the road and suddenly swerves off an ramp. The CAMERA LINGERS on the Exit Sign -- "Enfield

DISSOLVE TO:

INT. KITCHEN - DUSK

masking
painted

Sid silently goes through the motions of pulling the tape from around the window sills of the freshly painted room, his face a stony mask.

CUT TO:

EXT. BETH'S HOUSE - CONTINUOUS

He

Nick's car screeches to a stop in front of the house. He leaps out of the car and runs toward the front door.

INT. LIVING ROOM - CONTINUOUS

The front door flings open. Nick charges into the room.

NICK

(calling out)

Beth!

(bellowing)

Beth!!!

room.

Sid steps through the swinging door into the living room.

Nick freezes.

SID

(coldly)

She's not here.

NICK

(desperately)

Where is she?

SID

She's gone.

NICK

Shit!

(a moment of manners)

Excuse me.

(exploding)

Shiiiiit!!

(confrontationally)

Who are you?

SID

(coldly)
The painter. You're Nick.

NICK
(startled)
Yeah.

SID
The Indian chief.

NICK
(puzzled)
What?

head
plastic
Then Nick, remembering the headdress, rips it off his
and furiously tears it apart -- scattering a flurry of
feathers. He hurls what's left of it across the room.

NICK
Shit!

SID
(accusingly)
You're too late. She's gone.

NICK
(angrily)
I got that. Where'd she go?

SID
She didn't say.

NICK
Shit!

SID
(bitterly)
She didn't know.

Nick runs out the front door.

EXT. NICK'S FRONT LAWN - CONTINUOUS

Nick runs out into his lawn.

NICK
(running; under his
breath)
Be at Carol's... be at Carol's...

and

The CAMERA FOLLOWING he races up to Carol's front door
leans on the doorbell -- a loud tight buzzing.

No

He pounds on the door, then stops, gasping for breath.

support,

one's home. He turns, leaning against the door for
staring out at tract house neighborhood.

NICK

(spent)

I'm too late...

Suddenly he bolts for his car.

a

Nick yanks his car door open and disappears into it. In
second he emerges with the bottle of scotch.

far as

It's empty. He eyes it for a moment then hurls it as
he can down the street -- it shatters explosively.

at

He races to his front door and stops dead in his tracks
the open doorway.

INT. NICK'S LIVING ROOM

drop

Sid has covered the floor and remaining furniture with
cloths and is applying even strokes to the ceiling with
a long handled roller.

a

empty

Nick steps in and stares at Sid and his own nearly
drop-cloth covered home.

NICK

(at the top of his
lungs)

This really bothers me!

Sid stares at him.

SID

(after a moment, with
mock politeness)

Will you do me a favor?

NICK

(spitting out the
word)

What?

SID

Act normal.

Nick advances on Sid.

NICK

(adamantly)

Listen! I don't want to be normal. I
don't have to be, I don't! This is
my house. You're in my house. And
I'm tired of going to my house and
finding strangers!

They're face to face in a stand-off.

SID

It's not your house. You're gone.
I'm painting --

He puts the long handled roller right in Nick's face.

SID

-- for the new people -- whose house
it's going to be.

(pause)

You're gone. They're not here yet.
I'm here.

(calmly)

I guess that makes this my house.

his
Nick ponders this logic, Sid's size, and the roller in
face.

NICK

(politely)

May I look around?

SID

(w/ a stony politeness)

Sure. Make yourself at home.

a
Nick wanders around the nearly empty room, then, after
beat...

revealing

...he pulls a dropcloth off an object in the corner,
the television.

NICK

(dismayed)
Nooo... she left the television.

SID

Yeah.

NICK

Too bad.

SID

(pointedly)
She didn't seem to want it.

NICK

That's foolish. That t.v. is a
remarkable thing.

They both stare at the television.

their

The sweep of HEADLIGHTS turning into the driveway cross
faces. They both race to the door.

EXT. FRONT LAWN - CONTINUOUS

Carol gets out of her car. Nick hurries toward her.

CAROL

(flatly)
You came back.

NICK

(a little chagrined)
Yeah.

CAROL

Is Beth here?

NICK

No. Do you know where she went?

CAROL

No.

NICK

Shit.

CAROL

You're too late.

SID

(from the doorway)
She's gone.

NICK

(to Carol, exasperated)
Who is this guy?

CAROL

(walking past him
toward the house)
Beth's new boyfriend.

NICK

(exploding)
What?!

CAROL

(stopping)
You heard me.

NICK

(to Sid)
Is this true?!

SID

Not really.

He turns and walks back into the house.

NICK

(to Carol)
Not really?

He races after Sid.

INT. LIVING ROOM - CONTINUOUS

Sid is painting the ceiling. Nick bursts through the
door.

NICK

(to Sid)
Not really?! What?
(w/ "say it ain't so"
attitude)
Did you fuck her?

SID

I don't tell.

NICK

Jesus! The next day!
(bitterly disillusioned)
That's the world, huh? They don't
even wait a day anymore.

CAROL

(stepping in the
doorway)
You left her.

NICK

(defensively)
I didn't fuck anyone.

CAROL

(witheringly)
You didn't find anyone.

NICK

(hurt)
No... I didn't leave her for another
person, I left her for another place.
(pause)
Which I think is a little more
excusable.

SID

I don't.

NICK

Well it's none of your fuckin'
business!

SID

(threateningly)
I think it is.

NICK

Cause you fucked her? No! That gives
you no business in my life.

SID

If you hadn't gone, I'd be done by
now. I'd be home.

NICK

Be glad you have a home, asshole!

CAROL

Let it drop, Nick!

NICK

(outraged)
Why?!

CAROL

He was nice to Beth when you treated her like shit.

Nick stares at her -- knowing what she says is true.

NICK

(protesting weakly)
I came back...

CAROL

(busting him)
Nick. This is me. You didn't come back for Beth's sake -- something just didn't work out like you had planned.

NICK

(defensively)
You see -- you don't know everything about me -- I didn't really have any real plans!

CAROL

He was sweet to her. They were sweet with each other.

Nick stares at her.

CAROL

Beth looked young with him. They had a real connection.

NICK

(after a beat, dryly)
And I brought them together?

He exhales loudly and holds his head in his hands.

NICK

It seems I'm blessed... in what I do. I do wrong, and it turns out right... that I've done right. So it really doesn't matter what I do.

Nick takes a deep breath.

NICK

Hey!

Sid ignores him.

NICK

(after a beat)

I said "hey!"

Sid looks at him.

NICK

(flamboyantly sarcastic)

I hope you're very happy together!

SID

She's gone.

NICK

(glancing to Carol,
pointedly)

She is, isn't she?

(to Sid)

If you two were such the happy couple
why the fuck did she leave, Romeo?

SID

After three years with you, she wanted
to be alone.

NICK

I was already gone! This is not about
me and Beth, there is no me and Beth!
This is about you! Why didn't you go
with her?

SID

It wasn't offered.

NICK

(advancing on him)

People aren't going to offer you
anything! You have to take what you
want.

SID

You can't take another person. They
have to give themselves to you.

NICK

(in his face)

That's very wise, but not very true.
(relentlessly)
I sell televisions. People don't
know what they want. You have to
show them.

SID

I couldn't show her.

NICK

Go after her!

CAROL

Leave him alone!

NICK

No. He's not alone, he's with us.
She's alone. She's out there alone.
(after a beat, quietly)
Just hoping she's closer to what she
wants...

CAROL

(sardonically)
And what is that?

NICK

(exploding)
I don't know!

Carol's Nick throws his arms in the air and storms up to
face.

NICK

How would I know?! What do I know?!

Carol doesn't flinch. He steps back.

NICK

(w/ a sweeping gesture)
I know that what I want isn't there.
(pointing to his chest)
It isn't here.
(gesturing wildly)
It isn't inside! It isn't outside!
(spent)
It doesn't exist.

He turns on Sid.

NICK

(forcefully)
But you want her, and you aren't
doing shit about it!

CAROL

There isn't anything he can do.

NICK

He can go after her.
(to Sid)
Go after her!

SID

I can't. She...
(torn)
My life is here.

NICK

What kind of man won't fuck up his
life for the women he loves? Go find
her!!

He stares at Sid.

CAROL

He wouldn't know where to look.

NICK

(groping)
She'd she'd she'd...
(triumphant)
She'd head for her parents!

CAROL

What?

NICK

She'd head for her parents. Believe
me.
(pause, then flatly)
They're in Florida. That's east.

Nick stares at Sid, waiting.

SID

I...

NICK

(businesslike)
You start driving east on route forty.
Keep going east and around eleven
start checking every roadside motel.

The budget ones... You do that all night, you'll find her.

CAROL

How do you know she's on the highway?

NICK

When you don't know where you're going, you drive on the highway.

Sid looks to Carol, then around the drop cloth covered room.

NICK

(cheerfully)

I'll finish painting.

SID

(to Carol)

Do I have a chance?

Nick and Sid both look to Carol.

CAROL

(after a beat, shaking her head)

You've got a chance.

SID

(determined)

Then I'm gone.

Sid races out the door.

Nick tosses a self-satisfied smile at Carol and walks past her to the door.

SOUND

Sid's truck engine roars to life.

NICK'S POV

Sid peels out, driving up onto the lawn past Nick and Carol's cars, out onto the street and out of sight.

THE DOORWAY

Carol steps into the doorway beside Nick.

CAROL

So.
(dryly)
Start painting.

Nick looks back into the room.

NICK

(after a beat)
Fuck the ceiling.
(walking in)
Who looks up that often?

sofa,
Carol follows him into the room. Nick slumps on the
staring at the blank t.v.

MAN'S VOICE

(happily)
This is it!

Americans in
over the
A MAN and a WOMAN, both slightly portly Mexican-
their late forties, wearing their Sunday best, step
threshold and kiss.

The man is carrying the woman cradled in his arms.

CAROL

(politely)
Hello...?

MAN

(surprised, breaking
the kiss)
Oh. Hello.

woman
The four stare at each other in awkward silence, the
still cradled in the man's arms.

MAN

I'm sorry. We thought it was going
to be empty.

NICK

(flatly)
It is.

WOMAN

(cheerfully)

We're here to move in.

The man puts her down on her feet.

WOMAN

Are you the couple moving out?

CAROL

No.

NICK

No...

looks
Nick and Carol look to each other, at a loss. Nick
back to the couple.

NICK

(improvising)

We're your new neighbors. From next
door.

Carol throws him a look.

MAN

Well.

(putting on a good
face)

It's nice to meet you.

awkward
enthusiasm.
He holds out his hand to shake. After an instant of
hesitation they all shake hands with too much

WOMAN

(cheerfully, while
shaking hands)

It is... and it's so nice of you to
greet us.

CAROL

Thank you.

They finish the handshakes -- there's an awkward pause.

NICK

Actually, we're here for the t.v.

challenged. It
isn't.
He waits, half expecting this statement to be

NICK

(confidently)

The people who left here -- our old neighbors -- left us that t.v.

They all look at the t.v.

MAN

Oh. It's very nice.

CAROL

Yes. It is.

There's an awkward pause.

CAROL

(going to the t.v.)

Well, dear... we should carry it home.

Nick and Carol lift the t.v.

WOMAN

Do you need help?

NICK

We can manage.

They move toward the front door, Carol going backwards.

CAROL

Thanks anyway.

She's
and

Nick looks to make eye contact with Carol. He can't.
looking back over her shoulder for obstacles. He smiles
glances toward the couple.

Nick and Carol go out the door, lugging the t.v.

WOMAN

(calling out)

Nice meeting you.

the

The man and woman look at each other. They look around
room.

MAN

They're not done painting.

WOMAN

They'll finish.

She stares out the front door.

WOMAN

(whimsically)

I wonder where our furniture is?

She looks back to him. He's staring at the ceiling.

CUT TO:

EXT. THE LAWN - CONTINUOUS

backing
door.
They're lugging the t.v. across to Carol's -- Carol
up and Nick going forward. They arrive at the front

fumbles
hand.
Nick takes most of the weight of the t.v., while Carol
with her key into her front door lock with her free

CAROL

You're not going to be their new
neighbor.

NICK

It was just something to say.

Carol gets the door open.

CAROL

Good.

Carol backs into the house, leading the way.

INT. CAROL'S FOYER - CONTINUOUS

They lug the t.v. toward the living room.

CAROL

You look terrible.

NICK

Yeah? Well, I had a big day.

(after a beat)

I went to my parent's house. Like

you said to. And there was this ancient man, this giant man in the doorway.

They step into the living room.

INT. LIVING ROOM - CONTINUOUS

Carol leads them to a corner.

NICK

And I thought, "It's my father. My how he's aged."

CAROL

You were drunk...

They gingerly put the t.v. down.

NICK

Not at the house. At the house I was stone sober.

Nick slumps down onto the sofa. Carol watches him, puzzled.

NICK

He was very tall. He was too tall to be my father. He was wearing a long overcoat, and I thought, "it's a trick, he's on my mother's shoulders".

He smiles at the memory.

NICK

And then out from behind him came this beautiful young girl... Beth.

CAROL

Beth?...

NICK

(lost in reverie)
And they sang to me. They sang "London Bridge is Falling Down"...
(singing softly)
"Falling down, falling down."

Nick looks to Carol. She stares at him.

NICK

(seriously)

It was very touching.

CAROL

I'm sure.

NICK

(defensively)

It was.

Carol sits beside him.

CAROL

Nick?...

NICK

Yeah?

CAROL

What you've been doing... you can't do anymore.

Nick looks to Carol, puzzled.

CAROL

You just can't do it.

NICK

(after a beat,
agreeably)

Okay.

CAROL

(very skeptically)

Okay?

NICK

Yeah. I understand.

CAROL

No. I don't think so.

NICK

(defensively)

I understand.

CAROL

(determined)

It's not like you can't do it.

NICK

(interjecting)

I'll stop.

CAROL

(urgently)
It's that I don't want you to do it.

NICK

I've stopped.

face She stares at Nick. He avoids her stare. She takes his
in her hand and makes him look at her.

CAROL

(staring in his eyes)
Nick.
(emphatic)
I don't want you to do it.

Nick stares in her eyes.

NICK

(calmly, after a beat)
Okay.

She lets go of his face.

CAROL

Shit.
(after a beat, wryly)
I hate talking to you.

CUT TO:

EXT. SID'S TRUCK - NIGHT

looking Through the windshield we see Sid driving slowly,
the out at motel parking lots. Their neon signs reflect in
windshield.

EXT. STRIP OFF THE HIGHWAY

Gas stations, fast food joints and motels.
the Sid and his truck pull away from the strip and up onto
on ramp.

EXT. HIGHWAY - CONTINUOUS

Sid and his truck pull onto the highway.

CREDITS ROLL

As Sid's taillights disappear down the barren highway.

FADE

OUT:

THE END