

# The Road Less Traveled

By

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WGAw

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FADE IN:

INT. TOM'S HOUSE, HALLWAY - NIGHT

A burgundy traveled carpet, cheap wood-paneling along a dimly lit hall. The only light spills in from two open doorways. These rays splash across the walls that are covered with framed photos of different sizes. All of family. His family. Tom's. What was then and now. We travel across the little scenes of Tom's past. Time gone by too quickly. We HEAR:

TOM (V.O.)

How do you explain family? What it does.  
Those people that reflect the good and  
bad in you. That one word said at  
precisely the right moment that sends you  
screaming for the door.

We stop in front of a picture; TOM and his mother, BEE. A trip they took. In fact several pictures of what looks like the same trip are on the wall.

TOM (V.O.) (cont'd)

I was afraid...

BEE (V.O.)

It's not easy growing old...

TOM (V.O.)

I didn't want to become my father.

BEE (V.O.)

Facing change...

TOM (V.O.)

I didn't believe in myself.

BEE (V.O.)

All these new choices so late in life.

CLOSE ON:

A picture of Bee. At 67, she looks younger than her age. A glass of wine in her hand, the responsibilities of her world are far behind. She smiles; beaming, bright and open.

BEE (V.O.) (cont'd)

There are no mistakes really...

A picture of TOM age 43 and his daughter AMANDA age seven.

TOM (V.O.)

I wanted to be there for my daughter.

(CONTINUED)

CONTINUED:

BEE (V.O.)

You have to learn to let go.

We stop in front of an old black and white picture; a Cape Cod beach at sunset. Complete beauty.

TOM (V.O.)

But that's... Hope...

BEE (V.O.)

That's... Life, love.

In the picture the light reflects on the gently breaking waves. We HEAR the sound of the ocean lapping up onto the sand. It's low at first then it crescendos into full power and rhythm as we:

DISSOLVE TO:

EXT. CAPE COD BEACH, 1940 - DAY

The waves move in sync with the sound we have been hearing.

BETH CARLISLE, (Bee, to everyone) 7, walks along the beach. She drags her bare toes in the sand, making designs as she moves.

Bee turns past us and we see that we are at the:

SEASIDE HOTEL, CAPE COD, 1940 - DAY

A group of summer cottages to rent by the day, week or month. A few vintage cars in the parking lot.

Bee's parents unpack their car, an Edsel, taking suitcases from the trunk. Her mother, EDNA, waves to Bee to come back to the car.

EDNA

(calling off to her)

Bee!! Bee, honey!

Bee looks toward her and sighs.

Just then, dodging past Bee, races her sister DORIS, 10. Their eyes meet. No denying this glance. The chase is on. Doris zips toward the Manager's Office. Bee takes off after her.

INT. SEASIDE HOTEL, MANAGER'S OFFICE - DAY

Tiny, clean, charming. Genuine imitation green leather seats. The office is divided into two parts;

(CONTINUED)

CONTINUED:

the line of demarcation is the manager's counter. On one side sit a couple, MR. and MRS. MARKS, who own the hotel. Leisurely dressed, they listen attentively to the radio; the latest news about Hitler and Germany.

The other side is a small waiting area; another two matching green chairs, a rack with brochures of sights of interest; places to fill the days while you're summering away your time. There is also a Coke machine.

Their young son, WALLY, 10, sits on the counter top, rolling a colorful marble back and forth between his hands.

Doris runs into the office. Bee's right on her tail. Bee freezes at the door. Her eyes lock on this boy. Wally's attention is also fixed. The screen door swings closed quickly with a slam. Bee jumps. Wally laughs.

Bee shyly looks around the room for her sister. Doris is standing next to the Coke machine.

Wally continues his play. Bee slowly meanders toward her sister. The girls are now acting very grown up for this new stranger; sophistication with dirt on it's face.

DORIS  
(to Bee)  
Got any change?

Bee shyly shakes her head.

Wally stashes the marble, hops down off the counter and goes over to them.

WALLY  
Where ya from?

Bee can't believe that he has the nerve to talk to them. She is even more surprised at her sister who answers him.

DORIS  
New York City.

WALLY  
Use to live there, well Brooklyn.

DORIS  
You did?

WALLY  
Yeah.

DORIS  
Not any more?

(CONTINUED)

CONTINUED: (2)

WALLY

Nah.

After this exchange the air goes silent. An awkward moment, then Wally breaks the ice.

WALLY (cont'd)

My folks own this place.

DORIS

Keen.

Bee is very impressed, but she tries to maintain. Wally looks back at his parents who are still engrossed in the broadcast.

Sure that he won't be detected, sneaking behind enemy lines, he goes behind the Coke machine, unplugs it, then quickly plugs it right back in. He hits the button and a free Coke pops down. He takes it out, uses the opener on the outside.

WALLY

(offering it to Bee)

I'm Wally. What's your name?

Bee can't answer or take the drink. Her infatuation with this new magical giant has made her turn to stone.

DORIS

(taking the drink from him)

That's Bee. I'm Doris.

Doris takes a sip then hands it to her sister. Bee is about to sip. She remembers her manners.

BEE

Thanks.

WALLY

(smiling)

Sure.

Bee drinks. As she sips and looks at Wally, there is an excitement in her eyes. She smiles back at him.

Doris doesn't want to be upstaged. She walks next to her sister and grabs her hand.

DORIS

Come on, Mom'll be mad.

Bee doesn't move. Doris yanks her away. Bee doesn't want to go.

(CONTINUED)

CONTINUED: (3)

Doris pulls harder, gripping Bee's hand tighter.

QUICK CUT:

EXT. FOREST LAWN CEMETERY, LOS ANGELES, PRESENT - DAY

CLOSE ON:

Doris' hand. She's now 70. Her hand tightly grips her sister's hand. Bee is 67.

Bee stares into the open grave of her husband, Stan, as his casket is slowly lowered. She still has a beautiful face even though time has marched on.

Doris' husband, HOWARD, stands on the other side of Bee.

A large group of mourners stand near the grave, watching the casket being lowered. A minister presides.

MINISTER

Two roads diverged in a yellow wood, And  
sorry I could not travel both  
And be one traveler...

It's a sunny summer day in California. A little too hot to be wearing all that clothing. Sunglasses, sweat and a lot of black.

MINISTER (V.O.) (cont'd)

Long I stood and looked down one as far  
as I could, to where it bent in the  
undergrowth...

Bee's three children are there.

KAREN, the eldest, 46, the achiever, a pretty woman. She stands next to her husband, ROBERT. Their twin sons; the diabolical duo, both 10, DANIEL and DAVID, are in front of them.

MINISTER (V.O.) (cont'd)

I shall be telling this with a sigh,  
somewhere ages and ages hence:

MICHAEL, the youngest, 37, handsome, self-assured. His wife, LISA. No kids. A topic for another day.

MINISTER (V.O.) (cont'd)

Two roads diverged in a wood, and I...

TOM, 43, the middle child, looks like the guy next-door. He doesn't want to be there.

(CONTINUED)

CONTINUED:

He stands next to his wife, KELLY, a tightly wound spring. Beautiful and angular, 30's. Tom's daughter, AMANDA, 7, smart, beautiful and wise beyond her years, stands in front of him. His hand rests lovingly on her shoulder.

MINISTER (V.O.) (cont'd)  
I took the one less traveled by...

The sweat drips down Tom's forehead.

MINISTER (V.O.) (cont'd)  
And that has made all the difference.

Tom peers over his sunglasses at his mother.

The casket is in the ground.

MINISTER (cont'd)  
Stan made a difference to us all. We are grateful that he chose the road he did. Father, husband, friend. We will remember him with love in our hearts. And let us all say, "Amen".

A spattering of "Amens" are heard through the crowd.

The minister turns away.

There is now that awkward moment when no one wants to be the first to move or leave, but eventually it happens and a stream of people go over to Bee to express their condolences. She is congenial, but distant. We do not hear these conversations.

Michael and Tom split off.

MICHAEL  
We'll see you guys over at the house.

TOM  
Sure.

MICHAEL  
Great.

Michael gives his brother a hug. Tom tries to reciprocate.

Michael walks away.

Kelly and Amanda come up.

KELLY  
How long do we have to stay?

(CONTINUED)

CONTINUED: (2)

TOM

Not long.

He strokes his daughter's hair.

KELLY

Thank God. These things are so depressing.

(bending down to her daughter)

How are you doing, sweetie?

AMANDA

Okay.

Kelly looks off toward Bee.

KELLY

Let's get this over with.

Kelly takes Amanda's hand and they begin heading off.

KELLY (cont'd)

Are you coming?

Tom's eyes are still on Bee.

INT. BEE'S HOUSE, CALIFORNIA - DAY

A large upper class home. Heavy walnut furniture. This is the house the family grew up in; that Bee has lived in for the last forty years, living under her husband's roof. Most of the furnishings were his taste, except for a few photos, some of which we saw in the opening scene. These remind her of happier days; her wedding picture, she and Doris at the Seaside Hotel on Cape Cod, when they were young.

DINING ROOM AREA

People are everywhere. Most of them hover around the large dining room table which is covered with enough food to feed a small army. Everyone's left with the only two things you do after a funeral; eat and talk, and eat again.

LIVING ROOM

Bee sits on the sofa, enveloped by the cushions. Two old friends; JACK and his wife, MARILYN, are standing over her.

MARILYN

Please do call us, Bee...

JACK

We mean it.

(CONTINUED)



CONTINUED:

BEE  
I know you do.

They walk away. Tom, Kelly and Amanda make their way over to Bee.

TOM  
Uh, mom?

Bee sees the whole group. But Amanda gets her full attention.

TOM (cont'd)  
We need to get going. Kelly has this showing tomorrow. We gotta fly back to New York tonight.

KELLY  
Sorry.

BEE  
(to Tom, concerned)  
How are **you** doing?

TOM  
Fine, great.

BEE  
Really?

TOM  
... Well you know we hadn't talked in a while.

BEE  
I meant you. How are you doing?

TOM  
Fine...

BEE  
You need anything?

Tom goes silent. He does not want to play.

TOM  
Mom, I'm okay.

Bee holds his gaze for a moment then turns away, hugs and kisses her granddaughter.

BEE  
Oh sweetheart, I love you so much.

(CONTINUED)

CONTINUED: (2)

AMANDA

Love you too gram.

KELLY

If you want to come visit we'd love it.  
I'm sure Tom will have time to drive you  
around.

BEE

I'll think about it.

Karen walks up to them.

KAREN

Leaving already?

Tom tightens up. He can feel he is about to be judged and  
sentenced.

TOM

Yeah.

Kelly gives him a defining glance.

TOM (cont'd)

I'll give you a call soon.

KAREN

Sure.

They both know it won't be too soon.

Hugs all around.

Tom and his family go toward the door.

ENTRY WAY

Tom looks over his shoulder one last time at his mother and  
sister.

Kelly and Amanda are walking through the doorway. Tom and Bee  
exchange a parting glance. He follows Amanda out.

LIVING ROOM

Karen sits down next to Bee.

KAREN

Did he find a job yet?

BEE

We didn't talk about it.

(CONTINUED)

CONTINUED:

KAREN

I'm sure Kelly's no help.

Karen spots her boys about to knock over a punch bowl. Her husband completely oblivious, is talking to some guests.

KAREN (cont'd)

I'll be right back.

Karen rushes away. Bee watches Karen make her way through the living room crowd toward her sons. As we watch Karen:

The world becomes a blur of images. Grandchildren racing between the adults, people eating, laughter, all mesh into a loss of time. Bee watches lost in her own silence

Before Bee realizes it, this effected world has passed her by. The guests have gone. She is brought back by her sister's voice.

DORIS

We mean it... Howard and I really want you to come live on the Cape with us. We have so much room. You can stay with us until you find your own place.

Bee is about to say something, but Doris stops her before she can speak.

DORIS (cont'd)

Just think about it. We love you.

BEE

Thanks Doris.

Doris kisses her sister on the cheek.

EXT. COUNTRY CLUB - DAY

Bee drives Stan's 1967 black Lincoln Continental convertible into the circular driveway and gets out.

INT. COUNTRY CLUB, LOBBY - DAY

Bee comes into the posh lobby, walks to a large desk. EDDIE, the guy behind the desk, is typing away at a computer. He's young and definitely not short on energy. He pops up when he sees her.

EDDIE

(big smile)

Yes, can I help you?

(CONTINUED)

CONTINUED:

BEE  
I'm Bee Hayden. I've come for my  
husband's things.

Eddie does not understand.

BEE (cont'd)  
From his locker?...

He looks around, under the desk. Nothing.

EDDIE  
I don't see anything. What was the first  
name?

Bee is trying to hold it together.

BEE  
Stan Hayden...

The manager, LEW, sees the situation and hurries over to  
them.

LEW  
(to Eddie)  
I'll take care of it.  
(to Bee)  
Sorry.

EDDIE  
I can find it if you just--

LEW  
(cutting him off)  
It's alright.

Eddie reluctantly goes back to his computer.

LEW (cont'd)  
His things are in my office.

EXT. COUNTRY CLUB - DAY

Lew helps Bee carry Stan's things to the Lincoln.

LEW  
Nice old car.

BEE  
Thanks.

(CONTINUED)

CONTINUED:

She opens the trunk. He places Stan's golf clubs in the trunk. Bee holds a tweed jacket and a gym bag. She places them inside.

LEW  
 (looking for what to say)  
 I'll send the refund in the mail.

BEE  
 Thank you.

He shakes her hand and awkwardly leaves her.

It's difficult for her to look at these things. Tears begin to fill her eyes. She slams the trunk closed.

INT. BEE'S HOUSE, BEDROOM - DAY

She is on a rampage. She throws the tweed jacket in the middle of the room, then proceeds to grab all of Stan's clothes from the closet, angrily tossing them in a pile on the ground.

As the last of his clothes hits the pile, she crumbles in a heap next to them, trying to catch her breath. She surveys it all and begins to sob.

BEE  
 (railing at the world)  
 Why?... Why!?!... What did I do!?!... You bastard!... I did everything for you... Everything!... What am I suppose to do now?.... I DIDN'T WANT THIS!!  
 (softer)  
 I didn't want any of this.

INT. BEE'S HOUSE, DINING ROOM - DAY

Bee sits at her dining room table.

Going through the stacks of paper work. Every inch of the table is filled; Bills, checkbooks. She opens a small metal box, pulls out her birth certificate, marriage license, adding them to this paper mountain.

Suddenly her face changes. She removes a frayed, old pink ribbon with a sea shell dangling on it.

CLOSE ON:

The sea shell.

THE ROOM

(CONTINUED)

CONTINUED:

She touches it gently as it sways in her hand. For the first time in weeks her burden actually seems lighter.

QUICK CUT:

EXT. SEASIDE HOTEL, CAPE COD, 1945 - DUSK

We HEAR the waves of the ocean.

Wally, 15, holds the new pink ribbon and strings the sea shell onto it. He surveys it with pride, then looks up at Bee, 13. She stands at a distance in the parking lot, leaning against her father's car, patiently waiting. She does not see him.

Wally walks toward her.

In the reflection of the side mirror, Bee sees him coming toward her. She smiles to herself, trying to stay calm and keep her heart still. Finally as he gets closer, she turns and smiles at him.

QUICK CUT:

EXT. BEE'S HOUSE, AUTUMN/SEVEN MONTHS LATER, PRESENT - NIGHT

A November rain. Rain drops and heavy wind rush through the trees. Autumn leaves float to the ground. We see a "FOR SALE" SIGN.

EXT. BEE'S HOUSE - DAY

CLOSE ON:

The big red letters underneath the sign, which say, SOLD.

INT. BEE'S HOUSE, KITCHEN - DAY

Boxes are everywhere. She's packing up her life. A few more boxes to go, a few more shattered bits of memories, each object a complete history unto itself. She wraps the childhood photo of her and Doris on the beach and gently lays it into a box.

QUICK CUT:

INT. TOM'S APARTMENT, LIVING ROOM, NEW YORK - DAY

We HEAR the phone ring a few times until the answering machine picks up.

THE CAMERA goes to the answering machine.

(CONTINUED)

CONTINUED:

AMANDA (V.O.)

We can't get to the phone right now. So please, leave a message, and we'll call you back.

We HEAR the beep tone.

BEE (V.O)

Tom, are you there?... Please pick up?...  
I have a, I need a favor?...

THE CAMERA MOVES ACROSS THE ROOM.

A tiny New York City apartment. Tom sits in a chair, listening. He's unshaven, still dressed in his pj's, even though it's the middle of the afternoon, a cup of coffee in his hand. It doesn't look like one of his best days. He stares off, not really listening.

BEE (V.O)(cont'd)

I've decided to move to Cape Cod... so...

He gets up and heads toward the bathroom.

HALLWAY

He shuffles his feet as he moves, to keep his house slippers on, past the closets that pass for bedrooms.

He goes into the:

BATHROOM

to relieve himself and begins to do so.

He can still HEAR Bee's voice over the trickling.

BEE'S (V.O)

I want to take the car with me.

There is a mirror that hangs over the toilet. Tom examines what he has become in it's reflection.

BEE (V.O.)

I need someone to drive with... I was hoping you might want to come. I'll pay for everything... Let me know as soon as you can. I love you, honey.

She hangs up. We HEAR the dial tone.

Tom flushes the toilet.

(CONTINUED)

CONTINUED:

He turns on the faucet, grabs his tooth brush. It's the only one in the stand.

INT. KAREN'S HOUSE, KITCHEN, DALLAS - DUSK

The TV is on in the background. The twins, David and Daniel, sit at the dining table doing their home work as Karen prepares dinner.

We see her husband, Robert, through an open door, sitting in his office at his computer.

Karen talks to Daniel as she works.

KAREN

So what do you think it's about?

DANIEL

I don't know. What do you mean?

KAREN

Well what is it?

DANIEL

Some old guys got together and wrote it.

DAVID

(correcting his brother)  
The Constitution.

DANIEL

(repeating with annoyance)  
"The Constitution."

KAREN

So what does that mean?

She cuts into a piece of sausage to see if it's done.

KAREN (cont'd)

(to Robert)  
Almost ready!

ROBERT (V.O.)

Okay!

The phone rings. Daniel pops up on his knees to check the caller ID. It rings again.

CLOSE ON:

The caller ID. It reads: "Stan Hayden"



## KITCHEN

DANIEL

It's gram.

(turning to his mother)

Will her caller ID change when she moves to Cape Cod?

KAREN

She hasn't decided for sure.

DAVID

Of course it will, stupid. She'll be living in Massachusetts.

KAREN

(sternly to David)

I don't appreciate that and neither does your brother.

DAVID

I didn't mean...

KAREN

Yes?...

DAVID

(to Daniel)

Sorry.

Daniel smiles. Every little victory helps.

DAVID (cont'd)

That's alright, I don't really care.

David hands his mom the phone.

KAREN

What's up mom? We were just... No, well, I'm just getting dinner ready... That's okay... What? Oh you are?... That's great... Huh,

(surprised)

Em... I really have to talk to Robert about it...

Robert has snuck into the kitchen. He kisses Karen's neck from behind.

ROBERT

Talking about me again?

He grabs the cut off piece of sausage and eats it.

(CONTINUED)

CONTINUED:

KAREN  
 (covers the mouth piece of the  
 receiver)  
 She wants to take Dad's car to the Cape.

ROBERT  
 So.

KAREN  
 She might want me to drive there with  
 her.

Both the boys at once.

	DANIEL	DAVID
What!!		You can't go!

DANIEL  
 No way!

ROBERT  
 Guys!

KAREN  
 (to the boys)  
 Hey, big ears! Cut it out! Is anyone  
 talking to either of you?

	DANIEL	DAVID
No.		No.

KAREN (cont'd)  
 Then good, fine. Daddy and I will talk  
 about it. Thank you both for your input.

INT. KAREN'S HOUSE, HALL - NIGHT

Robert and Karen step away from their son's open doorway.

ROBERT  
 Night, night...

Robert turns off the hall light.

DANIEL (V.O)  
 Leave the light on.

Robert turns the light back on.

KAREN  
 Go to sleep.

Karen and Robert go into their:

BEDROOM

And get ready for bed.

ROBERT

I mean, it's an old car. It looks great and everything, but--

KAREN

It's safe. My Dad took really good care of it...

ROBERT

If Tom says no, how many days would you be gone?

KAREN

How long would it take to do the trip?

ROBERT

Nine, ten I guess. Depending how many miles and all that.

Karen goes into the bathroom.

KAREN (V.O.)

There's no way I can do this, right?

INT. BATHROOM - NIGHT

Robert joins her in the evening ritual of brushing teeth and relieving the bladder.

ROBERT

It's up to you.

KAREN

(spitting; sarcastic)

Thanks... Nine or ten days in the car with my mother?

(rinsing)

I don't know .

ROBERT

(smiling)

As long as you remove all sharp objects.

Karen's not laughing. She goes back into the bedroom. He shuts off the light and follows her out.

EXT. LBJ HIGHWAY, DALLAS - DAY

It's bumper to bumper traffic. Michael, trying to maintain his composure, sits in his car waiting for this mini eternity to end.

INT. MICHAEL'S CAR - DAY

Michael is dressed in his mandatory shirt and tie. His jacket laid neatly over the passenger side seat. A brief for his upcoming trial next to it.

He gets tired of waiting and tries to move his car into the next lane. No one will let him in and he's late for his nine o'clock.

He bangs on his steering wheel in frustration.

Finally he manipulates his way into the snail-like speed of the next lane.

His cell phone rings.

MICHAEL

Hello?... What?... Wait, I can't hear you... Say that again...

(realizing who it is)

Hey, Mom... Yeah?... I don't think I can. I've got several cases that could go to trial any day.

His face changes completely from frustration to discomfort as he listens.

MICHAEL (cont'd)

... Well Karen has the boys... I'm sure Tom will go with you. I mean, it's not like he's doing anything else... Did he get a job yet?... See... Look if he doesn't go, I'll see what I can do.

Someone tries to cut him off.

MICHAEL (cont'd)

Mother fff... nothing. Okay, fine... You, too.

He puts his phone down for a second and speed dials another number. He waits and listens.

MICHAEL (cont'd)

Tom it's me... Please go with Mom... Karen and I really have our hands full.

(MORE)

(CONTINUED)

CONTINUED:

MICHAEL(cont'd)

I'm not saying you're not busy but...  
Think about someone else for a change...  
Please do this... I'll talk to you.

He closes his phone, turns to the car that tried to pull in front of him, smiling, he flips him off.

QUICK CUT:

EXT. IN FRONT OF ELEMETARY SCHOOL, NEW YORK - DAY

Tom stands outside leaning against a brick wall. Amanda sees him and runs into his open arms.

AMANDA

I didn't know you were picking me up.

A long hug.

TOM

Well life is full of surprises.

He takes her back pack and swings it over his shoulder.

AMANDA

Thanks.

Tom takes her by the hand and they cross the street.

AMANDA (cont'd)

What time does your plane leave?

TOM

I thought we would go out to dinner first, nothing fancy...

AMANDA

Really?

TOM

An early dinner.

She stares him down.

AMANDA

I'll miss you.

TOM

I'll make sure Gram buys you something really expensive.

Amanda smiles. Just then Kelly Comes running up to them.

(CONTINUED)

CONTINUED:

AMANDA

Hey, Mom.

KELLY

(to Tom)

What are you doing here?

She removes Amanda's back-pack from Tom's shoulder.

TOM

We were going to get some dinner.

KELLY

I have to drop her off at Sidney's. If I don't take her now she won't be able to watch her.

TOM

I'll take her.

KELLY

Right now?

TOM

We have enough time to grab something...

KELLY

No you don't. She has to come with me now. I'm late as it is.

Tom kneels down in front of Amanda.

TOM

Give us a second.

Tom and Kelly try to move out of Amanda's ear shot.

TOM (cont'd)

Don't.

KELLY

Is this how it's going to be? You come in and do whatever you want?

TOM

I just thought it would be nice to have dinner with my daughter.

KELLY

Well other people have plans.

(CONTINUED)

CONTINUED: (2)

TOM  
 (taking her in)  
 So this is what being divorced is going  
 to be like.

KELLY  
 Don't be so dramatic. Just communicate  
 with me and we won't have a problem.

They go back over to Amanda.

TOM  
 I didn't know your mom had something  
 going.

AMANDA  
 No dinner?

TOM  
 Sorry. When I get back we'll do something  
 fancy okay?

AMANDA  
 (to Kelly)  
 Can't I go?

KELLY  
 Not this time sweetie.

Tom gives her a big kiss and hug. Kelly takes her by the hand  
 and they begin marching down the street.

INT. LAX, BAGGAGE CLAIM CAROUSEL - NIGHT

Tom comes through the gate with one bag slung over his  
 shoulder. He could use a shave. His mother is there to greet  
 him. They embrace. As they start to walk toward the exit, Tom  
 stops to switch sides with his bag. He rubs his lower back.

BEE  
 (concerned)  
 What's wrong with your back?

TOM  
 (not wanting to answer)  
 Nothing.

BEE  
 You sure?

TOM  
 I'm fine mom.

(CONTINUED)

CONTINUED:

They go through the exit.

INT. STREET, BEE'S CAR - NIGHT

Tom drives in silence.

BEE

You excited about the trip?

After a moment.

TOM

Yeah, sure.

BEE

I haven't driven across country in a long time... How many days do you think?

TOM

Depends. You know, weather, traffic...

BEE

I went to triple 'A' and got a trip tick. I didn't book us any rooms yet, but I thought we could just do that together. How many miles a day do you want to drive?

TOM

I don't know. We'll just... get in the car and go.

BEE

Well, I'd like to have some sort of plan.

TOM

(a little irritated)

Okay, then fine. Whatever you want.

BEE

I was hoping we could do this together.

TOM

We are.

BEE

We have a trip tick for the northern route. I thought we'd go to Vegas first and visit Uncle Harry and Aunt Ida. I don't know when I'll get to see them again. Is that okay?

(CONTINUED)



CONTINUED:

TOM  
Yeah, great.

Bee checks out where they are in the car.

BEE  
I usually take Wilshire.

TOM  
Oh well.

BEE  
It's a lot faster.

TOM  
Well this is the way I'm going.

BEE  
You haven't driven here in a long time.

TOM  
Mom, you want to drive?

Silence.

EXT. BEE'S HOUSE - MORNING

The back trunk of her car is open.

Tom, still dressed in his clothes from the night before, is trying to cram all the luggage in the trunk. One piece left to squeeze in. He's done.

With one jump into the air he does a body slam, banging the trunk closed. Not a smart move for his back, but it was fun.

INT. BEE'S HOUSE, LIVING ROOM - MORNING

Bee's ready, one last glance around. The empty space full of ghosts. Images of over half her life run through her mind.

She nods her head as if to say, "So let it be written, so let it be done."

She turns and quickly walks out the front door.

EXT. BEE'S HOUSE - MORNING

Tom leans against the car as Bee walks toward him. Acting the part of the chauffeur to the 'T', he opens the passenger side and she gets in.

(CONTINUED)

CONTINUED:

He shuts the door. He also takes one last look around. It's the place where he grew up.

QUICK CUT:

EXT. BEE'S HOUSE, 1968 - DAY

We have not moved our vantage point, but we've gone back in time. We HEAR a rhythmic banging thud. Coming into view every once in a while over the top of the front yard fence, we see the top of a big rubber ball bouncing against the side of the house. We peek over the wall and see Tom, 8, playing handball against the side of the house.

EXT. BEE'S HOUSE, BACKYARD, 1968 - DAY

Tom HEARS a car.

He climbs up on some boxes and toys that have been systematically piled for this specific purpose. He keeps his head low as he peeks over.

EXT. BEE'S HOUSE, 1968 - DAY

Dad's new 1967 a black Lincoln Continental convertible is pulling into the driveway in front of the house. Tom's eyes widen.

EXT. BEE'S HOUSE, BACKYARD, 1968 - DAY

The race is on. He tosses his ball in the bushes, runs to the side door, expecting it to be open. It's locked.

Horror! He makes a dash around the back to his sister's window. It's locked, too.

Bathroom window. It's open! He pulls himself up using the rain gutter. His hands pull away the screen, and he drags himself inside.

INT. BEE'S HOUSE, BATHROOM, 1968 - DAY

Tom lets himself down and closes the window behind him. He'll return to put the screen back on later.

He peeks out the door.

HALLWAY

He dashes down the hallway. Fruit filled wallpaper flying past. He looks out the window to the front of the house. His father is not there.

## KITCHEN

He slides into the kitchen, flings open the refrigerator and grabs an orange. Snags a napkin off the counter. Plops himself into his chair just as his father enters the room.

STANLEY HAYDEN, 40's, is a tall man, which makes him even more menacing at times, especially to a smaller person. Stan is a perfectionist who finds flaws in everything. A home of secrets and fears.

TOM  
 (trying to conceal the fact  
 that he is way out of breath)  
 Hi.

STANLEY  
 (knowing something's up)  
 How was school?

TOM  
 Fine.

STANLEY  
 Where's Karen?

TOM  
 In her room.

## HALL

Stanley moves down the hall surveying his kingdom as the blue shag carpeted world is crushed under his feet.

He stops in front of the closed door, knocks, and before Karen can even answer, the door is swung open.

## KAREN'S ROOM - DAY

Karen, 14, wearing glasses, lies in her bed. Algebra book open, notebook next to it, pencil and crumbled paper. Everything needed for the proper look. The dutiful daughter doing her homework. Karen looks up, startled.

KAREN  
 I'm almost done.

STANLEY  
 Where's your mother?

KAREN  
 She took Michael with her to the market.

(CONTINUED)

CONTINUED:

STANLY  
 (surveying the scene)  
 Wouldn't it be better to work at your  
 desk?

KAREN  
 (sheepishly smiles)  
 I'm almost done.

Stanley leaves, shutting the door behind him. Karen is visibly relieved.

We now see that inside her algebra book is a small pink book with John Lennon's face on the cover. She smiles and goes back to reading about her favorite group.

INT. BEE'S HOUSE KITCHEN, 1968 - DAY

Tom is just finishing up his orange. Stanley comes back into the room.

STANLEY  
 Did you finish your homework?

TOM  
 Almost.

STANLEY  
 Were you playing outside?

TOM  
 (biting his lip)  
 ... No.

Stanley moves toward the boy. With every step closer, Tom's sure his father will be able to hear the beating of his heart.

Stanley turns Tom's hands over and examines them.

STANLEY  
 Your hands are dirty.

TOM  
 Recess.

STANLEY  
 I thought recess was in the gym all week.

Tom is at a loss as to what to say. After a moment of what seems excruciating discomfort:

(CONTINUED)

CONTINUED:

STANLEY (cont'd)  
Were you playing outside?

Tom is almost in tears. He can't keep anything from the intensity of his father's tractor-beam.

TOM  
Yes.

Stanley pulls the chair out so Tom can get up from the table.

Tom stands up. It's a ritual they've done before.

Stanley leads the way. Tom marches off behind him. This little soldier must face the music.

LAUNDRY ROOM, 1968 - DAY

It's a tiny room, almost like a basement. Old water heater, washer and dryer, a trash can. They stop.

STANLEY  
Put out your hands.

Tom extends his hands straight out in front.

STANLEY (cont'd)  
Why did you lie to me?

Stanley waits for a reply.

Tom trembles.

STANLEY (cont'd)  
Answer me.

TOM  
I...

STANLEY  
Why?..

TOM  
... um.

He slaps the boy's hand hard with his hand. First one then the other.

Tom cries out. He pulls his hands back. An angry look from his father says that he's not done.

STANLEY  
Apologize.

(CONTINUED)

CONTINUED:

Tom can barely answer through the pain and his tears.

STANLEY (cont'd)  
Let me see them.

Tom slowly puts his hands out again.

They are very red and there is a black and blue mark forming on his right hand from Stanley's wedding band.

STANLEY (cont'd)  
Are you sorry?

TOM  
Yes.

STANLEY  
Will you lie to me again?

TOM  
(quietly)  
No.

Stanley swats his left hand again.

STANLEY  
What?

TOM  
(louder)  
No.

He's expecting to get hit again, but his father has pity.

STANLEY  
Now go do your homework.

He does not have to say it twice. Tom runs out of the room.

QUICK CUT:

INT. LAS VEGAS CASINO, PRESENT - NIGHT

The electric doors slide open. We are hit with all the sounds. Noises of the slots paying off, smoke, change falling, people screaming, laughing.

We find Tom sitting comfortably at a black jack table, drinking a beer. The last of his money is on a twenty-five dollar bet. He loses.

(CONTINUED)

CONTINUED:

DEALER  
(as Tom gets up)  
Good luck, sir.

TOM  
(sarcastically)  
Right.

He walks over to Bee who is playing a slot machine.

INT. SLOT MACHINE AREA - NIGHT

BEE  
Twenty more dollars and then I'm going to  
bed. You going to gamble some more?

TOM  
Maybe.

She rummages through her purse, takes out her Visa card.

BEE  
Watch my machine for a minute.

TOM  
What do you need?

BEE  
I'm going to get some money from the ATM.

TOM  
Here, I'll get it.

BEE  
Thanks, honey.

She hands him her card, leans in so no one will hear.

BEE (cont'd)  
My password is 1940. Get me a hundred.

ATM MACHINE - NIGHT

Tom takes out his wallet, puts in his own Visa card and code. He tries to take out a hundred dollars, but the machine tells him, he has insufficient funds. He tries to take out twenty, the same aggravating message appears again.

Tom puts his wallet and card away. He uses his mother's card and code, pauses for a moment, when it asks for the amount. He types in three hundred dollars. Amount accepted. The cash flows out. He stashes her receipt and two hundred dollars in his pocket.

SLOT MACHINE AREA - NIGHT

Tom hands Bee a hundred dollars and her Visa card.

BEE

Thanks. Do you have the receipt?

He bites his lip, just like the little boy of 8, who lied to his father.

TOM

Shit, I forgot.

BEE

That's alright.

Tom feels badly about what he has just done.

BEE (cont'd)

(looking around the casino)  
What time is it?

TOM

(at his watch)  
About nine.

BEE

Did you call Amanda for "night, night?"

TOM

No. It's too late. I'll talk to her tomorrow.

He looks off at the black jack tables.

TOM (cont'd)

Look mom, I'm gonna play a little more. I won't be that late.

She leans over and hands him forty dollars.

BEE

Here. Bet it for me.

TOM

No, it's okay.

BEE

It's only money.

She presses it into his hand. Tom reluctantly takes it.

(CONTINUED)



CONTINUED:

TOM  
Thanks.

BEE  
It's a wonderful adventure so far, isn't  
it?

TOM  
It sure is... Night.

BLACK JACK TABLE - NIGHT

Tom is drinking another beer. Two other people sit with him  
at the table.

The brunette DEALER'S sarcasm is not wasted on the table.

Tom's up a little. He wins a hand, raises his bet. He wins  
again. Smiling at the dealer, he places his next bet.

TOM  
Okay, baby.

DEALER  
Please sir, I hardly know you.

This gets a rise out of the players. Tom actually smiles.

He places half of his money, about two hundred dollars, down.  
He also puts down a bet for the dealer.

DEALER (cont'd)  
Thank you, sir.  
(calling out!)  
Green plays.

PIT BOSS  
(coming over to watch the  
action)  
Okay.

She works the cards. Tom has eleven, the dealer has ten.

TOM  
Isn't that always the way.

The other players agree. Tom's heart is pumping, but he keeps  
it in check.

TOM (cont'd)  
Alright.

(CONTINUED)

CONTINUED:

He pushes the rest of his money forward, doubling down on his bet.

The dealer deals one card face down to Tom. She knocks the table with her knuckles.

DEALER  
Good luck, sir.

She flips up her hold card and reveals twenty.

She flips up Tom's card. It's a three.

Tom tries to keep his true dismay to himself as he watches Bee's money disappear. He downs his drink, nods to the dealer and walks away.

DEALER (cont'd)  
Thank you, sir.

INT. HOTEL ROOM, VEGAS - MORNING

Bee scurries around the two twin beds packing, finding the things she's left out.

BEE  
I talked to Harry. We're going to meet them at the Rivera.

Tom searches very thoroughly in his bag for something.

TOM  
Did you see my charger?

BEE  
What?

TOM  
My cell phone charger. Did you see it?

Bee shakes her head.

TOM (cont'd)  
Damn it.

INT. HOTEL ROOM, VEGAS - MORNING INSERT

Weather Channel News.

ANNOUNCER  
So the storm front is moving west to east. It's awfully early for snow... but all around Denver, Iowa, Nebraska...  
(MORE)

(CONTINUED)

CONTINUED:

ANNOUNCER(cont'd)

Nebraska saw two feet of the white stuff  
yesterday.

Tom clicks off the TV using the remote, stands and stretches.

TOM

We should take the southern route and  
avoid all the shitty weather.

BEE

Maybe it won't be so bad.

TOM

It looks bad... Do you want to get stuck?

BEE

Alright. We'll go to triple 'A'...

TOM

We don't need to.

BEE

I think...

TOM

(cutting in)  
Why?

BEE

To figure out the miles, where to stay...

TOM

Mom?

BEE

We both have our own way of doing things.

TOM

(feigning to give in)  
Okay. First we have to find the triple  
'A' office. Then we'll stand in line and  
wait. I don't know. What do you think?  
Uh, forty-five minutes, an hour? If you  
wanna waste the time, fine.

The Mexican stand off. Tom shakes his head at her. Takes his  
wallet off the top of the night stand and stuffs it in his  
pocket.

BEE

(giving in)  
Alright.

(CONTINUED)

CONTINUED: (2)

TOM  
Thank you.

Tom grabs a couple bags. He's careful how he bends, not wanting to hurt his back. There are still two more bags in the room.

BEE  
Can I help?

TOM  
No. I got it.

Bee watches him head out the door.

INT. RIVERA HOTEL, RESTAURANT - DAY

They're eating breakfast.

AUNT IDA, 84, still the Midwestern girl, and UNCLE HARRY, 87 years young, the heart of a lion and the eyes of a hawk, sit in a booth with Bee and Tom. The table cloth is a bright yellow plastic with sunflowers everywhere. Something any cafeteria in Florida would be proud to show off.

IDA  
(in mid conversation)  
We gamble everyday.

Harry's eyes squint a smile in agreement.

IDA (CONTINUED) (cont'd)  
But only an hour, then we play bingo.

TOM  
Bingo's not gambling?

HARRY  
Only if you win.

This is worth a slight chuckle from the group. Bee sips her coffee. Harry looks at Tom.

HARRY (cont'd)  
How are Kelly and Amanda?

TOM  
Great. I have some pictures.

He takes the pictures out of his pocket and hands them to Harry. He searches for the right pair of glasses. Ida looks at the pictures over Harry's shoulder.

(CONTINUED)

CONTINUED:

IDA  
They grow up so fast.

TOM  
(with a dream in his eyes)  
Yeah.

IDA  
I have a daughter who's sixty. I must be  
pretty old.

They all laugh.

HARRY  
(to Bee)  
It's hard to believe we've been living  
here sixteen years. The first time we  
came to Vegas was with Stan.

BEE  
I remember that trip.

TOM  
Did we come?

BEE  
No.

TOM  
Where were we?

BEE  
Home.

TOM  
Who took care of us?

BEE  
Mrs. Merrick. Don't you remember her?

TOM  
No.

BEE  
She baby sat you all the time.

TOM  
Why didn't you take us with you?

BEE  
It was different back then...

(CONTINUED)

CONTINUED: (2)

HARRY  
 (changing the subject)  
 Nice of you guys to go out of your way to  
 see us.

TOM  
 I needed an excuse to play black jack.

Harry laughs, Ida smiles.

BEE  
 Stan used to love the buffets here.

HARRY  
 And the golf...  
 (to Bee)  
 I'm sorry.

BEE  
 It's alright.

TOM  
 (quietly sarcastic)  
 Well, the caddy's won't miss him...

BEE  
 (scolding)  
 Tom.

IDA  
 At least he went out doing something he  
 loved.

TOM  
 (off handed)  
 I didn't know he loved anything.

Bee is hurt by this remark.

EXT. HIGHWAY 93 HEADED TOWARD PHOENIX - DAY

It's a busy two lane highway. We pick up Bee's car.

INT. HIGHWAY, BEE'S CAR - DAY

Tom drives. Bee sits in the passenger seat. You could cut the  
 silence with a knife if you could find one big enough.

TOM  
 Can we put the top down?

BEE  
 No, I don't want to mess up my hair.

(CONTINUED)

CONTINUED:

TOM  
Oh, come on.

BEE  
No.

TOM  
Fine.

Tom is behind a truck that is doing fifty in a seventy zone. There is a somewhat consistent flow of traffic coming towards them.

Tom bangs on the wheel, he wants to pass.

He brings the nose of the car out so he can catch a glance at the on-coming lane. No one is there.

He quickly accelerates, passes the truck and reverts back to his lane.

Bee is anxious about his driving.

BEE  
Don't go so fast. Nobody's holding a gun to our heads.

TOM  
Do you want to drive?

BEE  
No.

TOM  
Okay.

Silence.

Tom is trapped behind another truck. He guides the car out enough to weigh the on-coming traffic.

BEE  
What are you so angry about?

TOM  
I'm not angry.

BEE  
Well you're certainly not happy.

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

(CONTINUED)

CONTINUED: (2)

BEE

Why? It's going to be a long trip we might as well.

TOM

No.

He moves out and begins to try to pass the truck.

TOM (cont'd)

Was that your plan? Take Tom along and open him up and see how he works?

A car comes over the hill heading straight for them.

BEE

You make me not want to be around you.

TOM

Too bad...

(shaking his head)

This road sucks.

He maneuvers back behind the truck. The car in the on-coming lane passes them, honking loudly.

BEE

Don't be like this.

TOM

Like what?... You don't know me.

Tom pulls out again. This time nothing is going to stop him.

BEE

I raised you.

Another car comes around the curve.

Tom accelerates again.

TOM

What does that mean? How is that an answer?

BEE

That's what we did.

TOM

Is that what you call it?

BEE

Yes. Your father and I...

(CONTINUED)



CONTINUED: (3)

TOM  
(cutting in)  
Don't even bring him up!

Tom is accelerating even faster.

BEE  
He loved you very much.

TOM  
Bullshit!!

BEE  
He just couldn't express it.

It's doubtful he will make it back in his lane before the on-coming car that is bearing down on them hits.

TOM  
BULLSHIT! He may have loved Karen and Michael but not me... He never loved me!

BEE  
Don't say that!

He guns it.

TOM  
Why?! Because it's true! It is! You've lived with blinders for so long you don't know the difference. Dad's gone! There's no reason to hide anymore. Just, grow up!

Bee is wide eyed at the on coming car.

BEE  
Oh, my GOD!

Tom swings over into the other lane just before impact.

They both realize that this was a pretty close call. The energy in the car slows down as they catch their breath.

BEE (cont'd)  
Is that what you think of me?

TOM  
Yes.

BEE  
We had a wonderful marriage... He was a good provider. You kids never wanted for anything...

(CONTINUED)

CONTINUED: (4)

TOM  
Listen to yourself.

BEE  
... Forget it. I was just trying to have  
a conversation.

TOM  
Fine.

The cooled emotions have taken all the air out of the car.  
Once again they are left in silence.

EXT. HAVEN INN MOTEL, TUCSON, ARIZONA, PARKING LOT - NIGHT

We see Bee's car parked on the lot.

INT. HAVEN INN MOTEL, ROOM - NIGHT

Tom lies on the bed with his clothes on, trying to relax. Bee  
has her suitcase open. She's taking out a few things.

BEE  
Are you hungry? You want to take a nap?  
Or would you rather eat?

TOM  
I don't care. Whatever you want...

Bee just stares at him waiting for some sort of response.

TOM (CONT'D) (cont'd)  
Do you want to eat?

BEE  
I am a little hungry.

TOM  
(sitting up; his back makes him  
do this slowly)  
Let's go get something.

BEE  
I want to change first.

TOM  
I'll meet you downstairs.

BEE  
Where?

(CONTINUED)

CONTINUED:

TOM  
Somewhere. I don't know. The place isn't  
that big.

Tom finishes getting vertical.

BEE  
Maybe you should take something for your  
back?

TOM  
I will... Beer.

He grabs the hotel key and heads out the door.

HAVEN INN, HALLWAY - NIGHT

Tom walks down the empty hallway.

Suddenly two children, ages 5 and 7, brother and sister, race out of their room and almost smash into him. Their mother, who is trying to catch up, sees what has happened.

MOTHER  
(apologetically to Tom)  
Sorry.  
(yelling down the hall)  
If you guys don't wait for me... no  
Gameboy.

She passes Tom. Her children slow down as they disappear behind the corner.

He's reminded of his own daughter as he heads toward the sign which reads: 'DINING ROOM THIS WAY.' He flips open his cell phone but the battery is dead.

INT. HAVEN INN, HALLWAY OUTSIDE DINING ROOM - NIGHT

Tom sees another sign which indicates rest rooms and telephone. He turns and heads for the phone, but an older Texan, complete with potbelly and Stetson, is already using it.

Tom leans his back against the wall and waits.

INT. HAVEN INN, ROOM - NIGHT

Bee has changed her clothes. She is deciding what jewelry to wear. She removes her earrings, takes out her jewelry bag, unzips it and pours the contents on the bed.

(CONTINUED)

CONTINUED:

Sifting through, she sees the frayed pink ribbon and sea shell. She takes it to the mirror and holds it up against her neck.

QUICK CUT:

EXT. SEASIDE HOTEL, CAPE COD, 1945 - DUSK

In the reflection of the side mirror of Bee's father's 1945 Edsel, we watch Wally, 15, begin to tie the sea shell necklace around Bee's neck. Bee, 13, watches in the mirror.

BEE

Thank you.

WALLY

I had a really hard time drilling the hole. I must have broken forty shells.

BEE

It's beautiful.

Wally playfully pulls it away from her neck. He dangles it in front of her.

WALLY

It is nice isn't it?

He runs off toward the beach. She's in hot pursuit.

WALLY (cont'd)

You're not trying very hard.

She lunges toward him. He steps out of the way.

She turns around quickly and accidentally knees him in the balls.

WALLY (cont'd)

Oh!

He buckles over.

BEE

Oh my God! Are you alright?

Wally's face has a painful expression as he holds himself. After the horror has passed, Bee can't help but see the humor in his situation. He looks really funny.

She stifles her laugh.

(CONTINUED)

CONTINUED:

WALLY  
It's not funny.

Bee's laugh builds. She tries to stop, but that makes it even worse.

She grabs at the shell, but Wally holds it very tightly.

She pulls at it. Wally is too strong. She ends up on the sand next to him.

Bee's eyes sparkle as she continues to laugh. Her laughter is intoxicating and finally Wally joins in.

They end up facing each other, still laughing, still enjoying each other's company completely. They stop to catch their breath.

BEE  
You alright?

WALLY  
Yeah.

For a brief moment their eyes meet and hold. He kisses her. Her first kiss. With all the racing emotions which that brings. After that moment has passed, she is a little embarrassed and shy. Wally just smiles at her warmly.

QUICK CUT:

INT. HAVEN INN, PHONE AREA, PRESENT - NIGHT

Tom has just finished dialing. We HEAR the phone ring on the other end.

INT. KELLY'S APARTMENT - NIGHT

Kelly, dressed in a tight black mini dress, answers the phone.

KELLY  
(brightly)  
Hello?...

Hearing Tom's voice on the other end, she becomes the stone Goddess.

KELLY (cont'd)  
Oh hi,... She's asleep... I was just on my way... My mom's coming over... Just out...

INT. AMANDA'S BEDROOM - NIGHT

Amanda, awake in her bed, clutching her pillow for security, can faintly overhear her mother's conversation.

KELLY (V.O)

Oh, I em, found someone, a friend of Sid's who's a lawyer... It won't be that expensive... I know... Look, I'll see if she's awake.

Kelly carefully opens the door to Amanda's room. Amanda is up. She hands her the phone.

KELLY (cont'd)

It's your father, sweetie.

She smiles at her daughter and walks out.

AMANDA

Hello?... Hi daddy. No, It's alright. I wasn't...

INT. PHONE AREA/AMANDA'S BEDROOM

TOM

You tired?

AMANDA

A little... When are you coming back?

Tom really has no answer for this question.

TOM

I'm not sure.

AMANDA

Daddy?

TOM

Soon. I just uh... Gotta work a few things out...

AMANDA

How's the trip?

TOM

Fine... Lots of really cool places... Gram hasn't picked anything out for you yet. Of course I saw this Leer Jet but I don't know where you would park it...

(CONTINUED)

CONTINUED:

AMANDA

The playground at school is pretty big.

TOM

There's a good idea. Of course the gas might get expensive.

AMANDA

Yeah that's true. Would I have to take flying lessons?

TOM

Only if you want. You'd have your own pilot of course.

AMANDA

Of course...

TOM

I miss you.

AMANDA

I miss you too.

TOM

I'll call you tomorrow night, okay?... I love you.

AMANDA

I love you, too, daddy.

INT. HAVEN INN, PHONE AREA - NIGHT

He wears his emotions on his face.

TOM

Night, night, sweetheart.

He sends her a kiss and hangs up, but his hand still rests on the receiver.

INT. AMANDA'S BEDROOM - NIGHT

She turns the phone off. There's a tear in her eye as she snuggles into her bed.

INT. DINING ROOM - NIGHT

Tom comes in, looks around, sees his mother, eases himself into the chair across from her.

TOM

Sorry. I called Amanda.

(CONTINUED)

CONTINUED:

BEE  
How is she?

TOM  
Good. Did you order yet?

The waiter comes by and puts a glass of wine down in front of Bee.

BEE  
And the ice?

WAITER  
Sorry, I'll get it in a second.

TOM  
(to the waiter)  
What do you have on tap?

WAITER  
Bud, Bud Light, Fosters...

TOM  
(cutting in)  
Bottled?

WAITER  
Sam...

TOM  
(cutting him off again)  
Perfect.

The waiter leaves. Tom, in a dejected state, sulks in his chair.

BEE  
How's Kelly?

TOM  
Groovy.

EXT. TWO LANE HIGHWAY, BEE'S MOVING CAR - MORNING

Lots of flat, barren desert land, shrub brush and cacti, create the landscape which the car moves through.

DISSOLVE TO:

INT. HIGHWAY NEAR SMALL TOWN, TEXAS, BEE'S CAR - DUSK

The highway's not too populated at this time of evening.

(CONTINUED)



CONTINUED:

Bee holds a bottle of water in her hand. She drops it and it rolls in front of her feet.

BEE  
Good thing the lid was on.

She undoes her seat belt and grabs the water. She puts the belt back on and studies the map.

BEE (cont'd)  
We need to find a rest area.

TOM  
If you didn't drink so much we wouldn't have to keep stopping.

BEE  
You should be doing the same thing. It's very healthy.

The car lurches forward, spurts suddenly and then just stops. Tom looks at the gas gage... it reads: EMPTY.

TOM  
Shit!

BEE  
What is it?

TOM  
(deeply sighing)  
I think we're out of gas.

BEE  
(repeating)  
We're out of gas?

TOM  
Yes.

BEE  
You're kidding.

TOM  
No, I am not kidding.

Tom slowly maneuvers the car over to the edge of the road. She's upset.

TOM (cont'd)  
Fuck!  
(banging the wheel)  
... I'm Sorry,

(CONTINUED)

CONTINUED: (2)

BEE  
... I told you.

TOM  
Yes you did... I know...

He checks his cell once again, nothing.

BEE  
You're so stubborn.

TOM  
Do you think I wanted to run out of gas?!  
I said I was sorry, there's nothing we  
can do about it.

Tom gets out of the car and looks down the road in both  
directions.

TOM (cont'd)  
(sighing)  
Look, why don't you wait here and--

BEE  
(cutting him off)  
Are you crazy! You think I'm gonna stay  
here all by myself?

Bee gets out of the car and slams the door. They begin to  
walk down the road together.

BEE (cont'd)  
You never listen and then you pay for it  
later.

TOM  
Don't give me advice, you're not  
qualified.

BEE  
Of course I am. I'm your mother.

TOM  
So?

They walk for a bit in silence.

BEE  
What does that mean?

TOM  
Drop it.

(CONTINUED)

CONTINUED: (3)

BEE

No.

TOM

Were you even there when I was growing up, I'm not sure?

BEE

Of course I was. Who do you think took you to your lessons? Remember Mrs. Buck your tutor? Who do you think drove you?

TOM

Well obviously it wasn't Dad...

She pulls at his arm, stops him.

TOM (cont'd)

Okay? Since you wanna be so honest. Tell me... Tell me, how you could spend your entire life with that man... Maybe if you can explain that I'd take your advice.

BEE

So you think I wasted my life?

TOM

I didn't say that.

BEE

Did it ever occur to you that I may have loved him?

Tom has no retort.

BEE (cont'd)

He could be very charming... loving in the beginning... He made me feel safe.

TOM

Safe?

BEE

He did what his father did. He thought he was doing the right thing, what was "best". To raise his kids with the ideas of integrity...

TOM

Bullshit!! He had this grand idea of who he was and what he stood for... I'm perfect therefore my children will be, no matter what...

(MORE)

(CONTINUED)

CONTINUED: (4) TOM(cont'd)

Why didn't you stand up for us?! Don't you remember how much fear was in that house? We lived it, breathed it.

BEE  
I don't remember it like that.

A car drives down the highway, stops. An elderly man sticks his head out the window.

ELDERLY MAN  
That '67 yours back there?  
(to Bee)  
You alright?

BEE  
We ran out of gas.

TOM  
Yeah.

ELDERLY MAN  
Had one myself...

TOM  
Yeah, it's cool... can we ketch a ride?

ELDERLY MAN  
Hop in. I'm goin' past a station.

Bee and Tom get in the car.

EXT. THE BLUE LAGOON MOTEL, VERY SMALL TOWN, TEXAS - NIGHT

There's nothing too blue or nothing even vaguely suggesting water. It's a small broken down motel in this out-of-the-way town.

CLOSE UP OF THE MOTEL SIGN:

FREE HOT BREAKFAST!!

The first 'a' in breakfast has almost fallen off. Part of the lights are out behind the lettering. We scan across the empty parking lot and see Bee's car.

INT. LOBBY - NIGHT

Tom and Bee, exhausted, are checking in.

The young girl behind the counter has long green finger nails. She writes with a pen that has a plastic flower on the tip.

(CONTINUED)

CONTINUED:

YOUNG GIRL

So you'll just be staying the one night?

TOM

Yes.

She writes out a receipt, hands it to him.

TOM (cont'd)

Thank you.

They wearily drag their bags toward the room.

INT. BLUE LAGOON MOTEL, ROOM - MORNING

Tom is awakened by the sound of his mother blow drying her hair. He peeks out at the alarm clock which reads six A.M. Through half-open eyes, he sees his mother in the bathroom, completely oblivious to how loud she is. He tries to cover his ears with the pillow.

QUICK CUT:

INT. BEE'S HOUSE, DINING ROOM, 1968 - NIGHT

Starting in SLOW MOTION, then coming into real time.

Almost in the same position we just left Tom. Stan is kicking him in the stomach.

He's like a bull, red faced and relentless.

Stan stops. He's out of breath as he looks down at the boy.

QUICK CUT:

He gets out of bed, his back still hurts. He passes Bee, who's packing her dryer into her suitcase, goes into the bathroom and shuts the door.

EXT. HIGHWAY 635 COMING INTO DALLAS - DAY

We see Bee's car. The scene begins changing from the arid desert to houses, restaurants, motels etc.

CLOSE ON:

A sign: WELCOME TO DALLAS

A bright, sunny day. Lots of traffic. We spot Bee's car in the traffic.

INT. BEE'S CAR - DAY

Bee takes a long slug from her bottle, finishing it off. She tosses it on the back seat along with the other two dead soldiers. Her eyes are searching for a cut off sign.

BEE

There it is.

The car turns off the highway and heads into a residential neighborhood.

EXT. KAREN'S HOUSE -DAY

The house is in an upper class neighborhood. It's nicely maintained.

FRONT DOOR

Karen opens the door, laundry basket in tow.

Tom and Bee stand at the front door. Both have a somewhat pained smile. Bee's smile is one of emergency bladder overload and Tom's back is killing him.

KAREN

(surprised)

You guys are early.

BEE

He drives fast.

Tom shrugs. Bee looks quickly down the front hall.

KAREN

Well, come on in.

TOM

I'll get the bags.

He stretches his back as he walks out the door.

Bee and Karen go inside.

BEE

I need to use the bathroom.

Bee quickly heads for the bathroom door, finds it and rushes safely inside.

Karen is instantly left alone.

(CONTINUED)

CONTINUED:

KAREN  
 (to herself)  
 Hi, honey, how you doin'? The house looks lovely. Did you change the wall paper?

She shakes her head in quiet disgust and moves out of frame.

Tom comes through the front door with their bags.

TOM  
 (calling out)  
 Where are we?

Karen comes back into the entry and leads him down the hall toward the boy's room, which is next to the guest room.

HALLWAY

KAREN  
 You get to sleep in the boy's room. I hope you like Batman and Robin.

TOM  
 Always.

KAREN  
 (gesturing to the next room)  
 Mom's in there... How's the trip so far?

TOM  
 A miraculous blend of light and imagination.

KAREN  
 What?

TOM  
 It's fine... What do you want me to say? I'm the one who got stuck taking her.

Tom drops Bee's bags in the guest room, takes his bag into the:

BOY'S ROOM

He lies down on one of the twin beds, stretches out his lower back. He HEARS Bee come out of the bathroom.

BEE (V.O.)  
 Sorry... I just really needed to go.

KAREN (V.O.)  
 That's alright.

(CONTINUED)

CONTINUED:

BEE (V.O.)  
When do the boy's get home?

KAREN (V.O.)  
The bus will drop 'em off in a little  
while. How's the drive been?

BEE (V.O.)  
An experience.

She lowers her voice, but Tom can still HEAR what they say.

BEE (V.O.) (cont'd)  
Tom's so difficult, and moody...

Tom closes his eyes and tries hard not to listen to the  
conversation. He puts a pillow over his face.

BEE (V.O.) (cont'd)  
He never gives me a straight answer.

KAREN (V.O.)  
Well I'm sure he has a lot going on.

BEE (V.O.)  
Yes. I'm sure he does. But everything is  
an argument...

This is too much. Tom gets out of bed and heads down the:

HALL

We see Karen and Bee in the:

GUEST ROOM

Karen puts fresh sheets on the bed. Bee doesn't help. She  
just watches.

BEE (cont'd)  
Is Michael coming?

KAREN  
Soon as Lisa gets off work.

BEE  
That will be nice. A 'family dinner.'

KAREN  
(changing the subject)  
It'll be wonderful for you on the Cape.  
(MORE)

(CONTINUED)



CONTINUED: (2)

KAREN(cont'd)

The boys can't wait to spend their summer's there. It's almost all they talk about.

BEE  
(hesitantly)  
That'll be so nice.

She watches her daughter for a moment, turns and looks out the window as she speaks.

BEE (cont'd)  
Do I look old?

KAREN  
What do you mean?

BEE  
I don't feel old.

KAREN  
It's a state of mind, right?

BEE  
It goes by so quickly.

KAREN  
I know, I really see it through the boys.

BEE  
Do you think I need to grow up?

KAREN  
What?

BEE  
Tom said--

KAREN  
(cutting in)  
He's one to talk.

BEE  
... I wish some things had been different.

Karen has never heard her mother so introspective.

KAREN  
You can't change the past.

BEE  
No...

(CONTINUED)

CONTINUED: (3)

After a moment.

BEE (cont'd)  
Do you think I'm too old to find someone?

KAREN  
What do you mean? Like a guy?... It's possible... I wouldn't jump into anything.

Karen has moved on to the pillow cases.

BEE  
I don't like living alone.

KAREN  
It's not like you'll be by yourself.

Bee thinks for a moment, then chooses her words carefully.

BEE  
There's a man...  
(correcting herself)  
... a boy, I use to know...

Karen looks at her strangely. Is this some skeleton in the closet?

KAREN  
(stops)  
Who?

BEE  
(facing her)  
I was much younger.

KAREN  
(off balance)  
He lived on the Cape?

BEE  
Uhuh...

We hear the front door open. Daniel and David, their energy bouncing off the walls, race into the house.

DAVID & DANIEL  
Gram! Grammy!

They run into the guest room. Bee hugs the boys, kisses them.

DANIEL  
Let me show you what I made at school.

(CONTINUED)

CONTINUED: (4)

He tugs at Bee's arm. The boys lead her out of the room leaving Karen to finish.

INT. KAREN'S HOUSE, DINING ROOM - NIGHT

Thanksgiving has come a little early. Robert sits next to the boys. Across from them sit Bee and Tom. Michael and Lisa sit at the end of the table.

One empty seat left for Karen, who comes into the room with the salad. She puts this last dish of food on the table and everyone settles down to eat.

KAREN

There.

ROBERT

Everything looks great.

LISA

It sure does.

Everyone else agrees. Karen is barely in her seat.

BEE

You have any margarine?

KAREN

(getting right back up)  
Yeah I do, I'll...

ROBERT

(interrupting)  
I'll get it.

KAREN

No, stay.

Karen heads toward the kitchen. Robert freezes.

MICHAEL

He's so well trained.

Everyone laughs lightly except Tom, who never feels that any of Michael's jokes are funny.

LISA

(to Michael)  
At least he listens.

Tom smirks at Lisa's remark.

(CONTINUED)

CONTINUED:

MICHAEL

Ouch!

KITCHEN

The door swings closed behind her. As Karen puts her hand on the margarine, the phone rings.

INT. KELLY'S APARTMENT - NIGHT

Kelly, the diva herself, dressed for a night out, holds the phone in one hand as she puts on her hoop earrings.

KELLY

Karen hi, sorry to bother you. Is Tom there? I've been trying to get him on his cell.

KAREN (V.O.)

We're just sitting down to dinner.

KELLY

Well, don't bother him now. Just ask him to call. Amanda wants to talk to him.

KAREN (V.O.)

Sure.

KELLY

And don't worry it's all for the best.

(INT)KAREN'S HOUSE, KITCHEN - CONTINUOUS

Karen was about to put the phone back in it's cradle when this last statement stops her.

KAREN

What?

KELLY'S APARTMENT/KAREN'S KITCHEN

KELLY

We'll work it out. Amanda will be fine.

KAREN

What are you talking about?

KELLY

Tom didn't tell you?

KAREN

No. What?

(CONTINUED)

CONTINUED:

KELLY  
(exasperated)  
That's so like him... I'm filing for  
divorce. He said he told you guys.

KAREN  
No, he didn't.

Long pause.

KELLY  
Sorry to break it to you this way.  
Look, just have Tom call Amanda. Bye.

KAREN  
Bye.

Karen hangs up, slowly lifts the margarine as this  
information sinks in, and heads back into the:

DINING ROOM

Karen hands the margarine to Bee. Karen pays much closer  
attention to Tom.

BEE  
Thank you.

Karen sits down.

ROBERT  
Who was on the phone?

KAREN  
Kelly.

Tom looks up trying to read her.

KAREN (cont'd)  
Amanda wants you to call.

TOM  
Thanks.

KAREN  
Everybody have everything?

They all nod in agreement. She sits down and they begin to  
eat.

MICHAEL  
It's too bad Kelly and Amanda aren't  
here.

(CONTINUED)

CONTINUED: (2)

Karen's eyes dart to read Tom's reaction.

TOM  
Yeah, pretty much...

BEE  
That would have been nice. Maybe we'll  
all have Thanksgiving on the Cape?

Spatters of "good idea" etc.

MICHAEL  
So Tom... What's new?

TOM  
Nothin'...

Michael switches his attention to Bee.

MICHAEL  
How's the trip been mom?

BEE  
Fine...

MICHAEL  
It must be nice, the quality time.

Tom does not like the way this is going.

TOM  
Yeah it is... Sorry that your schedule  
wouldn't allow the trip.

MICHAEL  
So am I.

TOM  
(under his breath)  
Right.

MICHAEL  
Did you say something?

LISA  
Honey?

TOM  
Yeah, I did... You're so full of shit.

David and Daniel snicker and watch the ensuing argument like  
a tennis match.

(CONTINUED)

CONTINUED: (3)

KAREN  
Tom, the boys.

TOM  
Sorry.

MICHAEL  
You should be.

TOM  
God, you're such an arrogant prick!

MICHAEL  
Screw you!

KAREN  
Michael!!

Robert sees his boys reaction to this brotherly conversation.

ROBERT  
That was lovely.  
(to his sons)  
Hope you boys are taking notes on how not  
to behave when you get older.

Tom and Michael are both embarrassed.

The angel of silence floats over the heads of the dinner  
guests. Bee is at a complete loss.

KAREN  
Does anybody want coffee? I need to put  
it on.

She gets up, goes into the kitchen.

Robert follows her.

ROBERT  
Here I'll help.

KITCHEN

Karen comes in, followed by her husband. They start to put up  
the coffee.

ROBERT (cont'd)  
Tom's on a roll.

KAREN  
Maybe Michael deserves it.

(CONTINUED)

CONTINUED: (4)

They work well together in the kitchen. One finishes a job while the other starts the next.

KAREN (cont'd)

When I was talking to Kelly, she told me they're separated...

ROBERT

Who, Tom and her?

KAREN

Yeah, she's filing for divorce.

ROBERT

Wow.

KAREN

Yeah... I can't believe it.

ROBERT

What? That they're getting a divorce, or that you weren't consulted?

KAREN

What a shitty thing to say...

Karen is sincerely affected by it. Robert stops what he's doing to give her a reassuring hug and kiss.

ROBERT

I'm sorry.

KAREN

Amanda's such a special kid.

INT. KAREN'S HOUSE, BOY'S BEDROOM - NIGHT

Karen puts the boys to sleep together in one bed. This event only happens when a guest sleeps over.

DANIEL

(complaining)

He always kicks me.

DAVID

You snore.

DANIEL

Mom!

DAVID

You do!

(CONTINUED)



CONTINUED: (5)

KAREN  
 Alright. Enough. You snore and you kick.  
 (to Daniel)  
 Switch sides.

She helps the boys so their heads are on opposite sides of the bed. Daniel's feet are next to David's face.

DAVID  
 Stinky toes.

KAREN  
 Enough.

She tucks them into the covers, kisses them, and starts to leave.

DANIEL  
 Did Uncle Michael and Uncle Tom have to  
 share a bed growing up?

Karen takes a few steps back into the room.

KAREN  
 Go to bed. Love you.

She kisses and hugs Daniel.

KAREN (cont'd)  
 You, too.

She kisses and hugs David, turns out the light in their room, and goes into the:

HALLWAY

She stands out of view of the doorway.

DANIEL (V.O.)  
 Good night.

DAVID (V.O.)  
 Good night.

DANIEL (V.O.)  
 Keep your feet on your side of the bed.

Karen smiles, shakes her head, and goes off down the hallway, past the kitchen where Robert and Tom are talking.

KITCHEN

Robert scrapes left-over food into the recycling bag.

(CONTINUED)

CONTINUED: (6)

ROBERT  
Must be hard being away.

TOM  
Yeah it is...  
(scanning the kitchen)  
Can I help?

ROBERT  
Nah, I'm cool...

Tom reaches down to grab a rag. He winces from the pain.  
Robert sees his reaction.

ROBERT (cont'd)  
If you insist.

Robert washes pots and Tom dries.

ROBERT (cont'd)  
Want some Tylenol?

Robert searches the drawers, finds the Tylenol, takes out a couple tablets and fills a glass of water. He hands it all to Tom.

ROBERT (cont'd)  
Here.

TOM  
Thanks...

He downs it.

ROBERT  
So what else?

TOM  
Ah, you know... Don't have a job, ...  
Don't have a life... Driving across  
country with the she-devil from hell.

They both chuckle.

ROBERT  
She's not that bad..

TOM  
No. but... my God... She just has no idea  
what I went through growing up.

ROBERT  
Is that her fault?

(CONTINUED)

CONTINUED: (7)

TOM

Well yeah.

ROBERT

Well why? I mean it's a little late don't you think?... It's all you know... Yeah, maybe things were screwed up. But you have to live in the present. You spend all your time looking behind you, you're gonna miss right now. I mean you want to be there for Amanda, right?

TOM

Yeah of course.

ROBERT

Then... I don't know... Stop feeling sorry for yourself... and get on with it...

After a moment.

TOM

I love her so much... She's the best thing in my life and I don't wanna fuck her up.

ROBERT

What makes you think you're going to do that?

TOM

It's easy for you guys. I mean look what you've got here... I haven't got a clue about the rest of my life. How am I gonna support her?

ROBERT

Money isn't all it's cracked up to be.

TOM

Well, right now it's got me by the balls. I can't take care of myself. How can I---

ROBERT

(cutting in)

You just do... It's not easy, but you do it. You find a way. Having a father, at least one who cares, is better than not having one at all. You above everybody else, should know what that's about.

LIVING ROOM

Robert pokes the fire. Tom sits off by himself.

Lisa, Michael, Karen sit around in comfortable chairs. Bee is the center of attention, she has been telling her story.

LISA  
What was his name?

BEE  
Wally.

MICHAEL  
Wally?

BEE  
Yes, Wally Marks. That was his name.  
After his parents sold the hotel, I never  
saw him again.

LISA  
Sounds romantic.

BEE  
We were both very very young.

KAREN  
You really think he still lives there?

BEE  
Maybe...

MICHAEL  
We could Google him and find out.

BEE  
No... I want to be surprised.

Michael eyes her curiously.

MICHAEL  
(quizzically)  
You never saw him again?

BEE  
(an interesting pause)  
No... I didn't.

MICHAEL  
Really?

(CONTINUED)

CONTINUED:

BEE

Yes.

MICHAEL

(smiling)

Come on...

BEE

What?

MICHAEL

There's something you're not...

KAREN

Mom?

BEE

(aggravated)

I'm not lying.

MICHAEL

I didn't say that.

LISA

That's not what he means.

MICHAEL

(re-directing)

Mom, I'm a lawyer, I... I just think you're... there's something you're not saying.

Suddenly, from the other end of the room:

TOM

(adamantly)

Leave her alone.

Tom has surprised himself a bit by sticking up for his mother.

Bee is a volcano on the verge. It's a slow seething, followed by a full scale eruption.

BEE

(eyeing Michael and Karen)

Who do you think you are?...

KAREN

(trying to calm her down)

Mom...

(CONTINUED)

CONTINUED: (2)

BEE

Both of you. What gives you the right to judge me?

KAREN

We're not...

BEE

(cutting her off)

You are!... I'm tired of trying to prove myself to my children!

(hesitantly; she's having a difficult time saying this)

... I'm tired of living with the guilt... I tried to protect you from him... but I didn't know how. I wanted to stop him and I tried... You kids maybe don't remember but... I did try... Finally, I gave in... I'm guilty as charged. But I never, EVER thought it was right... I've lost so much time already. The years I've wasted... If I think that there might be someone out there for me, let me believe it and hold on to it!

KAREN

Mom, if you feel that strongly about it...

BEE

I do...

KAREN

Then fine.

MICHAEL

Great.

KAREN

We just want you to be happy.

Bee calms herself down.

BEE

I'm sorry I didn't mean...

KAREN

It's alright. Our family could use more of this.

Karen hugs her Mother. There are tears of recognition from both of them. A lot of unspoken things that time has let slip by.

(CONTINUED)

CONTINUED: (3)

KAREN (cont'd)

You can stay a few more days if you want?

BEE

No. I'm on a mission... Look, I'm very tired. I'm gonna go to bed... Good night.

She turns to go.

BEE (cont'd)

See you in the morning.

She hugs Michael and Lisa.

MICHAEL

Night, mom.

TOM

Night.

A kiss to Tom and Bee heads off down the hall.

KAREN

Wow.

MICHAEL

I've never seen her like that.

KAREN

(to Tom)

Has she been like that the whole trip?

TOM

Not like this.

INT. KAREN'S HOUSE, GUEST ROOM - NIGHT

Bee lies in bed, staring up at the ceiling. Her mind is racing.

QUICK CUT:

EXT. MOVING CAR NEAR SEASIDE HOTEL, CAPE COD, 1960 - DAY

A beautiful 28 year-old Bee, married and mother of one, drives alone in a rented car toward the hotel. The reflection of the world is on the hood and windows. The ocean, blue sky. Bee's eyes search for the memories of her past.

EXT. SEASIDE HOTEL - DUSK

She pulls into the parking space where she stood with Wally. Everything older, more splintered and peeling. Her wedding band shimmers off the sunlight.

As she gets out of the car, the smells of the ocean greet her, like a blanket of security. The sand and surf beckon. She removes her stockings and shoes, freeing her toes into the warm sand.

BEACH

The sun is just beginning to set. The only other person on the beach is a man who is fishing. His back is to her. A bright, colorful shirt and white straw hat.

She is heading in his direction. The water hitting her feet every once in a while, soothing and cool.

This stranger has a familiarity which makes her heart skip a beat.

She gets closer to him.

The butterflies in her stomach have taken flight.

She moves closer and closer to him. With every inch her pulse rises.

The man turns toward her for a moment, shielding his eyes from the sun with his hat. It's Wally. He can't recognize her through the rays, he turns his back toward her and continues fishing.

Bee stops behind him.

BEE  
(quietly, questioning)  
Hello?

He doesn't hear her.

BEE (cont'd)  
(a little louder)  
Excuse me?

He turns back toward her. It is Wally.

BEE (cont'd)  
(shyly)  
Catch anything?

(CONTINUED)



CONTINUED:

Wally recognizes her at once. But is not sure she know's who he is.

WALLY  
Not worth talkin' about.

BEE  
Been here long?

After a moment of deciding what to say.

WALLY  
(smiling)  
Most of my life... Waitin' for you.

BEE  
I wasn't sure you'd remember me.

WALLY  
Of course... My first kiss.

BEE  
Yours too?

WALLY  
Bee Carlisle.

They awkwardly shake hands.

BEE  
Actually it's Hayden now.

WALLY  
You're married?

BEE  
Yes... I also have a daughter.

WALLY  
Kids, that's great. Is she with you?

BEE  
No. I'm on this trip alone.

WALLY  
Story of my life.

BEE  
You're not?

Bee glances at his left hand. No wedding ring.

(CONTINUED)

CONTINUED: (2)

WALLY  
 (sighing)  
 Nope. Not for lack of trying.

She smiles.

WALLY (cont'd)  
 You had a sister, right?

BEE  
 (helping him)  
 Doris.

WALLY  
 That's it.

BEE  
 I'm actually visiting her for a few days.  
 She lives here now. What about you?

WALLY  
 I bought the old place back about a year  
 ago.

BEE  
 (truly excited for him)  
 That's great.

WALLY  
 Yeah.

BEE  
 How's it going?

WALLY  
 (very positive)  
 Fine... wonderful...  
 (after a moment's thought;  
 coming clean)  
 Not really, but it feels good to lie out  
 loud.

Bee chuckles. He still is charming.

WALLY (cont'd)  
 Listen, I was just about to grab some  
 food, I hate to eat alone.

BEE  
 ... So do I.

(CONTINUED)

CONTINUED: (3)

WALLY

Well there's a coincidence. What do you say?

BEE

I say that sounds good to me.

WALLY

Great. I just need to get cleaned up.

She watches him walk off toward the office building.

EXT. RESTAURANT ALONG THE SHORE - NIGHT

Through the window we see Wally and Bee at a table. A very romantic setting. Low candlelight. We don't hear the conversation, but it's clear they're enjoying each other's company.

DISSOLVE TO:

LATER

After their second bottle of wine, Bee's hair is a little disheveled. Wally is completely captivating and charming. They share a long laugh together. It begins to rain. The droplets pelt down on their scene.

FAST CUT TO:

MONTAGE SEQUENCE WITH MUSIC

The sound of the rain creates the beat, which turns into the beeping sound of Bee's alarm clock, which in turn becomes the beat to the music for this sequence.

CLOSE ON:

A clock. It reads 5:30.

INT. KAREN'S HOUSE, GUEST BEDROOM, PRESENT - NIGHT

Bee looks at the clock, gets out of bed, walks out of frame. We see the light in the bathroom go on.

BOY'S ROOM - MORNING

Tom wakes up surrounded by Batman and Robin. "POW", "WHAM". He tosses off the covers.

EXT. HIGHWAY MOVING TOWARD TEXARKANA - DAY

Gently rolling semi-wooded farmland; some cattle ranches. We see Bee's car moving along the highway.

INT. BEE'S CAR MOVING - MORNING

The map in Bee's hands, folded to Arkansas. She stares out the window at the colors, sips the water in her other hand. She sees a rest area sign, turns toward her son with a pleading smile. Tom sighs.

EXT. REST AREA - DAY

Bee hops out of the car and rushes toward the ladies room. Tom slowly maneuvers out of the car. He gazes out at the beauty around him. He is stopping to smell the roses. If just for a moment.

INT. RESTAURANT, ARKANSAS - DAY

Bee is the only woman. All the rest are 'JOHNNY' truckers. Lots of plaid, bellies hanging over belts, hats, and chains to hold their wallets. Bee and Tom sit in a booth.

The waitress brings their food. A sandwich and fries for Tom. A salad for Bee. She looks at the cholesterol junky across from her.

Tom digs in. She slowly steals a french-fry off of his plate and pops it into her mouth. She eats another one.

Tom eats. He grins as he watches his mother out of the corner of his eye. Bee shyly tries to sneak another. Tom moves the plate away quickly then lets her have one more.

EXT. HIGHWAY - DAY

We're now on a highway of rolling hills and densely wooded country-side. It's pouring rain.

INT. BEE'S CAR -DAY

The car is being pelted with rain. The accompanying mist is getting thicker. The windshield wipers are on as high as they'll go.

END MONTAGE SEQUENCE WITH MUSIC

QUICK CUT:

EXT. SEASIDE HOTEL, PARKING LOT, 1960 - RAINY NIGHT

WALLY'S CAR

It's late at night. After Bee and Wally's romantic dinner.

The wiper blades of Wally's car are going like crazy. Wally is at the wheel. Bee in the passenger seat. They head into the parking lot next to Bee's rental car. It's coming down very hard. The wind has also kicked up. Not quiet a Northeastern, but it's making an attempt.

PARKING LOT

They park, leave his car and make a dash for the office to say their good-byes.

INT. SEASIDE HOTEL, OFFICE, 1960 - RAINY NIGHT

Wally, a little tipsy, bursts through the door. Bee's right behind him. They are both soaked. She feels freer than she has in years. She shakes her head, her hair falls loosely onto her shoulders.

He flips on a switch that turns on the neon lights outside.

Greens, blues, and reds. These intense colors spill into the office illuminating everything.

WALLY

I know I got one around here somewhere.

He goes behind the counter. Bee follows him.

As he searches, Bee looks out the windows.

The mix of neon and rain make the world seem like some impressionistic painting. The colors blurring into each other. It's beautiful.

Wally finally finds the umbrella.

WALLY (cont'd)

Ah, hah!

He swings around with the umbrella in his hand, and not realizing Bee is behind him, hits her in the head. She tumbles backwards onto the sofa.

WALLY (cont'd)

(rushing to her)

Oh my God!

(CONTINUED)

CONTINUED:

She holds her head, then begins to laugh.

WALLY (cont'd)  
You alright?

She continues to laugh at the absurdity.

WALLY (cont'd)  
Guess not.

He leans over and kisses her. There is a moment of mutual consent, then Bee gently moves him away.

WALLY (cont'd)  
I'm sorry.

BEE  
No, no don't be... If I didn't want to I--

Wally slowly leans into her and gently kisses her again. She lets herself go.

BEDROOM - A FEW HOURS LATER

Bee stares out the window. Wally sleeps. Not saying a word, she grabs her clothes.

Through the window of the bedroom, within the mix of color and rain, we watch her run to the parking lot and struggle to get into her car. She has become part of the painting. She drives off.

EXT. ROAD, CAPE COD, 1960 - RAINY NIGHT

Bee drives her rented car along the ocean. The wipers race across the windshield.

INT. MOVING CAR - RAINY NIGHT

Bee's tears flow down her face, matching the rain drops.

QUICK CUT:

INT. BEE'S CAR, PRESENT - RAINY DAY

Still raining hard. Bee's eyes reflect what she was just remembering.

TOM  
You okay?

BEE  
Yeah, fine.

(CONTINUED)

CONTINUED:

He doesn't completely buy it. The water from a truck's tires splash so much on the windshield, Tom has to lean forward to see. He quickly gets back into his lane, but stays leaning forward to make out the car in front of him. The clock on the dash tells us it's about 2 in the afternoon.

They pass a sign showing a motel at the next exit.

EXT. BEE'S CAR - DAY

The car drives off the ramp and heads for the motel.

EXT. MOTEL, PARKING LOT - DAY

Bee holds the side door open as Tom, who is getting soaked, carries two bags inside.

She watches him for a second, then makes a decision. She runs out to the car, takes the other two bags out of the back seat, manages the door to the motel, and runs inside.

She's soaked, but she did it. Tom looks at her and appreciates the effort.

INT. MOTEL BAR - LATE NIGHT

It's the usual dimly lit place. Old wooden walls, paintings from someone's basement. The BARTENDER is talking to a couple who stand near the bar.

Tom is a bit out of place among the regulars. He sits by himself at the bar. There is a mirror behind the bar so he can see everything behind him. A clock that tells us it's 12:30 A.M. He's enjoying himself as he watches this slice of Americana tick past.

There's a group of three, playing darts and drinking beer. Hard working souls, all male, all different degree's of intoxication.

ROY is in this group. He's a bit of a bruiser; always the last one who wants to call it a night.

LOU ANN, a young girl, 10, scurries in. She knows right where to go.

                    LOU ANN  
                    (to Roy)  
                    Daddy?

Roy ignores her.

(CONTINUED)

CONTINUED:

LOU ANN (cont'd)  
I'm a suppose to come'n get you.

ROY  
(wanting to save face)  
Go home.

LOU ANN  
Momma says, I gotta stay until you come.

ROY  
I said get!

He is not going to take much more.

LOU ANN  
But Momma--

He back hands her across the face. This sends her sprawling into the wall.

Roy goes back to playing darts as if nothing happened. Everyone in the room does the same.

Tom can't believe it. He knows it's not his problem, but it sticks inside of him.

Lou Ann pulls herself up, leans against the wall, close to where Tom sits. Tom tries to give her a friendly smile, but that feels so awkward, he just sips his beer.

She rubs her face where she was hit.

Tom gives it one more chance.

TOM  
Want a Coke or something?

The girl brightens up a bit. Roy sees Tom talking to her.

ROY  
Hey!

Tom does not want to play.

ROY (cont'd)  
You, dip shit!

Tom turns in his seat.

ROY (cont'd)  
What do you think you're doing?!

(CONTINUED)



CONTINUED: (2)

TOM  
Nothin'.

Tom turns back around and faces his beer.

ROY  
Hey!

Tom ignores him and sips his beer. Roy heads toward the bar.

BARTENDER  
Come on Roy...

Tom can see Roy approaching in the mirror.

TOM  
(swiveling around)  
Why don't you just take your daughter home.

ROY  
It ain't none of your business.

Tom knows he just has to ignore him.

TOM  
You're right, I'm sorry.

He turns back around facing away from the jerk.

Roy laughs at this little chicken shit.

He goes back to his daughter, grabs her hard and begins to drag her to the door.

ROY  
You tell her, I'll be home when I get there.

LOU ANN  
But daddy...

Roy raises his hand, about to strike.

Tom, out of nowhere, tackles him to the ground. Roy is sent into the wall.

Tom bounces off of Roy's body and gets up.

Roy catches Tom's leg and trips him.

Roy gets up and starts kicking Tom in the stomach. Tom tries to protect himself as best he can.

(CONTINUED)

CONTINUED: (3)

Roy stops kicking Tom.

From Tom's vantage point on the floor, he watches Roy move away. Years of pent up aggression and anger explode.

He leaps up. This time he has the best of Roy, belting him with everything he's got. He's succeeding, when Lou Ann jumps on Tom's back.

LOU ANN (cont'd)  
Leave my daddy alone!

Tom lets him go.

Lou Ann goes to her bruised father and puts her arms around him.

LOU ANN (cont'd)  
Daddy... you alright?

Tom straightens himself up and leaves the bar.

EXT. MOTEL, PARKING LOT - NIGHT

It's raining lightly.

Tom steps out from under the overhang and lets the tiny drops hit his face. He feels somehow released. Free.

He looks up into the night sky and allows the rain to cleanse his soul.

EXT. HIGHWAY DRIVING TOWARD NASHVILLE - DAY

Rolling, gentle hills, densely wooded terrain, some cotton fields, beautiful scenic drive.

EXT. REST AREA, BEE'S CAR - DAY

Tom and Bee are at a picnic table. They've been to a fast food take out. Bee eats the usual salad. She stares at Tom as he eats a hamburger. It begins to make him uncomfortable.

TOM  
What?... What is it?

BEE  
(thoughtfully)  
Do you like me?

Not sure of a response.

(CONTINUED)

CONTINUED:

BEE (cont'd)

As a person.

Tom shakes his head, surprised, not knowing what to say.

TOM

Mom...

BEE

I mean it.

TOM

(taking a moment)

I don't know.

Bee is hurt. Tom sees this and comes back with...

TOM (cont'd)

You're my mother.

BEE

(cutting in)

That's not what I'm talking about.

TOM

You know, that's a really hard question... I think we've gotten closer this trip.

BEE

Yes, we have.

TOM

But that doesn't change a whole life time.

BEE

So you don't like me?

TOM

That's not what I'm saying...  
 (trying to put his thoughts  
 together)  
 ... I'm not... I can't...

BEE

Tom, just say it.

TOM

(irritated)

I will. Just give me a second.  
 ... I'm...

(CONTINUED)

CONTINUED: (2)

BEE

Is it Kelly?

TOM

Yeah, that's part of it...

The frustrations and pressures of his own life are beginning to crack through.

BEE

(with complete sincerity)

Tell me.

TOM

My life is just fucked right now and I don't... I'm not the one to judge anyone.

A father and his young son have been playing catch. The son misses the ball and it comes toward Tom. He retrieves it and throws it back gingerly to the kid. The kid runs toward his dad and throws the ball to him. The dad catches the ball then hugs his son. Tom watches, looks back at his mom.

Tom can't even look at her. His dam is about to break.

TOM (cont'd)

... I never really had a childhood, so I search for one everyday... I missed having a father... I have this wound that will never heal... I mean I tried, I've tried to understand it. But it just hurts... When I'd be upset and I wanted you to hold me... and when you did... I didn't feel anything... It was like you didn't know how... And of course Dad wasn't there. I was all alone.

BEE

I'm so sorry... I tried... I really did. I guess I was too busy trying to take care of myself... If you can give me another chance... I want to learn, how to love you...

They share a sincere hug.

EXT. KENTUCKY HIGHWAY, BEE'S MOVING CAR - DAY

Rolling green horse ranches. The old south at its best. More cotton fields.

MONTAGE OF KENTUCKY GOING INTO WEST VIRGINIA

(CONTINUED)

CONTINUED:

Into the higher elevations. Wide double highway. It's clouding up.

A sign tells us we're in West Virginia.

EXT. HOTEL, CARLSBURG, WEST VIRGINIA - NIGHT

We see the snow beginning to fall on the parking lot. Bee's car is parked under a light. The snow flakes fall onto the car, blanketing it in white.

EXT. HOTEL, CARLSBURG, WEST VIRGINIA - MORNING

The car is covered with snow.

INT. GAS STATION NEXT TO HOTEL - MORNING

Tom digs in his pocket for the right amount of change. He needs two dollars and nine cents to buy a blue scraper brush for his mother.

HOTEL, PARKING LOT

Tom clears off the car. Bee comes out of the hotel. She sees the brush.

BEE

What's that?

TOM

It's a gift. You'll need one of these on the Cape.

BEE

Doris says it doesn't snow there that much.

TOM

(emphatically)  
You'll need one.

Bee is about to say something, but stops herself.

BEE

Thank you.

TOM

You're welcome.  
(opening the car door for her)  
Thank you.

BEE

For what?

(CONTINUED)

CONTINUED:

TOM  
The trip.

BEE  
I hope you're enjoying it some.

TOM  
I am.

Bee smiles.

BEE  
It's been wonderful. And hey, we haven't  
killed each other.

TOM  
We're not there yet.

Tom gets into the car. After he starts it, Bee unlatches her side for the convertible roof. Tom smiles, undoes his side and the top goes away.

INT. HIGHWAY/BEE'S MOVING CAR - DAY

They're driving down the road with the wind blowing through their hair. The bottle of water in Bee's hand. The map spread out on her lap flaps in the breeze.

The radio is on. We HEAR the beginning of "AIN'T NO MOUNTAIN HIGH ENOUGH" Dianna Ross.

Tom begins to speak the words with the radio. He turns to her for the next line. Bee, shyly at first, joins in. Pretty soon they begin a rockin' and a rollin', a little Supreme's action.

EXT. HIGHWAY/MOVING CAR/COMING INTO PENNSYLVANIA - DAY

This is the Appalachian mountain range. Allegheny country.

We still HEAR them singing the song through the mountains. Misty fog. A landscape of whites, grays and blacks. East 68 heading toward Pennsylvania. Twig-like bare trees stretch into the gray, dark sky.

INT. HIGHWAY/BEE'S MOVING CAR - DAY

The two of them now kick it into high gear. Screaming the words, to hell with the notes!

INT. POSH HOTEL, HUGE LOBBY - NIGHT

The lobby has a bar with a seating section of small tables and chairs. In the corner is a water fall with beautiful plants and flowers.

Bee comes out of the elevator, followed by Tom. She's dressed for her night out. Even Tom has put on a fresh white shirt and tie.

The bar is full of business men, some still wear their little plastic name tags.

Bee and Tom sit at a table off by themselves. Tom looks around and realizes, to get a drink, you go to the bar.

Tom smiles at his mother.

TOM  
The usual?

Bee smiles.

BEE  
Please.

Tom heads toward the bar. Bee watches him walk away.

A LITTLE WHILE LATER

They are on a round of drinks. Not saying too much, observing the room.

TOM  
You gonna call Aunt Doris and tell her we'll be there tomorrow?

BEE  
Already did.

She sips her wine.

BEE (cont'd)  
Well, this is nice. Don't you wish we could just stay like this?

TOM  
That'd be nice.

There is a slight pause and then;

TOM (cont'd)  
I wanted to...

BEE  
There's something that...

(CONTINUED)

CONTINUED:

TOM (cont'd)  
Sorry, you go ahead.

BEE  
No you.

TOM  
Alright...  
(deciding not to)  
No, you first.

Bee drinks some wine for support.

BEE  
Remember at Karen's... when Michael  
thought that I was lying...

TOM  
About that guy?

BEE  
Yeah, I, uh...We had an affair --

TOM  
Wally?

BEE  
Yeah, well, a one night thing.

Tom takes a drink.

TOM  
Mom... Did Dad know?

BEE  
Yes.

TOM  
How did he find out?

BEE  
I told him.

TOM  
You told him? Wow... That must have been  
rough.

BEE  
(in denial)  
Not, really. We just put it behind us and  
moved on.

(CONTINUED)



CONTINUED: (2)

BEE (cont'd)

... What did you want to tell me?

TOM

Uh...

BEE

Go ahead.

Tom, another swig.

TOM

Well, no surprise, Kelly and I are getting a divorce.

BEE

I didn't know it was that bad.

TOM

Well it's that bad.

BEE

You can't work it out?

TOM

No.

BEE

What about Amanda?

TOM

Kelly's gonna take her until I figure out my life. It's better for her.

BEE

How?

TOM

It took me the longest time to decide to even have kids. I was afraid that I would somehow turn into dad.

BEE

You're not.

TOM

He's a part of me. I can't escape it.

BEE

There was a lot of good in the man.

(CONTINUED)

CONTINUED: (3)

TOM  
I wouldn't know... At least for now  
Amanda won't have to deal with me.

BEE  
I'm sure she loves you no matter what.

TOM  
Well... so, that's the story...

BEE  
Oh, Tom, I'm sorry.

She takes his hand across the table. They share the moment.

EXT. HIGHWAY 25 TO CAPE COD - MORNING

We see Bee's car driving along.

INT. MOVING/CAR - MORNING

Bee puts the map away in the glove compartment.

BEE  
Guess we won't need this again.

TOM  
Not till next time.

He notices that she is wearing the sea shell around her neck,  
but says nothing about it. A loving look comes into his eyes.

EXT. BOURNE BRIDGE - MORNING

We catch the car in traffic, going over the bridge.

There's lots of construction. Single lane, orange trash can  
dividers.

INT. MOVING/CAR - MORNING

Bee looks out the window full of expectation and hope.

BEE  
I feel like a school girl waiting to get  
picked up for the prom.

Bee goes for her water, but it has fallen down on the floor  
near her feet. She takes her seat belt off.

At that moment, one of the oncoming cars, goes out of control  
and hits the car directly in front of them.

(CONTINUED)

CONTINUED:

The next few things happen so fast, they are almost a blur of action.

Tom slams on the brakes.

He smashes into the rear of the car in front.

The truck behind plows into them.

Bee goes flying into the front windshield and across the dash.

QUICK CUT:

INT. CAPE COD HOSPITAL, CORRIDOR - DUSK

THE CAMERA MOVES DOWN THE CORRIDOR TOWARD THE CRITICAL CARE ROOM.

The usual flurry of activity. Very "ER". People waiting, consoling. Voices over the PA calling for doctors etc. We continue into the:

CRITICAL CARE ROOM

We HEAR Bee breathing through the ventilator.

The sound of her vital signs beep in time, still showing she is alive. She's laid out on the bed. Tubes and wires fixed and attached. Her eyes are closed. We don't know if she is with us, or not.

Tom sits in a chair next to her, holding her hand. He's a bit banged up; some scratches, his right arm in a sling.

He looks down at this woman who had brought him into the world. This person, he was forced to know a little better. This fragile little girl. This... his mother.

Bee's eyes flicker. Tom is shocked and relieved.

TOM  
(softly)  
Mom?

Bee smiles weakly.

TOM (cont'd)  
I'm gonna go get the doctor.

Bee shakes her head slightly, saying no.

(CONTINUED)

CONTINUED:

BEE  
 (in a very quiet whisper)  
 How long?...

TOM  
 A few hours. Let me go find someone.

BEE  
 You're not like him.

Tom leans in, tries to hear her better.

BEE (cont'd)  
 Not like Stan... He's not your father.

TOM  
 What?

Tom does not know what to make of this. Shock, fear, total confusion, denial.

BEE  
 He doesn't know...  
 (starting to go out)  
 I wanted to tell you so many times... so many times, to tell you...

She's out.

TOM  
 Mom?... Mom?

Tom rings the nurse's bell. He gets up quickly, rushes out the door.

Through a glass wall we see him talk to a nurse.

The nurse comes into Bee's room to check on her.

Tom watches this through the wall which now separates them.

INT. HOSPITAL, LOBBY - DUSK

Doris and Howard are seated. Tom walks over to them. They both stand immediately.

DORIS  
 How is she?

TOM  
 She came out of it for a minute.

(CONTINUED)

CONTINUED:

DORIS

Really?

Her eyes ask the question.

TOM

I don't know.

DORIS

Did she say anything?

TOM

... Nothing... just, uh... nothing...

DORIS

I spoke to Karen. She and Michael got into Boston. They'll be here in a few hours.

Doris looks at her nephew with empathy.

DORIS (cont'd)

You feeling alright?

TOM

Yeah... Just a little weird. You think I can borrow your car?

HOWARD

You okay to drive?

TOM

Yeah.

He slips his arm out of the sling and stretches his shoulder.

DORIS

Don't you think...

Tom cuts her off with a glance.

TOM

Sorry.

HOWARD

We're in front on the right... A white Chrysler LeBaron.

Howard hands him the keys.

TOM

Thanks.

(CONTINUED)

CONTINUED: (2)

Tom begins to leave.

DORIS

It's right off route 28. As you get into West Yarmouth the street dead ends into it.

TOM

Where?

DORIS

The Hotel. That's where you're going, isn't it?

TOM

Is it true?

DORIS

Yes...

HOWARD

What? Is what true?

DORIS

I'll tell you later.

Tom moves closer to her. His face full of questions.

DORIS (cont'd)

We're not going anywhere.

She gives Tom a reassuring hug. They hold each other for a moment.

DORIS (cont'd)

It's a lot. I know. You'll be fine. We'll make it through this.

Tom begins to leave again.

DORIS (cont'd)

Good luck.

EXT. SEASIDE HOTEL - DAY

It's a bit different than the last time we saw it. It has a more 'now' look. Even though it's November, the landscape is well maintained and a few flowered plants are scattered here and there. Someone has put lots of time and energy into these renovations. And even though it's off season, there are several cars parked in the cottage's driveways.

(CONTINUED)

CONTINUED:

Tom pulls his car up to the front of the office. He gets out, looks around, then looks out at the waves breaking on the shore. He takes a deep breath of the salt-sea air.

INT. SEASIDE HOTEL, LOBBY - DUSK

The office is also different.

Wally, now almost seventy, is talking to a couple and their small son. The boy eyes the jar of lollipops that rest on the counter top.

WALLY

So when you pull out, turn left, and just keep goin'. It'll take you straight into main Street.

Tom walks inside. He stands near the doorway. The screen door slams shut behind him, giving him a start.

MAN

Thanks.

WALLY

No problem.

Tom watches. Wally eyes the little boy, looks at mama,

WALLY (cont'd)

Is it Okay?

The woman smiles. He takes down the jar of lollipops and kneels down so the boy can reach inside.

WALLY (cont'd)

The red ones are my favorite.

The boy takes a red one.

WALLY (cont'd)

Take two. They're small.

Wally winks, the boy grabs and they leave. The screen door slams shut again.

WALLY (cont'd)

I'll fix that one of these days.

Tom walks further into the office. Wally, stands up slowly to replace the jar. He takes a moment to rub his lower back. Tom has an immediate connection.

(CONTINUED)

CONTINUED:

TOM  
Hurt your back?

WALLY  
Nothing new. Comes and goes.

TOM  
I know what you mean.

WALLY  
It's what it is.

He goes toward a pot of hot water. Takes a tea bag from a box and begins to brew a cup of tea.

WALLY (cont'd)  
Care for a cup?

TOM  
No, thanks.

TOM (cont'd)  
Are you Wally?

Wally smiles.

WALLY  
That I am.

TOM  
And you own this place?

WALLY  
Well technically the bank does... And you are?

TOM  
Tom Hayden.

They shake hands.

WALLY  
Nice to meet you Tom.

Wally sips his tea and walks back behind the counter.

WALLY (cont'd)  
Looking for a rental?

TOM  
(smiling)  
No. Nothin' like that. Uh... it has to do with my mother.

(CONTINUED)



CONTINUED: (2)

WALLY

Yeah?

TOM

Bee. Her name was Bee Carlisle?

The recognition washes over him.

WALLY

(exuberantly)

How is she?! You one of her kids?

TOM

She's not doing so well.

INT. HOSPITAL, ROOM - DAY

Bee lies in bed. Her eyes are still closed.

Wally and Tom come into the room.

Tom walks to her bedside. Wally follows him.

Wally sees the pink ribbon necklace on her night stand and walks to it. He lifts it in his hands, the emotion racing through.

Tom watches him as he studies the necklace.

WALLY

(softly)

My God.

Wally looks down at her lovingly.

TOM

Mom?

No response.

WALLY

Bee?

Still no response.

WALLY (cont'd)

Hey, beautiful...

She slowly starts to open her eyes. Wally moves in even closer to her.

TOM

Mom, look who I found.

(CONTINUED)

CONTINUED:

She smiles at Tom, slowly turns her head toward Wally.

She smiles a little bit broader.

BEE

Hello...

WALLY

Hello, yourself.

He takes Bee's hand, sits on the bed next to her.

BEE

I've been waiting.

WALLY

Sorry I was late.

BEE

Tom's my son.

WALLY

I know. We met.

Slight pause.

TOM

Mom is there anything you want to ask him  
or tell him?

After a moment of thought.

BEE

Does it get cold here in the winter?

WALLY

Sometimes.

BEE

Does it snow a lot?

WALLY

Sometimes.

BEE

I don't want it to snow.

WALLY

I'll make a call.

She smiles. What a charmer.

(CONTINUED)

CONTINUED: (2)

BEE

I never stopped thinking about you.

WALLY

You've never been out of my heart.

BEE

You're just saying that.

WALLY

You're right... But it sounds very romantic...

Bee smiles and begins to laugh a little,

WALLY (cont'd)

(seriously)

I mean it.

Her laughter turns into a cough.

A nurse comes into the room.

NURSE

You'll both have to wait outside.

Wally and Tom leave the room.

INT. HOSPITAL, CAFETERIA - NIGHT

Wally and Tom sit at a table. Tea and Coffee.

WALLY

So when did your Dad die?

TOM

About em, let's see... about nine months ago.

WALLY

Well, I'm sorry... You and your mom seem real close.

TOM

(smiling)

Yeah, we are. Yeah well... My uh... mom told me the strangest thing today.

WALLY

Yeah?

(CONTINUED)

CONTINUED:

TOM

Yeah, uh... My father was not really my father.

WALLY

Wow... That's pretty heavy some heavy stuff.

TOM

Yeah... Isn't it.

WALLY

So did she tell you who it was?

TOM

Yeah...

WALLY

Is it someone you already know?

TOM

Well, that's the funny thing... I, I just met him.

WALLY

What, you mean here on the Cape?

TOM

Un huh...

Wally is frozen in time for a moment, realizing what he means.

TOM (cont'd)

She just told me today.

WALLY

... You said that.

TOM

Yes I did.

WALLY

....You're sure?

TOM

Well, my Mom is very positive.

Wally is emotionally shaken.

WALLY

I've lived almost all my life alone... I figured that was it, done deal...

(MORE)

(CONTINUED)

CONTINUED: (2)

WALLY(cont'd)

I always wanted to have a family, I mean I REALLY wanted it... so much, but... it never happened... Never worked out... This is like, I don't know... I'm not really religious at all. I mean I am NOT at all, but this is, is some kind of miracle.

He smiles at Tom.

WALLY (cont'd)

Wow! So should we shake hands or hug or what?...

Tom gets up.

TOM

We can do all that...

INT. HOSPITAL, LOBBY - NIGHT

Wally and Tom walk back into the lobby. Doris and Howard are all there. Robert and Lisa stand next to them. Tom hugs them.

TOM

How is she?

Doris shakes her head.

DORIS

The same. Karen and Michael are with her.  
(eyeing Wally)  
Wally?

WALLY

You're her sister?

DORIS

Yeah.

WALLY

The spunky one.

DORIS

Doris.

She gives Wally a long hug. Robert and Lisa have been listening with questioning looks.

TOM

Robert, Lisa, this is Wally...

WALLY

Hi there. Nice ta meet you.

(CONTINUED)

CONTINUED:

Howard watches Wally. Obviously Doris told him.

Michael and Karen come into the lobby.

Karen sees Tom. There are tears in her eyes as she hugs him.  
So does Michael.

KAREN

She wants to see you and...

She notices Wally.

KAREN (cont'd)

Wally?

Karen examines the man her mother came here to see.

WALLY

That's me.

KAREN

Mom's waiting...

Tom and Wally walk off. Doris' eyes follow them.

INT. HOSPITAL, ROOM - NIGHT

The machines are still on. Bee's eyes are closed as Wally and Tom approach.

Wally sits down next to her, takes her hand. He looks down at her pale face.

WALLY

How you doin'?

She smiles when she hears his voice, but doesn't open her eyes.

BEE

Better now.

He smiles down at her.

WALLY

You raised a fine man.

BEE

Yes, I know.

Tom watches. Tears form in his eyes. What a wonderful thing to hear.

(CONTINUED)

CONTINUED:

Bee hears this. She opens her eyes. She tries to speak, but it turns into a cough.

One of the machines makes a warning sound. Bee's face tightens in pain, her breath becomes shallow.

A nurse runs into the room.

NURSE

You both have to leave.

Other attendants run into the room. Wally is escorted out.

Bee grabs Tom's hand. She's not letting him go. Within the din of the noise, he can't hear what she's trying to say to him.

He leans down closer to her mouth so he can hear.

BEE

(whispered, pained)

Thanks for another chance... Do you like me now as a person?

TOM

No Mom... I love you.

BEE

Thanks honey... I love you too.

The nurse pulls Tom away.

NURSE

You really need to wait outside.

Another male attendant firmly helps Tom out of the room.

Both Tom and Wally are outside the room. The glass doors are closed. They are met by Doris and Howard. We see Karen and Robert, Lisa and Michael are next to them.

Tom and Karen spontaneously embrace. Then they both look through the glass doors at Bee.

In the foreground, the flurry of activity is a blur. Our focus is on the family's faces as they watch the other side of the glass, helplessly.

We Hear the flat line happen. We HEAR them try the paddles. Nothing.

The expression on the faces of the family convey their emotion. The sound of the flat line continues.

(CONTINUED)

CONTINUED: (2)

Paddles once again. The machine is turned off.

Karen breaks down. So does Doris. They are comforted by their spouses. Tom walks away from the group.

INT. HOSPITAL, LOBBY - NIGHT

Wally watches Tom move away.

Tom's in a daze. The shock of it all. He finally finds a quiet spot near the coffee machine. Wally follows him.

WALLY  
I'm so sorry.

Tom turns to this man that he hardly knows.

As Tom quietly begins to grieve, Wally puts his arm around him. Slowly they work into an embrace. One of real affection.

Tom tries several times to speak, but every time he does, he can't get the words out and cries again.

WALLY (cont'd)  
It's alright... It's gonna be alright.

EXT. SEASIDE HOTEL, JETTY DOCK - DAY

CLOSE ON:

AN URN

The ashes are lightly poured out into the air and float out into the ocean. As we watch:

BEE (V.O.)  
Did you ever notice that the ocean  
breathes just like a human being... in  
and out.

JETTY DOCK - DAY

A light house in the background. Tom stands next to Amanda, his hand on her shoulder. Doris, Howard, Karen, Robert, Michael, Lisa, Wally are all there.

CLOSE ON:

We move down all the faces ending with Tom.

(CONTINUED)



CONTINUED:

BEE (V.O.)

It changes and adapts. It endures. It feeds us. Sometimes angry. Sometimes playful. Sometimes distant.

QUICK CUT:

EXT. CAPE COD BEACH, 1940 - DUSK

We see Bee again as a little girl playing on the beach. She's laughing and chasing the waves.

BEE (V.O.)

But it's always there. Family. It's nature's way of reflecting, like the water.

THE CAMERA stays on the ocean. The water shimmering.

We HEAR Bee's soft laughter continue into:

DISSOLVE TO:

INT. TOM'S HOUSE, HALLWAY - NIGHT

CLOSE ON:

The black and white picture of the ocean, where we started, at the beginning of the film.

Bee's laughter quietly echoes away. The ocean sounds finally fade and we are left with the stillness of only Tom's voice.

TOM (V.O.)

We all are left by someone we love at one time or another. I guess the trick is knowing what piece of that person lives on in us. If we're lucky enough to grab onto it and know it, then we can heal ourselves and go on.

We move away from the picture on the wall and turn to the open doorway where the light emanates. We peek inside.

INT. AMANDA'S BEDROOM - NIGHT

Tom watches Amanda sleep. He puts the book he was reading down on the night stand next to her bed.

TOM (V.O.)

Love is unconditional. It's the only true gift that is passed down from one generation to the next.

(CONTINUED)

CONTINUED:

He begins to sneak out of the room, then stops. He catches one last glimpse.

TOM (V.O.) (cont'd)  
The only true legacy we have. If you choose to love and take the path less traveled, it may be uncertain, but it will take you where you need to go. Nothing you plan ever works out the way you thought... But there is a reason. I believe that...

He turns the light out and slowly shuts the door behind him.

HALLWAY

He walks down the hall. We HEAR a familiar voice.

WALLY (V.O.)  
(calling out)  
Do you want some tea?

Wally pokes his head around the corner. We see his warm, friendly face.

WALLY (cont'd)  
I was gonna make some tea, want some?

Tom looks at his old smiling face. He smiles back.

TOM  
Yeah dad, some tea would be nice.

FADE OUT:

THE END.