

"THIS ISN'T RED INK"

An Original Screenplay for Television by Linda Black

"THIS ISN'T RED INK"

Pilot for "All Their Lives" Series

FADE IN:

EXT. FROZEN LAKE - SUNRISE - WINTER 2013

PERRY's voice begins as a bird's eye view spans an Ontario winter landscape of frozen lakes, and zeroes in on a patch of ice on one small lake.

PERRY VOICEOVER

So often we've heard people say,
'It's a dog eat dog world, and
everyone is out for themselves.'
I've said it myself. But when I
seriously think about it, I assure
you, it's just not so. You, the
people, are wonderful.

JIM, a trim, handsome man in his late seventies, sits on a lawn chair holding a fishing rod over a hole in the ice. There's an empty chair, another rod, a tackle box, and a small cooler beside him. Jim's back is to a fishing hut, from which PEGGY, a pretty woman in her early seventies, exits. Jim's line goes taut and he begins to reel in. He pulls a struggling speckled trout up through the hole and calls over his shoulder.

JIM

Peggy! Got a Brookie!

PEGGY

That was fast.

Bundled in a pink snowsuit and white fur mittens, PEGGY exits the hut with a mug in each hand, a portable radio under one arm, and a thermos under the other. She sits in the empty chair and sets the radio down.

PEGGY

I told the kids we'd bring back a
bucketful to fry up for dinner.

JIM unhooks the trout, puts it in the cooler, resets the lure, and drops the line back into the hole.

JIM

Then let's hope there are more of
the little buggers down here.

PEGGY fiddles with the radio until she finds a station playing Kay Starr's "Comes Along A Love." PEGGY gazes at the stark and striking scene, softened by a dawn mist rising up from the woods bordering the lake.

PEGGY

Beautiful.

JIM is looking at PEGGY and pauses before he speaks.

JIM

Yep. Beautiful.

JIM turns up the music. PEGGY pours coffee and hands him a mug.

Now there's a golden oldie.

PEGGY cups her mug in her hands, nods, and closes her eyes.

PEGGY

1953...

CUT TO:

EXT. ELORA, ONTARIO STREET - AFTERNOON - SUMMER 1953

Fourteen-year-old PEGGY, a raven-haired beauty whose manner, shapely body, and stylish dress belie her young age, walks with her sixteen-year-old friend JILL, a lanky redhead in a pencil skirt and matching jacket.

PEGGY carries a box camera. They pass modest houses with well-tended yards and turn down a stone walk to PEGGY's home, where flower beds run the width of the house on either side. A sudden breeze sends PEGGY's silk scarf billowing behind her.

PEGGY's brother GEORGE and his friend TIM polish GEORGE'S 2-door Hardtop Coupe in the grass lane that runs alongside the house.

TIM and GEORGE both wear white T-shirts and jeans, but GEORGE's jeans are pressed and neatly rolled at the cuffs, he wears an unbuttoned but crisp black-and-white bowling shirt over his T-shirt, and he wears polished Winklepickers, while TIM wears sneakers.

With a box of Labatt's beer on the lush lawn and bottles in hand, they listen to the car radio as they wax the already glistening metal. Kay Starr's song ends and Perry Como's "Don't Let the Stars Get in Your Eyes" begins.

GEORGE sets his chamois on the hood of the car, slicks back his dark wavy hair, styled like Jerry Lee Lewis's, and uses his bottle as a microphone to croon along with Perry Como as the girls approach.

GEORGE

Don't let the stars get in your eyes. Don't let the moon break your heart...

PEGGY and JILL walk over to the car.

GEORGE

Now you girls wouldn't be out meeting up with some good for nothin' boys, would you?

JILL

(flirtatiously)

Not yet.

GEORGE puts his arm around JILL and leans against the car. TIM rushes around to sandwich JILL on the other side.

GEORGE

Take our picture.

Laughing, PEGGY readies her camera.

PEGGY

Did you do the papers?

GEORGE

Papers, what papers? Tim, you know anything about papers?

TIM shrugs. PEGGY peers around the camera.

PEGGY

George! You said you'd do it!

GEORGE

Don't worry, the good folks of Elora all found their Saturday morning papers on their front porches. Or at least their front lawns. Maybe the curb... Well, somewhere in the vicinity of their yards.

PEGGY

It's your turn the rest of the week too!

GEORGE

(salutes)

Sir, yes Sir.

PEGGY takes the picture, closes the camera, and starts across the grass. JILL follows.

Wait! We're just about to agitate the gravel. Come with us!

JILL

You mean, ride with some good for nothin' boys?

GEORGE

Yes, ma'am. But on their best behavior, right Tim?

TIM

Scouts honor.

JILL and PEGGY climb into the back seat. GEORGE drains his bottle and tosses it to TIM, who catches it and puts it in the box on the lawn. GEORGE and TIM get into the car, with GEORGE in the driver's seat.

PEGGY's mother MARGARET is clipping roses on a trellis on the side of the house. She looks up when the car doors slam and eyes the box of beer.

MARGARET

George, please! Put the beer in
the garage!

CUT TO:

EXT. COUNTRY ROAD - A FEW MINUTES LATER

The car travels up the quaint main street and out of town. Loud music, voices, and laughter erupt from within. The roar of a river whose deep, rocky path was carved by glacial ice eons ago can be heard. Glimpsed through branches of towering trees that line it are the gorge's ancient stones, sun-dappled and wet with spray. The car picks up speed.

PEGGY

George, slow down!

GEORGE gases it again.

Come on, I mean it, *slow down!*

INT. CAR - CONTINUOUS

Looking in the rearview mirror at PEGGY, GEORGE keeps one hand on the wheel and pats the dashboard with the other.

GEORGE

Don't rattle your cage. She can
handle it, right Tim?

PEGGY

Maybe *she* can, but can you? Come
on, George, *please*, slow down.

The car turns a curve onto a stone arch bridge. GEORGE glances at TIM, and they grin and shake their heads.

TIM

Girls.

TIM reaches to turn up the radio and GEORGE starts to ease up on the gas as the car flies precariously over the bridge and into the sharp bend in the road that comes next.

EXT. CAR - CONTINUOUS

The car skids, flips over, slides into a ditch, and rocks to stillness, emitting loud pops and a burst of exhaust.

INT. CAR - CONTINUOUS

TIM, PEGGY, and JILL try to get themselves upright. GEORGE is not moving. Alarmed, PEGGY shakes him.

PEGGY

George! George!

SHE shakes him again. GEORGE struggles to gain consciousness.

GEORGE

What?

PEGGY

Are you okay?

Seeing that he appears to be, her tone of concern changes to anger.

You flipped the car! We could
have--

Blood spouts from a gash on GEORGE's head and oozes down his temple. PEGGY's voice tapers off.

--died.

SHE touches his head, and her worried look returns. GEORGE pushes her hand away, and then feels the blood.

GEORGE

Christ Almighty. I'm fine. Let's
get out of here.

Grimacing, GEORGE gets himself upright. He tries to open the driver's door and TIM tries the passenger's, but neither budge, and the car is sunk too low in the ditch for them to crawl out the windows. PEGGY starts battering the back window with her box camera.

GEORGE

Peggy, no! Aw damn it, it's
already creamed, go ahead, smash
away!

PEGGY hammers at the window until the glass splinters. GEORGE climbs to the back and pushes his Winklepickered feet against the fragmented window until enough large pieces break away for them to be able to crawl out, but it's riddled with sharp shards.

PEGGY

Tim, give me your shirt, Jill,
your jacket.

JILL looks confused, but takes off her jacket. Embarrassed to be bare chested, TIM pulls off his T-shirt and hands it to PEGGY. She bundles the garments together and uses them like a boxing glove to push away the shards.

EXT. CAR - CONTINUOUS

They climb out, one by one, GEORGE, PEGGY, JILL, and then TIM, and step back to survey the damage.

JILL

I'm freezing.

JILL is shaking. PEGGY unrolls JILL's jacket and hands it to her. JILL robotically puts it on, not noticing a few shards of glass sticking to the sleeve.

GEORGE

Everyone cool? Everyone alright?

GEORGE glances at each of them. He frowns at JILL and grabs her sleeve. JILL notices the bits of glass, and begins to pick them away. JILL, PEGGY, and TIM have some minor cuts. The cut on GEORGE's head is deep and bleeding, but he tries to ignore it.

Let's split before we get the cops
on us.

PEGGY

George! You're really bleeding.

PEGGY thrusts TIM's T-shirt at GEORGE. HE feels blood dripping down his cheek, looks down at his own shirt, and frowns with annoyance at the trail of blood.

GEORGE

Fuck!

HE takes the T-shirt from PEGGY, shrugs an apology at TIM, and starts tearing. He ties a strip around his head and bunches the rest of the fabric under the strip, and over the wound.

TIM

Get along, little zombie.

GEORGE steps zombie-like toward JILL. They all laugh until TIM's laugh turns a little hysterical. GEORGE grabs his shoulders.

GEORGE

Hey Clyde, come on. You good?

TIM

Yep. Yep, I'm good.

GEORGE claps TIM on the back.

GEORGE

Okay, let's get this baby upright.

GEORGE and TIM get into the ditch and try to flip the car.

Try the other side, come on.

THEY go to the road and heave until the momentum of gravity flips the car over and downward, further into the ditch.

GEORGE

Peggy, hop in. Tim 'n I'll push.

PEGGY

But I don't know how--

GEORGE

Peggy. Damn it, just do it.

PEGGY gets in. TIM and GEORGE get in place behind the car.

PEGGY

The gas is on the right?

GEORGE looks at TIM and rolls his eyes.

TIM

Gas on the right. Clutch on the
left. Brake in the middle.

GEORGE

Okay Peggy, fire it up!

PEGGY turns the key and nothing happens. She tries again.

PEGGY

(yells)

Nothing's happening!

GEORGE

Try it again.

PEGGY tries again, and with a low growl, the engine starts.

GEORGE

Third time's a charm. Okay, Tim,
heave! Peggy, goose it!

PEGGY works the gas and clutch. TIM and GEORGE roll the car back
and forth until it finally lurches up onto the road.

GEORGE AND TIM

Hit the brakes! Hit the brakes!

The car hiccups to a stop. PEGGY crawls over to the back. GEORGE
pulls the driver's seat forward and gestures to JILL.

GEORGE

My lady.

Climbing in, JILL elbows GEORGE in the head.

GEORGE

Jeesus!

JILL

I'm sorry!

JILL gets in beside PEGGY and smoothes down her skirt, to
discover one seam is ripped open, thigh to knee.

Nooo! My new skirt! My mom will be
frosted.

TIM gets into the passenger seat and GEORGE into the driver's seat. As the car drives off, GEORGE's voice is heard above the roar of the engine.

GEORGE

Peggy? Don't tell mom 'n dad.
Whatever you do, don't tell mom 'n
dad.

CUT TO:

INT. PEGGY'S BEDROOM - DUSK

JILL sits with PEGGY on one of two twin beds in the room PEGGY shares with her younger sister, Betty Anne. PEGGY hand sews JILL's skirt.

PEGGY

I couldn't find blue thread but
I don't think white'll show.

CUT TO:

INT. DINER - EARLY EVENING

JILL and PEGGY walk to a booth. JILL's boyfriend, ROB, a Navy Reserves Officer Cadet in uniform, and PEGGY's date, BUD, stand to greet them. JILL and ROB cozy up on one side. PEGGY and BUD sit across from them. A WAITRESS approaches.

ROB

Four Cokes 'n four cheeseburgers
please, ma'am.

INT. DINER - A FEW MINUTES LATER

The Cokes are on the table. BUD gets up and walks to a jukebox. When he's out of earshot, ROB nudges JILL.

ROB

Did you ask her?

JILL

Not yet.

PEGGY

Ask me what?

ROB checks over his shoulder to see that BUD is fully engaged in searching for a song, and turns back to PEGGY.

ROB

She didn't mention Perry?

PEGGY shakes her head, no.

ROB

My friend in the Reserves?

JILL

No, I didn't have a chance, what with the *accident* and all.

(to Peggy)

He's got this friend we want you to meet, maybe go with us to the Highland dance Friday night.

PEGGY

You mean a blind...

(whispering)

A blind date?

The jukebox sounds the first strains of Jesse Belvin's "Dream Girl." JILL glances up and sees BUD coming back.

JILL

I need to use the powder room.

PEGGY

Me too.

PEGGY gets up and follows JILL as a disappointed BUD reaches the booth. He looks at ROB, who shrugs.

INT. BATHROOM - CONTINUOUS

JILL searches her purse, then finds and applies lipstick, watching their reflections as she talks to PEGGY.

JILL

I told Rob you 'n Bud aren't going to be a thing.

PEGGY nods in agreement.

So he told his friend in the Reserves about you.

PEGGY

(skeptically)

He's in the Navy? You know I don't want to be a Navy wife.

JILL turns around and looks directly at PEGGY's face.

JILL

He's in the Reserves.

PEGGY

Same thing.

JILL

No. The Reserves is like a backup. They train for the Navy, but they're not *in* the Navy. So you wouldn't be a Navy wife then would you. Well maybe you would, if we went to war or something.

JILL turns back to the mirror to fix her hair.

He works at a bank too, I think. He's really handsome and really charming. Come on, it'll be fun. It's not like we're asking you to marry him, for Cripes Sakes.

CUT TO:

EXT. THE QUARRY - LOCAL SWIMMING HOLE - DAY

Claiming their spaces with blankets, coolers, and other summer paraphernalia, bathing-suit clad teens in various groupings spread out over the slate ledges that frame a deep quarry fed by underground springs.

There are people jumping off the cliffs, swimmers in the water, and some climbing back up the rocky path to the ledges.

JILL and PEGGY sit on towels with a couple of OTHER GIRLS. JILL is putting suntan oil on her legs and looking over the shoulder of one of the GIRLS, who flips through Chatelaine Magazine. PEGGY sets down Wagon Train Westward, the Harlequin Romance she's reading, pushes back her hair, lets out a lazy sigh, and stands.

PEGGY

I've got to cool off.

JILL glances up, then returns her gaze to the magazine. PEGGY turns toward the cliff and almost bumps into PERRY, who is in wet swim trunks and making his way toward a group of young men further along. HE gestures gallantly for PEGGY to cross in front of him and their eyes meet. Their chemistry is immediate. PEGGY glances away and steps to the edge. PERRY starts to walk away, then stops, turns, and watches PEGGY as she composes herself and then leaps off the cliff.

CUT TO:

EXT. THE PAVILION PARK - DUSK

PEGGY and JILL walk through the town park toward a rustic indoor/outdoor food pavilion by a wooded area.

PEGGY

Does he know?

JILL

He probably thinks you're the same age as me.

PEGGY

So you didn't tell him?

JILL

Of course not. I assumed it's a need-to-know situation.

PEGGY

And he doesn't really need to know. Do I really look *sixteen*?

JILL stops, so PEGGY does too. JILL looks PEGGY up and down.

JILL

Darn honey, with your figure, I'll
bet he'll think your eighteen!

EXT. THE PAVILION PARKING LOT - CONTINUOUS

PERRY and ROB, both in uniform, lean against a truck by a sign that reads "Lover's Leap" and points to a path in the woods. PEGGY and JILL walk toward them. PERRY's eyes are riveted on PEGGY.

ROB

What I tell you, a knockout,
right?

PERRY

I've seen her before. Yesterday,
at the Quarry. Couldn't stop
looking at her then either.

The GIRLS reach the GUYS, and there's an awkward moment before ROB clues in and makes the introduction.

ROB

Perry, this is the lovely Peggy
LaVonne. Peggy, this is the rascal
we told you about, Perry.

With a roguish smile, PERRY bows and kisses PEGGY's hand. The chemistry between them is palpable. PEGGY smiles and then bites her lip when she smells alcohol on his breath.

PEGGY

(suspiciously)
Have you been drinking?

PERRY

(mock solemnly)
We have.

PEGGY

(to Jill)
We better get a taxi to the hall.

JILL
 (to Rob)
 Yeah, we're not riding with you
 now.

PERRY gives ROB a questioning look.

ROB
 They got in a little tailspin this
 week, with Peggy's brother.

PEGGY
 He's usually a good driver.

JILL looks like she's about to disagree but doesn't.

But they had a few beers. Him and
 his friend.

PERRY
 Who said anything about driving?
 Come on, it's my birthday. I'm
 eighteen today! You have to let me
 buy you a Shake.

EXT. PAVILION DECK - CONTINUOUS

PERRY orders four milkshakes at the takeout window. He joins
 PEGGY, JILL, and ROB at a picnic table. He sits across from
 PEGGY and leans in with his elbows on the table, smiling
 unabashedly at her. PEGGY can't help but smile back.

PEGGY
 Your birthday is during the
 Highland Games, that's cool!

PERRY
 Yep. When I was a kid, I thought
 the whole festival was just a big
 party for me. Well, for me and my
 cousin Jim. His birthday too.

PEGGY
 You were born the same day?

PERRY nods, as THE WAITRESS arrives with their shakes. PERRY
 slides one to PEGGY and their hands touch.

PEGGY pulls her hand away, blushing.

PERRY

So Peggy LaVonne, that French?

PEGGY

I don't know. It's my middle name.
I was named after my aunt.

PERRY

And she's French?

PEGGY

I don't think so... Maybe.
Somewhere in the family tree,
someone might be French.

PERRY

Well, a very pretty name for a
very pretty dame.

JILL stands up and grabs PEGGY's hand to pull her up.

JILL

I want to dance! C'mon, let's go
get a taxi. We'll see you there.

PEGGY grabs their shakes and flashes a smile at PERRY, whose eyes are locked on hers.

ROB

(teasingly)

Maybe you will.

PERRY

Oh, you will.

EXT. DANCE HALL DRIVEWAY - LATER

PEGGY and JILL exit a taxi and enter the hall. A truck roars into the gravel parking lot and PERRY and ROB exit.

INT. DANCE HALL - CONTINUOUS

A band in full Scottish regalia plays a mix of traditional Scottish folk songs and contemporary rock 'n roll.

JILL, PEGGY, and BUD conglomerate with other youth near the dance floor.

BUD
Peggy, can I talk to you?

BUD leads PEGGY a few feet away. The band breaks into a bagpipe-infused rendition of Pat Boone's "Chains of Love."

BUD
It was swell seeing you last week.
But I have to know if, um, well,
did you notice that song?

PEGGY cocks her head to listen. She doesn't see that JILL is behind her now, with ROB and PERRY.

Oh, not this one. I mean at the
diner, last week. That song I
played for you. Dream Girl.

PEGGY shakes her head, no.

BUD
It makes me think of you. Because,
I wonder if, if maybe you'd be my
girl. You know, go--

PERRY steps in and claps BUD on the shoulder.

BUD
Steady.

PERRY
Charming the lady with Navy lingo?
Steady as she goes, mate.

BUD
Perry.

PERRY
Bud. You won't mind if I steal her
away for a dance?

PERRY holds out his arm. PEGGY takes it and happily allows him to sweep her onto the dance floor. BUD shrugs unhappily.

PERRY

How's my timing, dream girl?

PEGGY

Oh dear, you heard that?

PERRY

Every awkward word. Can't blame
the guy for trying.

They swirl about the dance floor in a magnetic embrace.

CUT TO:

EXT. HIGHLAND GAMES FIELD - DAY

The annual Scottish festival is underway. PEGGY and JILL are at the cable-tossing pit and spot ROB and PERRY on the other side. PEGGY's eyes widen, as PERRY is wearing a kilt.

JILL

He's awfully cute in a kilt!

PEGGY

He is. But why is he wearing one?

EXT. HIGHLAND GAMES ENTRANCE - LATE AFTERNOON

A Pipe Band marches through the gates and out toward the town, to do a tour down the main street. PEGGY, JILL, and ROB watch from a roped path. PERRY, front and center with his steel drum, glances behind him to his bagpipes-playing cousin JIM. PERRY nods his head toward PEGGY, to point her out.

JIM, who is unaware of his movie-star good looks and the attention they get, follows PERRY's gaze. He sees PEGGY and their eyes meet for a fleeting moment, then PEGGY puts her focus back on PERRY, who winks at her as they pass by.

INT. HIGHLAND GAMES PAVILION - EARLY EVENING

PEGGY and PERRY, now in slacks and wearing a tartan cap, stroll through a food tent. PERRY carries a bag of beer nuts. PEGGY reaches for it and PERRY teasingly pulls it away from her. PEGGY grabs it, helps herself, and thrusts it back against his chest.

PEGGY

Navy Reserves, the Pipe Band. Tell me you weren't a boy scout.

PERRY

Yes ma'am. And a Scout Captain. At your service.

PEGGY

Well, just so you know, I won't have a Navy husband.

PERRY

Yes ma'am, duly noted.

CUT TO:

INT. PEGGY'S FRONT HALL - SUMMER NIGHT - 1953

The hall phone rings. PEGGY rushes to answer it.

PEGGY

Muir residence, hello? I don't know if this is the prettiest girl in town... Yes, this *is* Peggy. Well as a matter of fact, I love going to the movies.

CUT TO:

EXT. MOVIE THEATER - NIGHT

Rain sluices across a "From Here to Eternity" marquis. PEGGY and PERRY dash to the ticket booth. PERRY grabs PEGGY's hand and pulls her under the awning.

TICKET TAKER

It's already started.

PERRY

We thought it started at 8.

TICKET TAKER

730.

PERRY

Yes, ma'am, we cottoned on to that
when we saw the sign.

He nods to the "SHOWTIME 7:30" banner on the movie poster as he hands her money.

INT. MOVIE THEATER - CONTINUOUS

PERRY is mostly watching PEGGY, while glancing at the movie screen. It's the latter part of the beach scene where Deborah Kerr's character, Karen, is talking about her stillborn baby, which she blames on her philandering husband who came home late and didn't bring the doctor. PEGGY makes a pained expression, shakes her head angrily, and pounds her fist on her knee.

PERRY gently wraps his hand around PEGGY's fist, and she looks up at him. She holds the gaze for a beat, relaxes her hand under his, and then turns her attention back to the screen. PERRY squeezes her hand, and turns his attention to the screen.

EXT. STREET BY PEGGY'S HOME - LATER

PERRY parks, gets out, and opens PEGGY's door, then waits in the downpour for her to exit. They run to the porch.

PERRY

I don't know, here to eternity,
just wasn't romantic enough.

PEGGY laughs, and then looks somber.

PEGGY

It's terrible, what happened to
her. That will never be me. I will
not have a husband like that. My
husband will be there for me.
He'll be there when I'm having our
babies. He'll take care of us.

She realizes she's getting heated, and gets embarrassed.

PERRY

Well, he'll be a darn lucky man,
that husband of yours.

PEGGY flashes him a coy smile and raises an eyebrow. PERRY slaps his hand against his heart.

Darn lucky.

PERRY places a hand gently on PEGGY's cheek, and she tilts her face up to him. They kiss, slowly, and tenderly. PEGGY pulls away first.

PERRY
Sooo, babies, plural. Are we
talking twins here?

PEGGY laughs.

PEGGY
Maybe, maybe twins twice.

PERRY
So, lots of babies.

PEGGY
Lots. At least four.

PERRY
Alright then. Good to know the
lady knows what she wants.

Raucous voices singing to Harry Lauder can be heard from inside. PERRY looks curiously at PEGGY.

PEGGY
It's my dad and my uncles. They
play cards on Friday nights.

PERRY
And get their Scottish brogues on?

PEGGY
They love that old fuddy-duddy
music.

PERRY raises an eyebrow. PEGGY opens the door to an increased decibel of music and voices.

INT. FRONT HALL WITH VIEW OF KITCHEN - CONTINUOUS

GEORGE SENIOR, UNCLE ALEX, and UNCLE LEW can be seen in the kitchen, drinking beer, smoking, and singing loudly while playing poker. PERRY takes PEGGY's coat and hangs it up. HE winks at PEGGY and walks down the hall, singing along with an exaggerated Scottish accent.

PERRY, GEORGE SR, UNCLE ALEX, UNCLE LEW
*Roamin' in the gloamin' on the bonnie
 banks of Clyde...*

INT. KITCHEN - A FEW MINUTES LATER

PEGGY gets two sodas from the icebox. PERRY stands with his wet hat in his hands and sings the chorus with the MEN.

PERRY, GEORGE SR, UNCLE ALEX, UNCLE LEW
*...When the sun has gone to rest, is the
 time that I like best. O, it's lovely
 roamin' in the gloamin'...*

PEGGY hands PERRY a soda. The MEN raise their beers and turn back to the game. GEORGE SENIOR gives PEGGY a look as she and PERRY walk to the living room. PEGGY shrugs mischievously.

CUT TO:

INT. PEGGY'S ROOM - EARLY EVENING

JILL helps PEGGY find an outfit to wear that night.

JILL
 You really said "fuddy-duddy!"
 I mean, he *is* in the Pipe Band, he
 probably knows a lot of fuddy-
 duddy songs.

JILL points dramatically to the ice-blue satin dress PEGGY holds up.

Ooo, that one! But Rob says he's a
 smokin' guitar player too.

INT. A LIVING ROOM - LATER SAME NIGHT

PERRY and PEGGY sit on a sofa next to JILL and ROB, amid other PARTYGOERS. They are at Perry's best friend HANK's and Hank's girl SANDY's apartment. PERRY puts his hand on PEGGY's knee as SANDY takes a picture, and PEGGY blushes.

SANDY

Oh, don't be shy, you gorgeous creature. Perry, wherever did you find her?

PERRY

I dunno, guess she just dropped down here, right straight from heaven.

JILL nudges PEGGY, and rolls her eyes, spilling a little of her martini. PEGGY takes JILL's martini from her, and takes a sip.

PERRY gets up, picks up a guitar, and starts strumming and singing, Johnny-Cash style.

PERRY

*The other night dear as I lay sleeping,
I dreamed I held you in my arms.*

PERRY only has eyes for PEGGY as he sings. She returns his focused gaze.

INT. FRONT ENTRANCE - PERRY'S PARENTS' HOME - EVENING

PERRY's song continues. HE introduces PEGGY to his dad, HENDERSON; mom, ALICE, who has MS and walks with a cane; sister MARION; brother JACK and Jack's girl, LOU.

INT. DINING ROOM - LATER

PERRY's song continues. PERRY and PEGGY sit with PERRY's family at a beautiful hand-carved oak table. Engaged in conversation, they all clearly enjoy each other's company. PERRY takes PEGGY's hand under the table. SHE pulls her hand away, and stands.

PEGGY

Excuse me, where's the powder room?

MARION

Through those doors, and past the stairwell.

PEGGY exits the room, and all eyes follow her. When she is out of earshot, LOU leans toward PERRY and pats his hand.

LOU

She seems quite mature. For her age.

PERRY frowns.

Is she in school, or does she work?

MARION

She's lovely. I think still in school, but she says she's going to get a job at The Bell.

EXT. PEGGY'S HOUSE - LATER

PERRY's song fades to the start of the last refrain.

PERRY'S VOICE

*Now you've left me and love another.
You have shattered all my dreams...*

PERRY's truck pulls up. PEGGY and PERRY exit and go to MARGARET and GEORGE SENIOR, who sit on the porch. The men shake hands.

PERRY tips his hat to MARGARET and crosses the lawn to the drive, where GEORGE and Peggy's eldest brother JOHN work on GEORGE's car, illuminated by the garage lights.

GEORGE SENIOR

If George put that much effort into his job that'd be something.

MARGARET

Carpentry just isn't his cup of tea.

PEGGY sits on the porch step looking adoringly at PERRY, who is now leaning over the hood with GEORGE and JOHN.

GEORGE

So, Clyde, you and my sister?

PERRY grins then looks GEORGE in the eye with a solemn nod.

CUT TO:

INT. PEGGY'S ROOM - NIGHT

PEGGY lies awake in bed, gazing out her window at the moon. She turns on her stomach, reaches across the bed to her bedside table, and turns on the light. Her sister, BETTY ANNE, is in the other twin bed, and only half asleep. She groans when the light comes on, and looks over at PEGGY.

PEGGY is reaching for a card that is propped up against a crystal vase boasting a bouquet of roses and violets. BETTY ANNE sits up.

BETTY ANNE

Oh, he's so romantic!

PEGGY

He is, and quite the wisecracker.

PEGGY smiles and picks up the card. She holds it under the lamp to read it again, for the umpteenth time. It reads:

"Roses may be red, violets may be blue, I
can't tell, cause all I can see is you. Got
you in my heart, Perry."

CUT TO:

INT. DANCE HALL - NIGHT

A DOZEN YOUNG COUPLES on the dance floor wear number cards. A DANCE-A-THON MONITOR walks among them, making notes on a clipboard. HE approaches a COUPLE and taps the GENTLEMAN on the shoulder. That COUPLE leaves the dance floor. Most of the surrounding tables are occupied, many with discarded number cards on them.

PEGGY is at a table near the dance floor, looking especially beautiful in a body-hugging, long-sleeved, white knit dress. PERRY sits beside her, watching her instead of the dancers. HE reaches under PEGGY'S hair to remove the number card she's still wearing.

PERRY

Well if it weren't for my 2 left feet we'd still be up there.

PEGGY

Left feet maybe, but you're writing hand is pretty good.

PERRY

Got you with that card, didn't I?

PEGGY

Oh, you got me, mister.

PEGGY watches PERRY's sister MARION. PERRY sees his cousin JIM on the dance floor. JIM nods and grins at PERRY.

PERRY

Well I'll be, look at that, Peggy. We might be out but we're sure keeping it in the family. Marion's the next Grace Kelly.

PERRY points to JIM.

And my cousin Jim over there's a regular Fred Astaire!

INT. STAGE - A FEW MINUTES LATER

The HOST walks to a microphone. On the floor, the MONITOR goes to one of the THREE COUPLES left. They exit, leaving only MARION and her boyfriend, BOB, and JIM and his date, GRACE.

HOST

Ladies and Gentlemen! Can I have your attention please! Couple Number 21 and Couple 13, Lucky 13, please come to the stage.

MARION and BOB, and JIM and GRACE walk up a set of side stairs to the stage.

Ladies and Gentlemen, we have ourselves a tie!

JIM does a little tap jig and everyone laughs.

HOST

What do our winning duos get? You
get the honor of singing to this
lovely, lovely audience.

The HOST looks at each couple mischievously.

Lucky 13, please take a seat.
Couple 21, it's all yours.

The HOST gestures to the mic and steps back. JIM and GRACE sit
on nearby chairs, and BOB steps up to the mic. HE whispers to
MARION, who nods, blushing.

BOB sings heartily, though he can't carry a tune.

BOB

*Allegheny moon, I need your light
To help me find romance tonight...*

When MARION joins in with her lovely voice, BOB backs away.

MARION

*Allegheny moon, your silver beams can
lead the way to golden dreams...*

INT. STAGE - A FEW MINUTES LATER

The HOST walks to the mic as MARION finishes the song.

MARION

*...Please see what you can do for me and
for my one and only love. Shine on me
tonight, Allegheny moon.*

MARION and BOB step back. The HOST steps up to the mic.

HOST

Let's hear it for Couple 21, Bob
Patrick and the lovely Marion Black!

The AUDIENCE responds with applause and whistles. The HOST
glances down at the clipboard he's holding and calls out.

And now, Ladies and Gentleman,
Lucky 13! Grace Watson and Jim,
well whaddaya know, Jim Black.
Brother?

The HOST looks at JIM inquiringly.

JIM

No, sir. But her brother's right out there. With the pretty lady in white.

Jim points to PERRY's table, and a spotlight follows. PERRY grins, waves, and wraps an arm around PEGGY, who lifts an arm to shield her eyes from the spotlight.

JIM

I'm the cousin.

HOST

Well, let's hope not kissing cousins. But we're glad your dancing cousins. Let's see if you're singing cousins too.

MARION and BOB exit the stairs to the dance floor. JIM sings. GRACE chimes in with background vocals.

JIM

Cruising down the river on a Sunday afternoon, with the one you love, the sun above, waiting for the moon, an old accordion playing a sentimental tune...

MARION and BOB walk toward PEGGY and PERRY.

PEGGY

Oh, Marion's so pretty. And she's got such a lovely voice!

PERRY

She is, and she can sing alright, but you're always the prettiest gal in the room.

CUT TO:

EXT. HIGHWAY ROADSIDE - DAY

WOODY, a wholesome-looking young man, stands by the roadside with his thumb out and a suitcase on the gravel beside him. Several cars pass by.

Undaunted by their passing, WOODY whistles Eddie Fisher's "Any Time." A shiny new Ford Galaxie comes along, slows, and stops. The driver leans toward the passenger window. It's GEORGE.

GEORGE

Where you headed?

WOODY

Anywhere west of here, man. You?

GEORGE

All the way to the coast. Hop in, Clyde.

GEORGE leans over, and pushes the door open. WOODY throws his suitcase in the back seat, and gets in. WOODY reaches around with his right hand and GEORGE grabs it with his left hand.

WOODY

Name's Woody. Good to meet you.

GEORGE

George.

WOODY pulls a cigarette case out of his pocket.

WOODY

You smoke, George?

WOODY holds up the open case. GEORGE glances at it and does a double take. It's filled with hand-rolled joints.

Marijuana. Ever tried it?

GEORGE shrugs, no, and reaches for one. He puts in his mouth and pulls a lighter from his pocket. He attempts to light it, but the wind prevents him.

WOODY leans closer, slips the joint from GEORGE's mouth and puts it to his own. He takes the lighter, cups a hand around it, ignites it, and lights the joint. He takes a long, slow haul, releases it, and holds the joint to GEORGE's mouth.

GEORGE takes a haul, releases it, nods at WOODY, and fires up the Galaxie. The car takes off in a billow of roadside dust.

CUT TO:

INT. DINER - EVENING - LATE SUMMER

PERRY and PEGGY are cozied up on one side of a booth, and JILL and ROB on the other side. They have Cokes and plates of fries, with gravy for dipping.

ROB

Man, those Landoni brothers! That feed pass! Damn. That's one for the Lacrosse Hall of Fame.

PERRY

How about that Six Nations player, Powless?

ROB

Right, right, Powless, Ross Powless.

PEGGY

Landoni brothers might have met their match.

PERRY looks at her with raised eyebrows.

JILL

Oh, that's right. She probably knows more about the game than you two.

PEGGY smiles a little shyly, and shrugs. JILL reaches an arm across the table and clasps PEGGY's left hand.

Oh, I forgot to tell you. I talked to my boss. You're in!

PEGGY

The switchboard?

JILL

Yes! You can start training the week after your birthday.

PERRY

Well now, isn't that something. Got us a coupla career girls here.

JILL
Just, you have to get a form
signed by your parents.

PERRY makes a face.

PERRY
Get a form signed, what's this,
grade school?

JILL
No, just if an employee is under--

JILL is about to say underage, but PEGGY gives her a warning
look and JILL catches herself.

Eighteen, if an employee is under
eighteen they need parents'
consent.

ROB
Like the Navy, I guess.

JILL
Yes, like that.

CUT TO:

EXT. THE QUARRY - LATE SUMMER - LATE AFTERNOON

PEGGY and PERRY are lying on their stomachs on a blanket, with
another blanket covering them. They are facing the quarry, just
inches from the ledge, and looking down at the water sparkling
gold in the late afternoon sun. It's not as busy as earlier in
the summer, but there are a few groups of young people and other
couples.

PEGGY and PERRY have been swimming, and are still in their wet
bathing suits and getting chilled now. PEGGY sits up to root
through her beach bag for a sweater. PERRY sits up too, and
takes his own sweater from his pile of clothes. He puts it
around PEGGY and helps her to slide her arms in. He carefully
buttons all of the buttons, and then pulls her close to kiss
her.

They kiss, and then PEGGY breaks away. SHE tries to imitate
Deborah Kerr in her delivery of the Here to Eternity line.

PEGGY
Oh Perry, "no one ever kissed me
the way you do."

PERRY grins, and then looks thoughtful. Doing his best Rhett Butler but stumbling a little to recall the line, he responds.

PERRY

Well, "you should be kissed," uh, "often, and by somebody who knows how."

PEGGY

Oh, just happen to have that one at the ready, did you, *Rhett*. And how many times have you used it?

PERRY

I'll never tell. But I will tell you this, there's no gal I've ever met or could ever meet that I'll want to kiss as much and as often as I want to kiss you.

PEGGY laughs, jumps up, and extends her hand down to him.

PEGGY

Well then, you better get me home on time for dinner, or I'll be grounded and there will be no future kissing.

PERRY jumps up and rapidly collects their belongings.

INT. PEGGY'S FRONT HALL - TEN MINUTES LATER

Peggy's brother JOHN is sitting in the lower stairwell, smoking a cigarette. When she comes through the front door, JOHN stands up. She glances at him, and smiles, all aglow from her date with Perry.

JOHN

Out with Perry again?

PEGGY

I was. We were at the Quarry, and I'm freezing! I'm heading straight for a hot bath.

PEGGY starts to brush past him, but JOHN puts a hand on her arm.

JOHN

Wait, I need to talk to you.

PEGGY

What? Are you worried about me?

JOHN

More like I'm worried about Perry.

PEGGY laughs, then sees that he is serious.

JOHN

Have you told him?

PEGGY

Told him what?

JOHN

Peggy, come on. Does he know you're fourteen?

PEGGY

Fifteen.

JOHN

In two weeks.

PEGGY

It's none of your business.

JOHN

Maybe not, but it's his business. He's a good guy and he has a right to know.

PEGGY

(resigned)

I know, John. I *know*. I will. Soon.

FLASH FORWARD BEGINS

INT. KITCHEN - LATE AFTERNOON - WINTER 2013

PERRY VOICEOVER

When we sit down and try to compare the things for which we should be thankful against those things we take for granted, there really is no comparison.

FIVE WOMEN, mid-forties to mid-fifties, and THREE MEN of the same age gather in a contemporary kitchen-living room. Among them are TERESSA, LINDA, LORIE, SUSAN, and JIMMY. The men insert two leaves into a long antique oak table, the one pictured in the earlier scene where Peggy meets Perry's family.

There are also NINE YOUNG MEN and NINE YOUNG WOMEN, including twenty-year-old KIRA, fourteen-year-old GEORGIA, and eighteen-year-old LISA; and four small children, including a BABY GIRL, BABY BOY, ONE-YEAR-OLD BOY, and 4-year-old KILLIAN, who is talking to his grandma, TERESSA.

KILLIAN

When will Grey Papa be home?

TERESSA

Soon, after he catches some fish.

KILLIAN

Grey Papa cut a hole in the ice to catch fish.

TERESSA

That's right.

KILLIAN

I want to cut a hole in the ice to catch a fish.

TERESSA

Maybe Great Papa and Grammy will take you next time.

KILLIAN

The next day after this day?

TERESSA

The next day after this day is called tomorrow. And yes, maybe tomorrow.

LORIE, LINDA, KIRA, and GEORGIA gather around TERESSA and KILLIAN. GEORGIA squats down.

GEORGIA

Do you want to help us make some decorations for the table?

KILLIAN

Yes, I do want to help.

INT. BEDROOM - CONTINUOUS

LINDA and LORIE sit on the bed. KIRA and GEORGIA search a closet for craft supplies. KILLIAN lifts the lid of a cedarwood chest by the bed. LINDA notices a shoebox with a ribbon around it. She takes it out and hands it to LORIE.

LORIE

Ooo, Lin, this is where mom keeps the letter.

LORIE opens the box. She takes out a paper-doll place card of a woman in a wedding gown. SHE passes it to KIRA, who folds the tabs so the paper doll stands up.

KILLIAN

What is it?

KIRA

(to Killian)

A decoration for the table at a fancy party.

(to Lorie)

What letter?

(to Killian)

You put people's names on them so they know where to sit.

LINDA

The love letter.

LORIE searches the box, finds the envelope, and slides the letter out. It's written in red ink, dated September 12, 1954.

FLASH FORWARD ENDS

CUT TO:

EXT. THE PAVILION - NIGHT - SEPTEMBER 11, 1953

PERRY and PEGGY walk the path to Lover's Leap. At the stonewall overhang, they kiss and lean over to look down. PEGGY tightens her hand on PERRY's arm. They embrace but PEGGY pulls away just before they kiss again.

PEGGY

I have to tell you something.

PERRY

Uh, oh. Jiminy Cricket. There's another fella. I knew it.

PEGGY

No, nothing like that. It's just... Well, it's just...

PERRY

Spill the beans, darlin. I can take it.

PEGGY

It's just, it's my birthday tomorrow, and--

PERRY

Well I know that, and I have something real special planned.

PEGGY

No, it's just, I'm not, well, I won't be seventeen.

PERRY

What? You're really a 23-year-old divorcee with three kids?

PEGGY

No. No. Oh gosh, I don't know how to do this. I'm, well, I'll be fifteen tomorrow.

PERRY takes a step back, and struggles to compose himself.

PERRY

What the hell! You're fourteen!
Fourteen!

PEGGY

Fifteen. Tomorrow.

PERRY

How could you be--

PEGGY

What does it matter? I am who I am.

PERRY

Jesus, Peggy. *It matters.* I thought you were 16! *Seventeen* tomorrow. I was about ready to get down on one knee and--

He shakes his head.

Never mind.

PERRY gestures to the path.

Let's go. I'm taking you home.

PEGGY looks up at him, then looks away, and starts up the path.

CUT TO:

EXT. PEGGY'S DOORSTEP - CONTINUOUS

PERRY opens the door and steps back so PEGGY can enter. She walks through, and then turns around to face him. He closes the screened door, and leans his forehead into it.

PERRY

Christ Peggy. Fourteen! And you lied--

PEGGY

I didn't lie! I just, you thought, you *assumed*... I just didn't correct you.

PERRY shakes his head, and closes his eyes. PEGGY waits. He opens his eyes and looks into hers.

PERRY

Damn it, Peggy. I can't.

PEGGY nods, biting her lip to stop herself from crying. She watches PERRY walk away. A Voiceover of the last refrain of "Sunshine" is heard.

PERRY VOICEOVER

In all my dreams, dear, you seem to leave me. When I wake, my poor heart pains. So when you come back and make me happy, I'll forgive you dear, I'll take the blame.

PERRY stops on the street, takes out his smokes, lights one, and takes a long haul. He looks solemnly back at PEGGY, shakes his head, and continues toward his truck, parked half a block away.

CUT TO:

INT. BAR - NIGHT - SUMMER 1954

GEORGE and WOODY play pool with TWO GUYS. One of them makes lewd gestures behind a PRETTY GIRL at the bar.

GEORGE

Hey Clyde, a little respect for the lady.

PLAYER

I'm just messing around.

The PLAYER winks and makes an outline of the girl's body with his hands. The GIRL'S FRIEND notices and nudges her.

PLAYER

But hubba, hubba, man.

The PRETTY GIRL turns around. The PLAYER slicks back his hair and tries to put his arm around her. She ducks away.

Aw come on, sweetheart. You two ladies are out for a good time.

PRETTY GIRL

No thank you.

The GIRLS sit on stools and turn away. The PLAYER puts his hand on the PRETTY GIRL's shoulder. She shrugs it off.

GEORGE

She said back off.

POOL PLAYER

How about you back off and mind your own business, *Clyde*?

GEORGE

You want to settle this outside?

POOL PLAYER

There's nothing to settle, man.

The PLAYER sucker punches GEORGE in the face, sending him backward into a table. GEORGE recovers, touches his bleeding lip, and looks at his finger. He cocks his head and punches the guy in the gut. They become entangled in a brawl, knocking over chairs and rolling onto the floor.

CUT TO:

INT. BELL TELEPHONE SWITCHBOARD - EVENING

PEGGY and JILL sit side-by-side at the switchboard having a staccato conversation while they work.

JILL

Number please? Hold while I connect your call.

JILL looks at PEGGY, as she plugs a cable into the shared switchboard.

JILL
So still not a word?

Thank you, you're call is
connected.

PEGGY is about to respond, then holds up a finger.

PEGGY
Number please? Hold while I
connect your call.

SHE plugs in the appropriate cable, and turns to JILL.

Not a word. But George saw him at
the Highland Games.

JILL
Oh, I thought I saw George there.
When did he get back? And what
happened to his face?

PEGGY
Last week. He got into a fight--

Hold please, I mean, number
please. Hold while I connect your
call.

--in a bar in Vancouver!

JILL gives PEGGY a what-the-heck look.

JILL
Number please?

Did he say anything?

Hold while I connect your call.

PEGGY
What?

JILL
Perry, did he say anything to
George?

PEGGY

(disappointed)

He asked about his face. And he told him to say hello to 'the family.'

JILL

Oh, that's good, I think. The family, that means you.

PEGGY

You think so?

CUT TO:

INT. BANK OFFICE - EVENING - SEPTEMBER 12, 1954

PERRY sits at a desk, writing with a red pen. He hears laughter and looks back at TWO WOMEN who sit on a couch reading a magazine. PERRY turns back to his desk. He speaks softly to himself as he composes.

PERRY

Dear Peggy, I am waiting for the dame with the numbers of the combination to get here. Two of the hens are at the back reading a magazine, so I am taking the opportunity to write to you...

CUT TO:

INT. HALLWAY - AFTERNOON - SEPTEMBER 13, 1954

PEGGY and JILL hang their fashionable coats and scarves on the coat rack, and walk down the hall toward the kitchen.

INT. KITCHEN - CONTINUOUS

Peggy's sisters, BETTY ANNE and SHIRLEY, and MARGARET and GEORGE SENIOR are having afternoon tea. There's an unopened envelope addressed to PEGGY on the table by a sugar and creamer set.

PEGGY and JILL enter. BETTY ANNE sets a plate of homemade tarts on the table. PEGGY hands two tarts and napkins to JILL.

MARGARET

Oh, your cheeks are so rosy! It must be cold out. Jill, will you stay for dinner?

JILL

No thanks, Mrs. Muir.

PEGGY

We're going for burgers. Ooo, this is for me!

PEGGY picks up the envelope.

MARGARET

Is it a birthday card?

JILL

A sweet sixteen from a sweet-on-you fella.

GEORGE SENIOR

What fella? There's a new fella? Or is it that Perry guy?

PEGGY smiles hopefully. She and JILL rush upstairs.

INT. PEGGY'S ROOM - CONTINUOUS

JILL

Open it! Open it!

They sit on PEGGY's bed. JILL tries to read over her shoulder. PEGGY pulls it away, but reads aloud.

PEGGY

"This is my first letter to you, so you'd better put it in a gold frame and keep it in your hope chest--"

JILL

A love letter! Didn't think Perry was such a romantic!

PEGGY shushes JILL. She continues reading.

PEGGY

"I never could say much in a letter. There's one thing I might say, but the girls might get hold of this and read it. I'll say it anyway."

PERRY VOICEOVER

This isn't red ink, it's my blood.
It's my blood and I got you in it.

PEGGY closes her eyes and holds the letter against her heart.

INT. BANK OFFICE - CONTINUOUS

PERRY glances over his shoulder. The women get up from the couch and start walking toward PERRY's desk.

PERRY VOICEOVER

The hens are back. I'm writing fast so I can close before they walk all over me trying to get hold of this...

The TWO WOMEN are at PERRY's back now and try to grab the letter. He holds it down, curving his shoulder to cover it.

I better say it now. I love you.
All my love, all my life, Perry.

CUT TO:

EXT. STREET OUTSIDE PEGGY'S HOUSE - DUSK

PEGGY is coming home from work, and looks especially chic in her stylish slacks and matching jacket. She is a few doors down from her house, when she notices Perry's truck parked across the street. PERRY is standing outside of his truck, leaning against it, smoking a cigarette. He drops the cigarette, stamps it out with his foot, and rushes across the street.

PEGGY doesn't run, but she picks up her pace until she's a foot away. She stops. Neither of them speaks, they just gaze at each other for a long beat. A streetlight blinks on.

PERRY takes one step forward to close the gap between them. PEGGY lays one gloved hand flat against his chest, and looks up at him.

PEGGY
(whispering)
Did you think I would just wait
around for you?

PERRY
I hoped. No, more than that. I
knew. Because we belong together.
Because I'm your man. I'll never
be anyone else's.

PEGGY
That doesn't mean I'm yours.

PERRY looks devastated.

PEGGY
I mean, we still have that whole
Navy issue. I told you, I'm not
going to be a Navy wife.

PERRY
(grinning)
Who says we're getting married?

PEGGY
Who says we're even dating?

PERRY
Let me take you to the movies
Friday night.

PEGGY
I do like the movies.

PERRY
I recall that you do. I seem to
recall that you like kissing, too.

PEGGY
Guess you'll have to--

PERRY leans down to kiss her, his face an inch from hers.

PEGGY
(whispering)
Find out.

PEGGY pulls away and puts a hand to PERRY's cheek. Then she turns and starts walking toward her front porch.

PEGGY pauses and looks back at him.

PEGGY
Friday night, then.

PERRY salutes.

PERRY
I'll pick you up at 7.

PEGGY smiles, and disappears into the house. PERRY waits for a beat, then turns and walks slowly back to his truck, whistling Johnny Cash's Sunshine.

-- THE END --