

Labor Day

by
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from the novel by
Joyce Maynard

A MORNING ANCHOR with a big smile addresses camera.

*

MORNING ANCHOR

Okay, if you have a sweet tooth, you're not going to want to miss this one. They started out the most popular item on a menu of a little cafe in Syracuse, New York.

PHOTO: A Small Charming Cafe

MORNING ANCHOR (CONT'D)

... But people kept ordering them and the kitchen couldn't keep up. Then came the boutique pie shop.

PHOTO: A Pie Shop. B-CAM FOOTAGE of customers. The kitchen.

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MORNING ANCHOR (CONT'D)

The Good Housekeeping article and a feature in the New York Times.

PHOTO: A full spread article featuring amazing pies.

MORNING ANCHOR (CONT'D)

Oprah calls it her favorite pie. Hands. Down. We've got the man behind it all here with us. Henry Wheeler!

Reveal HENRY. He's 34 years old. Handsome and thoughtful.

HENRY

Hi Donna, thanks for having me on.

MORNING ANCHOR

I've heard that fights break out over these pies.

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*
*

HENRY

People have their favorites and they're not happy when we run out.

*
*
*

MORNING ANCHOR

And I love the "A"...
(notes the A shaped vent holes on the pie)
Is that for someone special?

*
*
*
*
*

HENRY

(smiles)
My mom.

*
*
*

The morning anchor gushes for a heartbeat.

*

MORNING ACNHOR

So, you're going to show us how to do this... You're going to let us in on your secrets...

HENRY

The real secret is to get back to the basics. Don't over handle the dough. Don't buy all those gadgets. Use an old fork to cut your mix. Use the heel of your hand to flatten the crust. We were actually built to make pies.

MORNING ACNHOR

Where on Earth did you learn to make such a perfect pie crust?

Henry smiles. Sighs. He takes a beat. A long beat.

ADULT HENRY (V.O.)

I could never answer this question truthfully... Or at least completely.

1A EXT./INT. PIE SHOP - DAY 1A *

Henry enters, passing a line of waiting people. He waves to his staff and heads into the back.

3 INT. KITCHEN, PIE SHOP - DAY 3

Henry gives a glance to make sure everything is running fine, then finds his way to a work desk with his computer and mail. Rifles through some junk mail. Then, he opens a letter and suddenly stops cold.

4 INT. DARK ROOM - DAY 4

The back of a man's head. Peppered grey. We don't see his face. He's at a desk. Writing.

OPENING TITLES (perhaps over the streets of the neighborhood)

5 EXT. ADELE'S HOUSE - DAY 5

A classic American house amongst trees in full bloom. It's not the prettiest house on the street, but it could be.

TITLE READS: "September 3rd, 1987" *

6 INT. HENRY'S BEDROOM - MORNING 6

A PET HAMSTER (JOE) is fed by a twelve year old hand.

7 INT. KITCHEN, ADELE'S HOUSE - MORNING 7

The same 12 year old hand puts a kettle on, then moves to a cabinet with a broken hinge and grabs a tea packet.

8 INT. LIVING ROOM, ADELE'S HOUSE - MORNING 8

Same hand puts the record needle on a Joni Mitchell album.

9 INT. ADELE'S BEDROOM - MORNING 9

The MUG OF TEA is placed bedside by a sleeping woman. We hear the sheets rustle as she awakens.

ADELE (O.C.)
Good morning.

10 INT. HENRY'S BEDROOM - MORNING 10

The same hand goes through a boy's closet. The clothes are worn and a little dated and a little youthful for twelve. We finally pull back to see Henry. He wears his sensitivity and the anxiety of pre-sexual enlightenment like wet pajamas. As he looks into his closet, his face reads dilemma.

MOMENTS LATER, he is trying on a pair of pants for Adele. He clearly outgrew them a year ago. The cuffs are inches above his ankles. The buckle won't buckle.

ADELE enters frame and acknowledges the moment with a sigh.

ADELE
Okay. Okay. Pricemart, then.

11 EXT. DRIVEWAY, ADELE'S HOUSE - DAY 11

Adele and Henry hop in a station wagon littered with leaves. It's clear that Adele doesn't take the car out often. *

All voice over is Henry as a 35 year old adult, present day.

ADULT HENRY (V.O.)
My mother wasn't a shut in. She had
just shut everyone out.

Adele drops the car into gear, but it slips back into NEUTRAL. Henry notices and pulls the stick into REVERSE.

12 INT. ADELE'S STATION WAGON - DAY 12 *

Adele drives. Her hands SHAKE slightly as they hold the wheel.

ADULT HENRY (V.O.)
It was just the two of us after my
father left.

- 13 EXT. THE TEACUP RIDE, AMUSEMENT PARK - A DAY IN THE PAST 13
Henry with his FATHER'S NEW FAMILY. Wife, son, and kid sister pull the disc in the center of the teacup to spin faster.
- ADULT HENRY (V.O.)
He said I should count the new baby he had with his new wife Marjorie, as part of my family too, plus Richard, Marjorie's son.
- 14 INT. HENRY'S BEDROOM, ADELE'S HOUSE - A DAY IN THE PAST 14 *
- Adele is holding a photo taken of that teacup ride.
- ADULT HENRY (V.O.)
For the most part, my mother never mentioned my father, or the woman he was married to now. *
- ADELE
(studying the photo) *
- I would think your father would be worried about the way that baby's one eye doesn't match with the other. You'd think they'd have her tested. Does she seem different to you? *
- HENRY *
- ... Maybe a little. *
- ADELE
That baby doesn't look anything like you.
- ADULT HENRY (V.O.)
I knew my part.
- HENRY *
- She cries... a lot. *
- 14A EXT. HOLTON MILLS BRIDGE - DAY 14A *
- Adele drives over the scenic bridge into town. *
- 15 EXT. BANK PARKING LOT - DAY 15
- Henry hops out of Adele's station wagon and enters the bank. *
- HENRY
I'll be back in a sec.

16 INT. BANK - DAY 16

Henry walks up to the teller and hands her a check. We SEE that it's for CHILD SUPPORT. *

TELLER
Hey Henry. How's your mother?

HENRY
Fine.

TELLER
Hope to see her in here one of these days.

The teller begins counting out twenty dollar bills.

17 EXT. PRICEMART PARKING LOT - DAY 17

Adele's station wagon pulls in and finds a spot. Inside the car, we see Adele take a deep breath. *

ADULT HENRY (V.O.)
I understood who my real family was. Her.

She looks over at Henry. Smiles.

18 INT. PRICEMART - DAY 18

It's obviously a holiday weekend. Festive supplies are in evidence. Families are stocking up for BBQs and get-togethers. Adele and Henry push a cart down the aisle.

ADULT HENRY (V.O.)
Even if that meant only leaving the house once a month to pick up supplies at Pricemart.

Henry notices a pregnant woman with a basket of baby toys approaching from afar. He takes control of the cart, pulling it right, to avoid the pregnant woman.

HENRY
I think it's this way.

Adele follows.

19 INT. BOY'S CLOTHES DEPT, PRICEMART - DAY 19

MOMENTARY POV through scratched glass of Adele and Henry. *

We find Adele leafing through corduroys. Henry eyes the COMIC *
BOOK TURNSTILE twenty yards away. He watches his mom *
carefully for a moment, deciding whether she is okay. *

HENRY

Mom, I'm going to go check out the
comic books.

ADELE

Of course. Just don't wander far.

HENRY

(already stepping away)
Okay, I'll be right over there.

20 INT. MAGAZINE RACK, PRICEMART - DAY 20

Henry walks past the ADULT MAGAZINES, just slow enough to
catch a glimpse of arms covering cleavage, moaning eyes.

He slows down again at the women's magazines. COVER OF COSMO:
What Women Wish Men Knew That They Don't.

Henry reaches for one when he is bumped by a middle aged
woman. Henry flinches and moves on to the COMICS RACK.

He spins the turnstile of superheroes. We're following his
gaze down past caped crusaders when we find a pair of MEN'S
SHOES. They're worn in and muddy. Upon closer glance, one is
stained with FRESH BLOOD, trailing from the man's ankle.

Henry looks up following the legs and torso until he is
staring up at FRANK. He is the illustration in a biology
book, for a page they'd label *Man*.

FRANK

Wonder if you could give me a hand
here.

Frank is wearing a RED PRICEMART VEST. Henry notices blood
over Frank's right ear. Trickling down from his hair line.

HENRY

(careful)
You're bleeding.

FRANK

(*like nothing*)
I fell out a window.

HENRY
We should get help.

FRANK
I wouldn't want to upset anyone.
You came here with that woman over
there, right?

Frank nods at Adele, who is just leaving Boys' Clothes Dept.

HENRY
My mom.

FRANK
What I wanted to ask is, if you
think she'd give me a ride.

We see Henry's gears turning. Frank takes an awkward step forward and places a firm grip on Henry's shoulder.

FRANK (CONT'D)
She looks like the type of person
who would help me.

ADULT HENRY (V.O.)
He was right. That's exactly the
type my mom was.

CUT TO:

Frank and Henry are walking with purpose in Adele's direction. Frank is trying not to limp. He grabs a BALLCAP, quickly yanks off the tag and puts it on his head. Henry notices but doesn't say a word.

They turn a corner. Off comes the Red Pricemart Vest. Frank grabs a FLEECE and quickly throws it on.

21 INT. HARDWARE DEPT, PRICEMART - DAY

21

Adele is analyzing LIGHT BULBS. Frank and Henry walk up.

HENRY
This is my mother Adele. Mom, this
is Frank. He needs our help.

Adele looks at Frank, quickly studying his face. Then back to her son's face - Frank's muscular hand on his shoulder.

FRANK
You have a good boy here, Adele. He
was kind enough to offer me a ride.

ADELE

Oh, well... um. He may have... We have a big afternoon. I don't think we can help you.

Frank reaches into his pocket and pulls out a baseball.

FRANK

(to Henry)

Shame. Thought we could have a catch.

HENRY

I suck at baseball.

FRANK

Maybe you used to.
(fingering the stitches)
Throw around the ball with your dad?

HENRY

I only see him on Sundays...

*

ADELE

(cuts Henry off)

I'm sorry, but we really can't help you.

For a moment, Frank clenches his teeth in pain. Then, he MOVES HIS HAND to the back of Henry's neck. It's hard to interpret whether it's a gesture of kindness or a threat.

FRANK

(to Adele)

(Frankly), this needs to happen.

Adele looks deeply into Frank's eyes. She makes a decision.

22

INT. CHECKOUT, PRICEMART - DAY

22

Adele's items are rung up. A bomb shelter's worth of canned goods go by, *beep, beep, beep, beep...* Frank shows curiosity at the sheer amount. He then adds the baseball and mitt to the checkstand.

Adele makes eye contact with the CHECKER. There's a moment where she could say something. She considers asking for help.

She doesn't.

23 EXT. PARKING LOT, PRICEMART - DAY

23

Frank opens the rear passenger door of Adele's car and lays the fleece across the back seat.

FRANK

Don't want to stain your upholstery.

ADELE

Thank you.

FRANK

(to Henry)

Why don't you ride in back with me.

HENRY

(cautious)

Okay.

Henry enters the rear passenger door and slides over. Frank sits down next to him and shuts the door.

Adele rounds the car, trying not to panic. She enters the driver's side door and takes a seat. Shuts the door. Silence.

ADELE

Where do you want to go?

FRANK

Your house.

Adele suppresses a reaction.

FRANK (CONT'D)

Just for a moment to rest my legs.

She looks back and sees her son sitting next to this commanding and bloodied stranger. She turns the ignition.

24 INT. ADELE'S STATION WAGON - DAY

24

*

Driving back through the suburbs. Strangely calm and quiet.

Just as they pull up to a stoplight, A POLICE CRUISER pulls up on their left. Henry notices. His heart quickens. Frank keeps his eyes straight, trying to act calm. Adele looks over at the cops. She thinks for a second, then puts on her signal and turns right, pulling away from the cruiser.

They catch a glimpse of each other in the mirror. A moment.

FRANK

Sounds like the rotors on your
brakes might be a little thin. I'll
take a look when we get back.

25 EXT. ADELE'S STREET - DAY

25

Adele's station wagon makes its way down the quiet cul-de-sac *
and finally parks in the driveway. Frank takes a second to
look around for pedestrians before getting out to help Adele
and Henry with the groceries.

As they're emptying the car, Henry can't help but look back
at his neglected home, seeing it through the eyes of a
stranger for the first time in what's obviously a while.

ADULT HENRY (V.O.)

Other than religious types or
someone with a petition, hardly
anyone ever came to see us. By this
point, my mom was down to basically
one friend and even Evelyn hardly
came by anymore.

Adele opens the front door. Henry goes to hold it for her,
but Frank already has an elbow on it. Smiles - *Get inside.*

26 INT. ADELE'S HOUSE - DAY

26

Adele leads the grocery caravan into the kitchen. All the
while, Henry looks around, seeing what Frank is seeing.

ADELE

(quietly)
You'll have to excuse the mess,
we've been busy.

Henry glances at his mother confused.

ADULT HENRY (V.O.)

Busy with what? The Spanish tapes?

We pan across POST IT NOTES with sharpie written Spanish
words like *Mesa, Silla, Agua, Basura...* We can even hear...

SPANISH LANGUAGE TAPE (V.O.)

... *la casa es de color rojo...*

ADULT HENRY (V.O.)

Busy waiting to hear from Arak...

We pan along a faded photo of an African boy and an obviously mass produced letter from an Aid Organization.

ARAK (V.O.)

Dear Henry, thank you for your letter...

ADULT HENRY (V.O.)

Busy with the fox trot... The waltz...

We move along the DANCE FOOT PATTERNS stenciled on the floor.

27 FLASH IMAGE: ADELE TEACHING HENRY TO FOX TROT IN THE KITCHEN

She can really move. Henry follows, concentrating.

ADELE

(into Henry's ear)

A man should know how to dance...
When a man can dance, the world is his oyster.

28 INT. ADELE'S KITCHEN - DAY

28

Frank places bags of groceries in front of a WALL OF CAMPBELL SOUP CANS. He eyes them suspiciously.

FRANK

Nice place.

Adele positions herself near the KNIFE DRAWER.

*

ADELE

(eyeing Frank cautiously)

How do you take your coffee?

FRANK

As is. Thank you, Adele.

Frank notices all the window sheers have been drawn. Thinks on this for a second. He moves to the kitchen window and looks out back - The backyard is an unkept mess of overgrown grass leading to a thick woods. We hear the distant SOUND OF A TRAIN'S WHISTLE.

He takes in the kitchen table - a foreign object. There's a silence. One that acknowledges that neither Adele or Frank know how they've made it this far.

*

*

HENRY

How did you hurt your leg?

Frank weighs the question.

FRANK

I'm going to be straight with you here, Henry.

(looks to Adele making coffee)

I'm not going to lie.

(back to Henry)

I hurt my leg - my leg, and my head - jumping out a second floor window at a hospital they'd taken me to get my appendix out.

29 INT. RECOVERY ROOM, HOSPITAL - DAY

29

Frank lying in bed attached to an IV. A nurse sits at his bedside, preparing an IV. The guard outside the door is turned away. The look on the nurse's face changes. She knows what is about to happen.

In one move, Frank leaps out of the hospital bed, pulls the nurse aside, yanks the IV from his wrist. We whip around to catch Frank grab the top of the window sill and hurtle out feet first.

30 INT. ADELE'S KITCHEN - DAY

30

Frank continues.

FRANK

... At the prison. That's how I got out.

Adele examines Frank.

ADELE

When?

FRANK

This morning.

Adele opens a drawer to grab a spoon. She slips a knife into her pocket as she uses the spoon to add sugar to the coffee.

HENRY

(fear and awe)

You escaped? So now the police are looking for you.

FRANK

I would have gotten further except for the damn leg.

31 EXT. HOSPITAL - DAY 31

A wide enough shot to see a REAL DANGEROUS FALL.

Frank lands on the ground. His foot hits an uneven piece of lawn twisting his ankle painfully. *SNAP...* goes a ligament.

32 INT. ADELE'S KITCHEN - DAY 32

Adele hands Frank his coffee. She seems to be taking in every moment. Every inch of Frank's face. Every gesture.

FRANK

I'd be grateful if you let me stay
til nightfall. I'd try to help out.
Wouldn't ask anything of you.

ADELE

(cautious)
You just did.

FRANK

Nothing more than a place to lay
low and rest my leg for a few
hours.

ADELE

How do I know you won't hurt us?

FRANK

I've never intentionally hurt
anyone in my life.

Adele considers this. We want to believe him. Henry observes his mother carefully.

ADELE

You understand how that could be
hard to believe.

FRANK

I do. How far are the train tracks
from your backyard?

HENRY

Running?

FRANK

Limping.

HENRY

Twenty minutes.

ADELE

People come over. Often. Randomly.
Friends, salesmen, religious
people...

Frank hides his disbelief.

FRANK

I'll make a run for the train at
nightfall. I can stay out of the
way...

ADELE

I mean it would be noticed if I
went quiet. Even for a little bit.

FRANK

I just escaped prison. Last place I
want to go is back.

ADELE

(quickly)
I'm stronger than you think.

FRANK

(quicker)
I don't doubt it.

ADELE

And I won't let anything happen to my son.

Frank understands the importance of this moment.

FRANK

He's in good hands.

Adele looks at FRANK'S HANDS.

33 EXT. HIGH DRIVE, FRANK'S GRANDMOTHER'S FARM - LATE 60'S 33 *

FRANK'S HANDS at 18 years old. He's LOADING HAY. His hands *
are strong, assured, practiced at what he's doing. *

ADULT HENRY (V.O.)

Frank had good hands. This was
important.

Frank looks up and catches eyes with MANDY, also 18. She's *
being toured by Frank's grandmother. They share a smile. *

34 INT. KITCHEN - A NIGHT IN THE 70'S 34

Adele and Gerald dance. His hand firmly grasps her back. They are capable of that rare ballroom dancing that looks effortless and improvised.

ADULT HENRY (V.O.)

So did my father. He knew how to move a woman around the dance floor. That meant a lot in my mom's book.

ADELE (V.O.)

(always teaching)

Some men just set their hand on your shoulder or against your back.

INT. LIVING ROOM, ADELE'S HOUSE - A DAY IN 1987

*

Adele is teaching Henry to dance.

ADELE

There has to be strong pressure there...

36 EXT. FRANK'S GRANDMOTHER'S FARM - LATE AFTERNOON 36

Mandy works a fruit stand on the road. Frank drops off a few pies to sell. Mandy dips her finger in one of them and tastes it. Frank takes in her dangerous smile.

37 EXT. FRANK'S GRANDMOTHER'S FARM - TWILIGHT 37

18 year old Frank and Mandy are chasing each other through a field of tall grass towards the farm house. He grabs her.

ADELE (V.O.)

... Something to push back against.

38 INT. KITCHEN, ADELE'S HOUSE - A DAY IN THE PAST 38

Adele opening a sad can of food. Henry hides his disappointment in dinner.

ADELE

Your father was very handsome. Same as you'll be.

(a sweet discarded thought)

If we could have just danced all the time.

- 39 INT. INSURANCE OFFICE - DAY 39
 Gerald speaks to a couple from behind a desk.
 ADULT HENRY (V.O.)
 Instead my father got a job selling
 insurance policies.
- 40 INT. KITCHEN, ADELE'S HOUSE - A DAY IN THE PAST 40
 Adele curled up with a book. Henry watches from the floor. *
- ADULT HENRY (V.O.)
 I don't think losing my father
 broke my mother's heart, but rather
 losing love itself...
- 41 EXT. BARN, FRANK'S GRANDMOTHER'S FARM - DAY 41 *
 18 year old Frank leads Mandy into the barn from the high *
 drive. They eye each other in the dim shafts of light. *
- ADULT HENRY (V.O.)
 ... The look of someone who thinks
 you're beautiful every day.
- 42 INT. ADELE'S BEDROOM - A DAY IN THE PAST 42 *
 Henry brings Adele breakfast in bed. On the tray is a *
 birthday gift - A homemade coupon book. *
- ADULT HENRY (V.O.)
 Even at that age I understood this
 and wanted to make up for some of
 the neglect. I made her a coupon
 book that said "Husband for a day".
 I cleaned...
- 43 HENRY SCRUBS THE SLATS BETWEEN THE FORKS AND KNIVES 43
 ADULT HENRY (V.O.)
 ... did little chores around the
 house.
 HENRY TIGHTENS THE HINGE ON A DOOR
 ADULT HENRY (V.O.)
 There was a coupon for a shoulder
 rub...

HENRY ATTEMPTS TO MASSAGE HIS MOTHER'S SHOULDERS WITH HIS
SMALL TWELVE YOUR OLD HANDS

ADULT HENRY
... and a bubble bath.

HENRY POURS LIQUID SOAP INTO A RUNNING BATH

44 EXT. MOVIE THEATER - A NIGHT IN THE PAST 44

Henry walks his mother into the theater.

ADULT HENRY (V.O.)
I even took her on a date.

45 INT. HENRY'S BEDROOM - NIGHT 45

Henry lies awake, keenly aware of the wall behind him.

ADULT HENRY (V.O.)
At the time I was too young to
understand the part of being
Husband for a Day I was not
equipped to carry out, but I sensed
my own terrible inadequacy...

46 INT. UPSTAIRS CORRIDOR - NIGHT 46

Henry peeks into Adele's room to see his mother sleeping,
with a pillow between her legs.

ADULT HENRY (V.O.)
I could feel her loneliness and
longing before I had a name for it.

47 INT. GERALD'S KITCHEN - SOME TIME LATER 47

Henry is having a late night bowl of cereal with his dad.

HENRY
Mom's fine. She just gets sad
sometimes.

Gerald weighs the information.

GERALD
You could come live with Marjorie
and me. And Chloe and Richard.
(a beat)
(MORE)

GERALD (CONT'D)

I mean, if that was something you wanted, we could have her evaluated.

HENRY

Mom's great. She's learning to play the cello.

GERALD

I just ask because I get the idea her depression is getting worse.

A moment. Henry could reveal more, but he can tell his father doesn't actually want him to move in. He's just trying to do/say the right thing.

HENRY

Mom takes care of me great. We do fun things all the time. Friends come over. We have hobbies.

(adding)

We're learning Spanish.

Gerald smiles and nods. Glad that's taken care of.

48 INT. KITCHEN, ADELE'S HOUSE - A NIGHT IN THE PAST 48

Adele opens the fridge, removes a JUG OF MILK, and begins to slowly pour the contents on the floor as if she were watering a pot of flowers.

ADULT HENRY (V.O.)

He was right, but I knew better than to say. He just wanted to hear that I was okay.

CUT TO:

49 ADELE'S TELEVISION - LATE AFTERNOON 49

A NEWS REPORT on Frank's escape. Footage of a ROAD BLOCK.

ANCHOR WOMAN

Commuters may have experienced delays this afternoon on their commute home - Roadblocks on route Seventy Three. Who are the police looking for?

*
*

Frank's MUGSHOT appears on screen.

ANCHOR WOMAN (CONT'D)
 Frank Chambers, an inmate of
 Stinchfield prison, who escaped
 earlier this morning.

REVEAL:

50 INT. LIVING ROOM, ADELE'S HOUSE

50

Adele, Frank, and Henry watching the report. Adele and Henry
 sit on the sofa, her arms around him. Frank stands.

ON TV: The head of highway patrol is interviewed.

HIGHWAY PATROLMAN
 Considering his injuries, we
 believe he hasn't gotten far. Keep
 in mind that he is dangerous and
 quite possibly armed.

Henry looks to Frank - *Is he armed?*

ON TV: Shot of the hospital that zooms in on a broken window.

ANCHOR WOMAN
 Chambers was recovering from
 appendicitis on the second floor of
 this hospital, when police say, he
 just made a jump for it.

*
 *
 *

ON TV: Interview with the nurse.

NURSE
 He whipped me around and next thing
 I know, he was out the window.

*
 *
 *

ANCHOR WOMAN
 Authorities would like to remind
 our viewers that this kind of leap
 can spell desperation. Especially
 in an inmate serving eighteen years
 for murder.

*

The report ends and switches over to another story, but that
 word hangs in the air. *Murder.*

Henry and Adele examine Frank's face... *Is it the face of a
 killer?* Frank doesn't betray his calm demeanor.

FRANK
 It didn't happen that way.

Adele and Henry are too nervous to push Frank on this point.

HENRY

Isn't it against the law to hide a fugitive?

FRANK

You have a wise son here, Adele. Good to know he's looking out for you.

ADELE

(trying to calm her son as well as Frank)

It's all going to be fine. It would only be a problem if someone found Frank here... And that doesn't need to happen. He can just lay low for a few hours and then keep moving.

FRANK

True enough. But it's still not acceptable to place you and your family here in jeopardy. If someone were to come by, it would need to look like I kidnapped you.

(a beat)

That's why I'm going to tie you up.

Henry looks to his mother. Adele's breath quickens.

FRANK (CONT'D)

(to Adele)

It's about keeping up appearances. I think you understand what I mean.

ADELE

(careful)

Who are you...?

FRANK

Only you. Henry here knows he doesn't want anything to happen to his mother. Right, Henry?

Henry eyes Frank cautiously.

51 INT. BASEMENT, ADELE'S HOUSE - DAY

51

Adele leads Frank downstairs. It's cluttered. Some nursery items visible. She pulls out a box that contains a roll of braided cord. Frank checks the strength. We can tell Adele's heart is beating faster. She reaches in her pocket for the knife from the kitchen. We can see through the fabric of her dress that she has it in her grasp, when...

FRANK
This'll work.

He grabs the rope. Adele releases the knife and pulls her hands from her pockets.

52 INT. KITCHEN, ADELE'S HOUSE - SAME 52

Meanwhile, Henry has been left alone in the house.

ADULT HENRY (V.O.)
Across the street was Mr. Jervis's house. After that, the Farnsworths and the Edwards. I could burst out the door. I could grab the phone and dial a number. The police. Four steps to the front door and a good shout. That's all it would take.

53 INT. DINING ROOM, ADELE'S HOUSE - DAY 53 *

Frank checks a wooden chair for splinters before slowly lowering Adele to a seat. He kneels down at each of her feet and begins tying them tenderly to the legs of the chair.

Adele attempts a comforting look to Henry. Frank notices.

FRANK
(to Henry)
I don't want any of this to upset you, son. There are just some things a person has to do in these types of situations.
(then)
Why don't you go grab one of your comic books.

Henry takes a beat and looks to his mother. She gives a little nod and a reassuring smile. Henry reticently walks away as Frank picks up Adele's calf, admiring her foot.

FRANK (CONT'D)
Beauty.

Frank takes Adele's thin pale wrists, first her left, then her right, angling her elbows gently, as he draws them behind the chair's back and ties them together.

It's dead silent. Quiet enough to hear the rough chord pull into a tight little knot.

Frank steps in front of Adele and their eyes meet.

Henry has returned with a comic book, sitting in the next room, watching his mother stare into Frank's eyes.

Frank looks over at Henry in the dining room, measuring the boy's fear at the sight of his mother tied up.

FRANK (CONT'D)
You got a pantry?

54 INT. STAIRWELL, ADELE'S HOUSE - DAY 54 *

Frank opens the basement door to find shelves of canned foods. He takes in the inventory. Looks back at Henry.

FRANK
How'd you like to try the best
chili you've ever eaten?

CUT TO:

54A INT. BASEMENT, ADELE'S HOUSE - DAY 54A *

Frank opens a freezer and removes a block of ground beef that's covered in frost. *

55 INT. FRANK'S GRANDMOTHER'S KITCHEN - LATE 60'S 55

Young Frank being taught to make chili by his grandmother. her hands over his hands. *

ADULT HENRY (V.O.)
It was his grandmother's recipe.
He'd grown up on her farm and
learned that along with everything
else important from her.

56 INT. KITCHEN, ADELE'S HOUSE - AFTERNOON 56 *

Henry watches carefully as Frank makes quick moves at the stove. He knows his way around a kitchen. For a moment Henry looks at his mother's hands and feet. He thinks about untying the knots, but just then Frank looks back.

FRANK
Grab a bowl.

*

57 INT. LIVING ROOM, ADELE'S HOUSE - AFTERNOON

57 *

Henry takes his chili back into the living room and settles in front of the TV - RED SOX GAME.

Takes a bite. It's delicious.

ADULT HENRY (V.O.)
And he was right about the chili.

Frank sits down next to Adele at the kitchen table. He sets a bowl in front of her and waves at it with his hand to cool.

Then brings a spoon to Adele's lips.

ADULT HENRY (V.O.)
There was something about the way
Frank fed my mother...

Adele swallows the bite.

ADULT HENRY (V.O.)
You might think it was humiliating,
to sit there like that. If he put too
much on the spoon, or too little,
she'd simply have to take it.

Lifts the spoon. Blows on it. Brings it to Adele's lips.

ADULT HENRY (V.O.)
But every spoonful, he made sure
was the right amount.

ADELE (V.O.)
I don't imagine your father has
told you anything about sex?

58 EXT. FRONT PORCH - A DAY IN THE PAST

58 *

Adele and Henry sit on the HAMMOCK.

*

ADELE
Most people put all this focus onto
the physical changes you'll be
going through soon.

HENRY
It's okay, they explained
everything in our health assembly.

ADELE
There is another aspect that your
health teacher is unlikely to
explore. People act as if making
love is all about secretions and
body functions.

HENRY
Mom, it's okay.

ADELE

For all the discussions of body parts and hormones, they forget to mention how it feels.

59 EXT. RURAL ROAD - SUNDOWN 59

Frank's truck drives along. Mandy rides next to him.

ADELE (V.O.)

There is another kind of hunger.

60 EXT. TOP OF A HILL - MAGIC HOUR 60

The truck is parked. Frank lays out a blanket in the bed. Mandy smiles and lies down. Frank climbs on top of her.

MANDY

Keep your belt on cowboy.

ADELE (V.O.)

A hunger for human touch.

61 INT. ADELE'S KITCHEN - NIGHT 61

Frank takes a napkin and dabs the corner of Adele's mouth.

ADELE (V.O.)

Desire. People never tell you about how it feels. The longing.

A flood light washes across the windows. We see a cruiser through the sheers pass by. Frank takes note.

FRANK

What time do the trains start in the morning?

ADELE

I don't know.

FRANK

Just have to keep an ear out for 'em I guess.

62 INT. HENRY'S BEDROOM - NIGHT 62

Henry lays awake, staring at the ceiling. Listening. His curiosity overcomes him. He tiptoes out his doorway.

63 INT. UPSTAIRS CORRIDOR - NIGHT

63

Henry crawls up to his mother's bedroom doorway to find her asleep - her wrist tied to the bedpost. He then crawls his way to the stairs until he has an angle on the living room. He can see Frank's boots resting on the arm of the sofa. Henry inches forward until he can see Frank's legs... Frank's torso... Frank's neck... and then Frank's face, hidden in the shadows. It takes a moment for our vision to adjust. We adjust the exposure until we can JUST see Frank's open eyes... staring back at us.

Henry's breath quickens. Frank nods. Henry attempts to calm himself before tip toeing back to bed.

64 INT. HENRY'S BEDROOM - NEXT MORNING

64

Henry gets out of bed. *Was last night a dream?* He walks over to his HAMSTER CAGE and feeds his pet, JOE. Then steps out.

65 INT. TOP OF STAIRS - SAME

65

Henry looks into his mother's room. Adele is sleeping. One wrist in evidence, still restrained to the bed post.

At the bottom of the stairs, he looks into the living room. Evidence of Frank having slept the night on the couch.

66 INT. KITCHEN, ADELE'S HOUSE - SAME

66

Henry looks around, but Frank is nowhere to be seen. The back door is open. The sound of the cicadas whispers in. Henry wonders for a moment... *Is that it? Is he gone?* We can tell he kind of misses him when...

Frank emerges from the basement.

FRANK

Couldn't find any eggs.

Henry whips around as Frank steps over to the oven and opens it. He's made a makeshift splint out of a wooden spoon and a dish rag. Frank strains as he removes a tray of biscuits from the oven, his appendix scar staining his shirt.

HENRY

We don't stock up much on groceries. Mostly canned goods.

Henry walks passed the chair that Adele occupied the night before, rope still tied to the legs.

FRANK

You've got enough room in back for chickens. Three or four nice little Rhode Island Reds.

67 EXT. FRANK'S GRANDMOTHER'S FARM - 1970'S MORNING 67

Frank's and Mandy's legs walking through pecking chickens as they drop feed. *

FRANK (V.O.) *

Keep you in fresh eggs. Poultry. *

68 INT. KITCHEN, ADELE'S HOUSE - DAY 68

Henry goes to cut open the biscuit with a knife... Frank quickly grabs the knife from his hand. For a moment, it seems like a defensive move, but instead...

FRANK

(appalled)

Never slice a biscuit.

(tearing one open with his hands)

You want to pull them apart, so you get all the surfaces.

FLASH: FRANK'S GRANDMOTHER TEARING OPEN A BISCUIT

FRANK & FRANK'S GRANDMOTHER

... Peaks and valleys...

69 INT. KITCHEN, ADELE'S HOUSE - DAY 69

FRANK

... More places for the butter to soak in.

There is something undeniably fatherly about this moment that is foreign to Henry.

HENRY

We don't usually keep butter around. We use margarine.

FRANK

Now that's a crime.

69A INT. DINING ROOM - DAY

69A *

Frank notices Henry trying to eye the front of the NEWSPAPER.
It features the prison photo of Frank from TV.

FRANK

I don't blame you for wondering. Just know, there's more to this story than you'll see in that paper there.

Henry stops looking.

FRANK (CONT'D)

You got brothers or sisters?

HENRY

No, um, my mom tried but...

Frank takes this in without reacting.

HENRY (CONT'D)

I've got a stepbrother and a half-sister. My dad takes me out to dinner with them on Sundays.

*

FRANK

How does a fellow let a woman like your mother get away?

HENRY

He got together with his secretary.

FRANK

Huh. Good riddance.

Henry works up the confidence to ask a question.

HENRY

How did you escape?

FRANK

I told the guard at the hospital if he left, I was going to jump out the window. He heard that and went to have a smoke. Nothing misleads people like the truth.

ADELE (O.C.)

Good morning.

Frank and Henry turn to see Adele enter the room.

ADELE (CONT'D)

What are those?

HENRY

Biscuits. They're amazing.

Henry's joy for his breakfast makes Adele cautious.

Adele offers her wrists to Frank for binding. *

FRANK *

I don't think we'll be needing that
any longer. But if the day comes
when you have to say I tied you up,
you won't be lying. *

(another thought) *

Haven't heard any trains go by. *

ADELE *

Holiday weekend. Might be a funny
schedule. *

FRANK *

(offering a biscuit) *

Breakfast? *

She wants to resist the invitation. *

HENRY *

You have to try them. *

Adele submits to the biscuit. Tries to suppress a smile. *

70 INT. LIVING ROOM, ADELE'S HOUSE - DAY 70

Henry puts on one of his mom's folk records. There's a warp
in the record from sun damage. We can even see the beam of
sunlight that must cut across the record player at times.
Music continues through the following short scenes.

71 INT. KITCHEN, ADELE'S HOUSE - DAY 71 *

Frank brushes his teeth using a dish towel. *

72 INT. GARAGE - DAY 72

Frank rolls the car into the garage. Later, we find Frank
under Adele's car checking the breaks. Henry sits by,
watching with curiosity. *

FRANK *

Hey, Hank. Grab me the 3/4 socket
wrench. *

Henry looks into the tool box. He doesn't know a socket
wrench from a screwdriver. *

FRANK (CONT'D) *

Hey, Hank? *

After a beat Frank slides out. Henry sits there, a bit embarrassed. Frank understands immediately. He points to the side of the wrench that's closed.

FRANK (CONT'D)
Socket wrench.

Frank disappears under the car.

Music comes up as we begin a quiet montage of Frank doing chores around the house. Henry is by his side for everything.

ADULT HENRY (V.O.)
That day, Frank changed the oil in the car and replaced a fuse for the blinkers. Then he cleaned the filters on the furnace.

73 FRANK WIPING THE FILTERS ON THE FURNACE 73

74 EXT. SIDE OF ADELE'S HOUSE - DAY 74

Frank examines the wood pile with Adele.

ADULT HENRY (V.O.)
He checked out the cord of firewood that just got delivered and informed my mom that the guy was shorting her.

75 FRANK WAXING THE FLOOR WHILE HENRY SITS ON THE COUNTER 75

ADULT HENRY (V.O.)
Then he washed the floor and waxed it.

76 EXT. BACKYARD - DAY 76

Frank stands over Henry's shoulder, placing the BASEBALL in his small twelve year old hand.

Adele watches from a window.

FRANK
Before you can throw a ball, you need to know how to hold a ball... How to feel the stitches.

Frank turns the ball in Henry's hand till his fingers line up with the red stitches.

FRANK (CONT'D)
You feel that?

77 INT. KITCHEN, ADELE'S HOUSE - DAY

77

Frank sits at the kitchen table, his twisted ankle up on another chair. Adele is hemming the ripped pant cuff, being careful not to poke Frank with the needle.

FRANK
(to Adele)
You bite your lip when you sew.

ADELE
I'm trying not to stick you.

FRANK
(re: a scar on her knee)
How'd you get this?

ADELE
Stars and Stripes Forever routine at my dance recital. Halfway through rehearsal, they got rid of the ramp. I tapped myself right off stage.

Frank touches the scar tenderly. Henry watches his mother carefully. Everyone seems to have forgotten...

KNOCK, KNOCK, KNOCK! - A banging at the kitchen door that leads to the side of the house. We see a SILHOUETTE of a man in the window of the split kitchen door.

All three stop. We can almost see the vein in Frank's neck raise. His eyes go dead serious.

Henry looks - Frank is holding Adele's wrist. Her hands shake.

FRANK
Answer the door, Henry. Let'em know your mother's out.

Frank pulls Henry in for a second.

FRANK (CONT'D)
(quietly serious)
I know I can trust you not to get nervous and say something you'd regret.

Henry nods. The day's activities suddenly erased.

KNOCK, KNOCK, KNOCK!

Henry walks over to the kitchen door as Frank and Adele curl behind a corner where they can't be seen. Perhaps Frank stands just out of sight, his hand holding the back of Henry's shirt as a reminder of his presence.

Henry opens the top half of the kitchen door, revealing his neighbor MR. JERVIS. A friendly man in his 50's carrying a BUCKET OF PEACHES. It's clear that he has a thing for Adele.

MR. JERVIS

Oh hi Henry, I was looking for your mother.

HENRY

I'm sorry Mr. Jervis. She's not home right now.

Mr. Jervis gives a disappointed look. Adele is *always* home.

MR. JERVIS

Oh... Well, that's not like her...
Has she been following the news?
She leave you here by yourself?

HENRY

I just mean she can't come to the door... She's taking a bath.

MR. JERVIS

Aaah...

HENRY

(re: the peaches)
Are those for her?

MR. JERVIS

Yeah, got so many of these, didn't know what to do. Thought your mother might like them.

Jervis hands Henry the peaches.

HENRY

Thank you. I'm sure she'll appreciate them...

MR. JERVIS

(not letting up)
Sure she's not around? There's something I'd like to discuss with her.

HENRY

Can I give her a message?

MR. JERVIS

(hesitates)

Look, Henry, there's some...
I'm not sure if you heard, but
there's a guy loose - just broke
out of Stinchfield. He's probably
long gone by now, but until they
find him, I just wouldn't be
opening the door without an adult.

Henry measures his response.

HENRY

Thank you for telling me.
(a thought)
What did he do?

MR. JERVIS

Some pretty awful things, son.
(thinks)
He...

HENRY

What?

MR. JERVIS

(immediately regrets
telling Henry)

Look, I doubt he's anywhere near here
by now... Just remember, I'm right
across the street. You have any
problems, just give me a jingle.

Mr. Jervis exits and Henry closes the door.

Adele and Frank enter the room and size up the peaches.

HENRY

(sets down the peaches)
He had more than he needed.

Frank senses Henry's apprehension.

FRANK

(pats him on the shoulder)
You did good, Hank.

Henry smiles proudly. Adele shows concern.

ADELE

Henry, why don't you go check on Joe.

HENRY

I'm sure he's fine.

ADELE

It's a hot day. Make sure his water
hasn't dried up.

Henry leaves. Once he's gone, Adele summons up some courage
and confronts Frank.

ADELE (CONT'D)

You can't do that again.

FRANK

What did I...?

ADELE

My son is not your look out.

A beat as Frank and Adele stare each other down.

ADELE (CONT'D)

He's not your accomplice and I don't
want him doing that again.

Frank tightens up. *Does she remember who I am?*

78 INT. HENRY'S BEDROOM - SAME

78

Henry takes a little feeder and brings it to the tiny mouth
of his pet hamster Joe. He can still hear the warble of Frank
and Adele talking downstairs.

79 INT. KITCHEN, ADELE'S HOUSE - SAME

79

FRANK

Now Adele, it was just a neighbor.

ADELE

It doesn't matter.

FRANK

Don't forget what's going on here.

ADELE

Not for a second.

(however)

There hasn't been a man in this house
for a while now. I see how he looks at
you. What he wants. That encouragement -
a pat on his shoulder *so badly*. And I
want it for him. But not for that.

FRANK
I can't promise what's going to
show up at the door.

ADELE
(*believe me*)
I know.

A beat.

FRANK
Okay, then.

A look between the two of them resolves the conversation.

Frank grabs a peach, takes a bite.

FRANK (CONT'D)
Good peach. Too bad they're all so
ripe. Never get through 'em all.

ADELE
We should throw away most of em
before they rot.

FRANK
I have another idea.

80 BEGIN: THE GREATEST PIE MAKING SCENE IN CINEMA HISTORY 80

(note: we will show Frank in the moment with Henry & Adele
and crosscut with Frank & Mandy as teenagers)

Frank, Adele, and Henry stand at the kitchen table peeling
the peaches and chopping them into pieces.

FRANK
This recipe was taught to me by the
wisest woman I ever knew.

81 FRANK'S GRANDMOTHER CHOPPING PEACHES WITH TEENAGE FRANK 81

Adele and Henry's pile of chopped peaches builds.

FRANK
Not so even. We want variety.

82 INT. ADELE'S KITCHEN - DAY 82

Frank goes through Adele's pantry, pulling ingredients.

83 TEENAGE FRANK AND MANDY GRABBING INGREDIENTS 83

84 INT. ADELE'S KITCHEN - DAY 84

A PIE DISH is set out.

FRANK

Filling is easy. What I want to talk about is crust. We need to keep our ingredients cool. Hot day like this is challenge enough. We need to move fast. Phone rings when you're making a crust, you just let them call back.

Frank scoops three cups of FLOUR into a bowl. Follows it with a pinch of SALT.

ADELE

How much salt was that?

FRANK

(holds his finger and thumb apart)

Bout that much...

(smiles)

Pie crust is a forgiving thing. You can make all kinds of mistakes, but don't forget the salt.

Frank opens the fridge. Nothing in the butter tray.

FRANK (CONT'D)

That's right. No butter.

ADELE

Mrs. Farnsworth probably has some.

Henry looks to Frank.

FRANK

What are you waiting for? Listen to your mother. Times a ticking.

Henry runs out.

85 EXT. ADELE'S STREET - DAY 85

Henry runs to the Farnsworth house. We dolly with him, backyard to backyard, giving us a nice view of the neighborhood and its seclusion.

Mrs. Farnsworth answers the door.

MRS. FARNSWORTH
Oh, hi Henry. How can I help you?

HENRY
Can we borrow a stick of butter?

MRS. FARNSWORTH
Is your mom baking?

HENRY
We're making pie.

MRS. FARNSWORTH
Well, okay... I'll be right back.

86 INT. ADELE'S KITCHEN

86

Henry slaps down the stick of BUTTER next to a can of CRISCO.

FRANK
Hank, before you sits one of the great dilemmas of life: Sure butter has superior flavor, but nothing beats lard for flakiness. All your life you'll meet people who will try to convince you of one over the other. What do you think we do?

Henry thinks hard.

HENRY
Use both?

FRANK
(*smiles*)
Smart boy, Adele.

Crisco and butter go into the bowl with the flour. Frank holds Adele's hand, Adele holds Henry's hand, and Henry holds the fork as they cut the butter/lard into the flour.

FLASH IMAGE: TEENAGE FRANK AND MANDY CUTTING THE MIX

FRANK (CONT'D)
It's all about instinct. Pay too much attention to recipes and you forget how to feel. It's like reading a book on gardening when all you got to do is get dirt underneath your fingernails. It's like dancing, right Adele?

Frank and Adele share a smile.

Frank pulls a pitcher of water from the fridge and begins to sparingly add it to the contents of the bowl.

FRANK (CONT'D)

Most people drown their mix. Sure, they get a perfect looking ball of dough but nobody's giving prizes for that. Might as well be eating cardboard.

87

FLASH IMAGE: MANDY THROWS A PIECE OF DOUGH AT FRANK

87

Frank takes Adele's hands.

FRANK

(quietly to Adele)

Get your hands in there, but don't over handle. There's heat in your hands - Keep it loose - *That's it...* Should be right on the verge of crumbling at any moment.

Henry mixes it with his hands before Frank grabs the dough and drops it on a piece of wax paper. *

TEENAGE FRANK TAKES HIS GRANDMOTHER'S ROLLING PIN

Adult Frank takes a nearby WINE BOTTLE and uses it as a rolling pin flattening out the dough.

Close up on the texture. Cracks and holes like the desert floor.

FRANK (CONT'D)

Oh this is looking real good. Patch up those holes now.

Frank and Henry grab extra pieces of dough and fill the holes. Frank uses his palm to flatten the extra pieces. Henry mirrors his every move.

FRANK (CONT'D)

Heel of the hand.

FRANK'S GRANDMOTHER SHOWS YOUNG FRANK THE HEEL OF HIS HAND

TEENAGE FRANK SHOWS MANDY THE HEEL OF HER HAND

ADULT FRANK SHOWS ADELE THE HEEL OF HER HAND

FRANK (CONT'D)

People buy all these fancy gadgets.
Sometimes the best tool is right
there attached to your own body.

The pie plate is placed upside down on the dough. Then, using everyone's hands, the plate is flipped over with the dough inside. Frank peels off the wax paper.

FRANK (CONT'D)

Beauty.

Frank shakes some Tapioca along the inside.

FRANK (CONT'D)

Gram's secret ingredient. Scatter
little Tapioca like salt on an icy
road. Cure for a soggy crust.

(to Henry)

Alright, fill'er up Hank.

Henry starts filling the pie with peaches.

MANDY EATS A SLICE OF PEACH. TEEN FRANK PLAY SLAPS HER HAND

Adele and Frank flatten out another piece of dough to cover the pie. Frank demonstrates how to use the heel of her hand.

FRANK (CONT'D)

(looks over to Henry)

Just a little more sugar. Not too
sweet.

Frank sprinkles a little cinnamon over the chopped peaches.

And after a good minute of commotion, everything now stops.

Frank is holding a WAX PAPER SHEET with the top layer of dough. It needs to be flipped on top of the pie, but they've made it so flaky that it looks as though it could go everywhere.

FRANK (CONT'D)

Moment of truth. Can't hesitate.

MANDY HOLDING THE WAX PAPER SHEET COVERED IN DOUGH. UNSURE.

FRANK (CONT'D)

Can't go too fast. Calls for a
steady hand... and a steady heart.
I think you can handle this Adele.

Adele looks down at the pie.

ADULT HENRY (V.O.)
 I don't know when my mom's hands
 started shaking exactly.

CUT TO:

88 ADELE'S TREMBLING HANDS 88
 Applying lipstick. Threading a needle. Holding her cello.

89 INT. KITCHEN, ADELE'S HOUSE - SAME 89
 Adele takes the TOP CRUST in her hands. She holds her breath.
 She looks to Frank. He smiles with confidence.
 FRANK'S GRANDMOTHER QUICKLY FLIPS HER WAXPAPER SHEET
 MANDY QUICKLY FLIPS HER WAXPAPER SHEET WITH A SHRIEK
 Adele hesitates. Her hands shake. With one hand, Frank
 steadies her wrist.

FRANK
 Help me put a roof on this house.
 (quietly)
 You can do this. I know you can.

Adele takes a breath, then quickly flips the crust on top of
 the peaches. It's perfect. Her face immediately warms.

FRANK (CONT'D)
 Perfect.

All three pinch the ends to finish off the pie.

A few fork holes in the top, a brush of milk, and a sprinkle
 of sugar dusts it to completion.

Adele places it in the oven.

MANDY SHUTS THE OVEN AND KISSES TEENAGE FRANK

Adele shuts her oven and smiles.

ADELE
 How long?

FRANK'S GRANDMOTHER GIVES A WISE LOOK TO CAMERA

FRANK'S GRANDMOTHER
 Bake her till she smells like pie.

A beat as the joy of pie making settles over the three of them.

FRANK

(to Henry)

Even the richest man in America
isn't eating tastier pie than we
are tonight.

Adele is holding the pairing knife. After considering whether she should put it in her pocket, she puts it back in the drawer.

CUT TO:

90 INT. LIVING ROOM, ADELE'S HOUSE - LATER THAT EVENING 90

Adele and Frank are sharing a corner of the couch, eating their slices of pie. There is an intimacy between them that Adele doesn't dare acknowledge.

Henry is on the floor playing a handheld PacMan. His empty pie plate beside him.

With her son's back turned, Adele slightly leans back into Frank, exposing her neck an inch. Frank lowers his chin. Adele closes her eyes.

91 EXT. BUS STOP - DAY 91

Teenage Frank, in military dress, kissing Mandy's neck.

92 INT. BUS - DAY 92

Teenage Frank looking out the window. He begins to pull away. Mandy has already turned.

93 INT. ADELE'S LIVING ROOM - NIGHT 93

Frank's lips touch Adele's neck silently.

HENRY'S POV - The screen of his PACMAN reflecting Frank and Adele on the sofa.

Just as we hear the quietest kiss...

A wash of light cuts across the window. Frank walks over and takes a look outside.

FRANK'S POV - A POLICE CRUISE patrols the street, using a side lamp to see into the shadows.

FRANK

I should go. They won't be back for a few hours. It's as good a window as I'm going to get.

Adele and Henry look up. It's clear they want him to stay.

ADELE

Are you sure?

FRANK

I'm not just thinking 'bout myself.

ADELE

Maybe tomorrow once your stitches have had a little more time.

FRANK

They won't stop looking, Adele.

Henry watches this negotiation with rapt attention.

HENRY

They have dogs that can smell your blood. You should probably let your stitches heal.

Frank looks at Henry. *Really?* Henrys nods.

ADULT HENRY (V.O.)

This was a complete fabrication.

ADELE

You should stay.

94 INT. UPSTAIRS CORRIDOR, ADELE'S HOUSE - NIGHT 94

HENRY'S POV of the downstairs sofa. It's empty. We turn to Adele's door. Light shines from underneath. Perhaps we hear Frank playing Adele's cello like a bass. *

*
*

95 INT. HENRY'S BEDROOM, ADELE'S HOUSE - NIGHT 95

Henry is holding his hamster, Joe. His fellow prisoner. He says good night to his pet and moves to his bed.

The room goes dead quiet. We hear only the sounds coming from Adele's room. The adjustments of two people in bed together for the first time. A preamble of noises, that are not easily discernible... Henry tries to interpret what sounds like... *

*

Footsteps... short thuds... A sheet untucked... A hand grabbing a bed frame... A bed spring...

*
*

We slowly descend over Henry, holding his baseball, well aware of the wall that separates us from Adele's room. The bed noises continue. Not in a profane way. Rather a new couple finding their rhythm.

ADULT HENRY (V.O.)

Rhythm. This was the word that burrowed into my brain as I listened to their late night conversation quietly dissipate. I thought about that word - *rhythm* - and whether my mom thought Frank had it.

96

INT. CLASSROOM - A DAY IN THE PAST

96

Pushing in on Henry at his desk, staring forward.

ADULT HENRY (V.O.)

Somewhere around Spring, it happened for the first time. The stiffening.

We reach Henry and turn to see the object of his gaze:

RACHEL MCCANN'S BRASTRAP, barely peeking out from her collar.

ADULT HENRY (V.O.)

Showing up like a drunk crashing a party. Never leaving when told.

WE CATCH GLIMPSES of Henry's gaze:

RACHEL'S THIGH as she stands and her skirt rises. The line of her BRA CLASP through the back of her shirt. The ELASTIC BAND of her underwear riding a millimeter above her waistline.

ADULT HENRY (V.O.)

These were the images I returned to at night...

97

INT. HENRY'S BEDROOM - NIGHT

97

Henry lost in thought.

ADULT HENRY (V.O.)

... particularly now that the evening was no longer silent.

98 INT. LIVING ROOM, ADELE'S HOUSE - NEXT MORNING 98

Henry enters and walks by the sofa where Frank's pillow and blanket remain folded. It is clear he slept with Adele the night before.

He walks to the record player and puts on one of his mother's folk albums. Leonard Cohen? Karen Dalton? This music accompanies us as we see Frank working on the house.

99 INT. STAIRWELL, ADELE'S HOUSE - MORNING 99

Frank hammers down a loose floorboard.

ADULT HENRY (V.O.)

The next day, Frank fixed the loose floorboard on the stairs.

100 INT. KITCHEN, ADELE'S HOUSE - MORNING 100

Frank sprays the hinges on the kitchen door. Adele hands Frank a mug of coffee.

ADULT HENRY (V.O.)

He got the squeak out of the kitchen door.

101 EXT. ADELE'S BACKYARD - DAY 101

Frank finds a patch of tall grass. Adele and Henry help him flatten it with their feet in a four foot square.

FRANK

Cold weather's coming, but with enough straw, chickens winter over just fine. All they need's a warm body to huddle up to in the night.

102 INT. GARAGE - DAY 102 *

The car is up on a jack. Henry rolls the spare tire over. Frank loosens the lug nuts.

FRANK

I'll tell you now, you don't want to wait to learn how to fix it. Not if you've got some lady in the seat beside you when it happens.

Together they pull the rear tire off and set it down.

CUT TO:

103 FRANK FOLDING LAUNDRY WITH ADELE 103

ADULT HENRY (V.O.)
He did laundry. He ironed. And in
return my mom taught him to Rumba.

ADELE WALKING FRANK THROUGH A FEW MOVES.

ADELE
One, two, three... bring your foot
back, four, five, six... that's it.

Frank is getting it.

104 INT. LIVING ROOM, ADELE'S HOUSE - DAY 104

Over Frank's shoulder, we look out the window to see Henry
bike away.

ADULT HENRY (V.O.)
For lunch, Frank thought it only
right that we fire up the barbecue.
So he sent me to pick up groceries.

105 EXT. ADELE'S HOUSE - DAY 105 *

In a shot we will repeat later, Henry comes biking down the
front lawn and continuing down the street.

106 EXT. SUBURBS - DAY 106

Henry bikes past people celebrating the long weekend. Kids
play in sprinklers. Men scrape off BBQs.

107 INT. CORNER GROCERY - DAY 107

Henry is filling a shopping cart. He's got a grocery list.
Again, we see shoppers dressed for the holiday, preparing for
holiday cook outs. *

Henry grabs a package of ground beef from the butcher. Then *

passes a familiar BUDWEISER AD of women staring back. *

108 BEVERAGE AISLE

108

Henry walks past a fourteen year old girl with braided hair and a bulky sweater over toothpick legs - ELEANOR.

Henry grabs a SIX PACK of Coke.

ELEANOR

You know drinking from aluminum gives you Alzheimer's.

Henry tries to hide the thrill of being spoken to by a strange girl. There's something dark and unusual about her.

HENRY

Is that true?

ELEANOR

Uh huh. It's the perfect crime cause you never remember how you got it.

Henry doesn't know how to respond.

ELEANOR (CONT'D)

Is there anything to do in this town?

HENRY

There's bowling?

She isn't impressed. Before Henry can think of something...

ADULT MAN (O.C.)

Eleanor!... Get over here...

Eleanor waves goodbye then wisps around the corner giving Henry a chance to gain his breath.

CUT TO:

109 CHECK STAND

109

Henry is placing fresh ingredients on the conveyer belt. Meanwhile, a female SHOPPER is chatting with the GROCER.

SHOPPER

He's probably halfway to California by now.

GROCERY

If you ask me, he's holing up in someone's house. Waiting for things to cool down.

SHOPPER

I just can't get his face out of my head. The worst part is knowing a man like that has nothing to lose. Life, to a person like that, is worth about ten cents.

GROCERY

Probably has some family tied up in their basement. They'll get him eventually. They always do. Just hopefully before...

(notices Henry)

Oh, hey Henry, how's your mother?

HENRY

She's doing great.

The grocer starts to ring Henry up. We look up over Henry's shoulder at him. A child's POV of an adult.

GROCERY

(re: the groceries)

Where's all the canned goods? You usually look like you're planning for a tornado.

HENRY

Yeah, special recipe.

The grocer picks up a MAN'S RAZOR amongst Henry's items.

GROCERY

Henry, this is a man's razor. Your mom wants one of the pink ones on aisle seven.

HENRY

It's not for my mom.

The grocer raises an eyebrow.

HENRY (CONT'D)

It's for me.

The grocer examines Henry's face. He looks suspicious.

GROCERY

Practicing?

HENRY

Yeah.

GROCERY

Alright, just do me a favor and
keep the plastic cap on, okay?

109A EXT. MAIN STREET, HOLTON MILLS - DAY 109A *

Henry is walking his bike with the grocery bags on the handle bars when he stops in front of a window display for a clothing store. In the display is a family of mannequins on what looks like a camping trip. The father is wearing a peach plaid short sleeved shirt. Henry checks his money. *

110 EXT. SUBURBAN STREET - DAY 110

Henry walks with the two bags of groceries hanging from his handle bars. A group of kids WHIZ BY ON BIKES. *

Henry comes upon a stretch of trees, each one stapled with a POLICE WARNING featuring FRANK'S PRISON PHOTO.

Henry sees a policeman, OFFICER TREADWELL actually stapling one next to his squad car. He tips his hat to Henry.

OFFICER TREADWELL

Keep an eye out, alright?

Henry nods.

111 INT. ENTRYWAY, ADELE'S HOUSE - DAY 111

Henry gets the door open with his foot and enters, carrying the groceries. He heads to the kitchen, kicking the door closed with his heel. We follow it until it almost closes, but doesn't. *

HENRY

Mom?

No answer. Fear strikes Henry - *Did Frank run away with Adele?*

112 INT. KITCHEN, ADELE'S HOUSE - DAY 112

Henry walks in and sets the groceries down. He sees Frank and Adele sitting on the swing on the back porch.

FRANK

(quietly)

I was nineteen years old.

ADELE
(quietly)
You were just a boy...

112A EXT. ADELE'S HOUSE - DAY

112A *

A STATION WAGON pulls up next to the house. The driver, a woman in her early forties, opens the back passenger door and removes a folded wheelchair. It opens with a "click". *

112B INT. KITCHEN, ADELE'S HOUSE - DAY 112B *

Henry gets closer to the window. *

FRANK *

(quietly) *

Eighteen years in stir. When I saw *

that open window, I knew there was *

a reason to jump. *

112C EXT. ADELE'S HOUSE - DAY 112C *

The wheelchair is pulled up Adele's front steps, one at a *

time, landing with a thud on each wooden plank. *

112D INT. KITCHEN, ADELE'S HOUSE - DAY 112D *

Henry is now standing right next to the window, inches away *

from Frank and Adele. *

WOMAN'S VOICE (O.C.)

Adele?! Where are you?!

Henry shoots a look to the front door, to see EVELYN, walking *

from the entryway into the living room. There isn't enough *

time to warn Frank. He runs through the dining room and into *

the...

113 INT. LIVING ROOM - DAY

113 *

Henry catches Evelyn, his mother's only friend and a demanding harsh one at that. *

EVELYN

Oh, hi Henry. Where's your mother?

HENRY

I don't know...

EVELYN

I need her to watch Barry.

We pivot around Evelyn, to find her son BARRY outside the front door sitting in a wheelchair. We quickly can tell by the way he's moving his arms that he is developmentally disabled.

EVELYN (CONT'D)

ADELE?

Evelyn goes for the kitchen.

EVELYN (CONT'D)

(to Henry)

Keep an eye on Barry, would you?

HENRY

I think my mom's upstairs.

Evelyn stops and switches to the stairs. Henry waits a second for Evelyn to clear the landing, then runs into...

114 INT. KITCHEN, ADELE'S HOUSE

114

Henry runs right into FRANK HOLDING A KNIFE to Adele. Or is he holding Adele and the knife is just there. The moment is confusing. He stops Henry and *Shhhh's*.... him. He pushes Adele out the kitchen.

ADELE

(a little shaken)

Evelyn, is that you?

Henry goes to follow, but Frank grabs him and pulls him back.

HENRY

(explaining)

I said I'd watch Barry.

Frank peaks out the kitchen. He sees a piece of the wheelchair outside the front door. He thinks. Then nods and sends Henry out.

As Henry walks up to Barry, we begin hearing Evelyn asking Adele for a favor as they descend the stairs.

ADELE

It's just not the best timing.

EVELYN

They're not expecting my dad to hold on long.

ADELE

Normally, I wouldn't think twice...

EVELYN

I don't have any other options, Adele.

ADELE

Look, I want to help you, but...

EVELYN

I promise he'll be good. Come on, you're not going anywhere...

They're back standing next to Henry. Evelyn begins smoothing down her son's hair.

EVELYN (CONT'D)

(to Barry)

Do you remember *Heeeeeenry* and his *mooooom* and all the good times you've had here?

HENRY

Hey Barry, how's it going?

Barry gurgles back. Syllables lost in saliva.

EVELYN

Please. One mother to another. I wouldn't ask if I wasn't desperate.

A long beat before Adele drops her shoulders.

ADELE

Okay.

EVELYN

Thank you, thank you, thank you. I owe you.

(already leaving)

I'll be back by the end of the night. It's about two hours drive. Just put his chair in front of the TV. He loves cartoons.

And just like that, she's gone.

Henry pulls Barry's chair into the entryway and Adele shuts the door.

Frank walks into the room. We're not quite sure what he thinks of all this for a second. And then...

FRANK

Hey Barry, you look mighty toasty
in all those clothes.

Barry is SWEATING in a parka.

ADELE

(taking off the parka)
I swear, she dresses him for winter
in August.

FRANK

(smiles to Barry)
You got here just in time. We
needed a third baseman.

115 EXT. ADELE'S BACKYARD - DAY

115

We see makeshift bases being laid out.

Frank lowers Barry into a LAWN CHAIR, then unbrims his RED SOX HAT from Pricemart and slides it onto Barry's head, who gurgles back with joy.

FRANK

I'm Frank by the way.

Barry GURGLES back a sound that vaguely resembles *FWAANN*.

FRANK (CONT'D)

That's right, Frank. Pleasure to
meet you.

Frank walks over to Henry who is gloving his new baseball.

FRANK (CONT'D)

Alright, let's see that arm.

HENRY

Don't get your hopes up.

FRANK

(not having any of it)
Want to run that by me again?

Henry quickly quiets. They take positions around thirty feet away from each other. Frank pauses, then throws it right into Henry's glove with a little heat.

ADULT HENRY (V.O.)
 Thing was, when Frank threw the
 ball, I caught it.

They continue to throw the ball back and forth.

116 INT. JERVIS'S HOUSE - SAME 116

Jervis looks out the window and something catches his eye. From his angle, it appears that Henry is having a game of catch with an unseen person behind the house. He sees Henry in the backyard toss the ball. A moment later it is thrown back, strong and true, by someone out of Jervis's sight-line. He frowns.

117 EXT. BACKYARD, ADELE'S HOUSE 117

Frank teaches Henry to hit. He starts by adjusting Henry's stance. Positions his elbow.

118 FLASH IMAGE: ADELE TEACHING HENRY TO DANCE 118

119 FRANK WINDS UP TO PITCH HENRY A BALL 119

FRANK
 (whispers)
 See the ball.

HENRY
 (whispers)
 See the ball.

Frank throws and Henry connects. Barry hoots. Adele cheers.

FRANK
 There it is. If I had a whole
 season to really work with you, we
 could really get somewhere.
 (turns to Adele)
 Alright, your turn.

ADELE
 No.

FRANK

Come on. You know I won't take no
for an answer.

Frank helps Adele up. He begins positioning her, almost like a dancer. He's behind her, forming his body to hers, in a batter's stance.

FRANK (CONT'D)

Alright Hank, bring us the heat.

Henry takes position. He throws the ball. Frank and Adele swing the bat cracking the ball far. Barry yelps. They continue to play as we hear...

ADULT HENRY (V.O.)

During Frank's two years in Vietnam,
he received only one letter from
Mandy. *

120 OMITTED 120 *

121 EXT. BUS STATION - DAY 121 *

Frank steps off the bus. *

ADULT HENRY (V.O.) *

It came out of nowhere, just days
before the end of his tour. *

Mandy, dressed to seduce, runs up and grabs him. There's something coarse about the way she kisses him. *

122 INT. FRANK'S BEDROOM - DAY 122

Mandy pushes Frank onto the bed. She's down at his feet taking off his boots. *

MANDY

I bet you've been starved for this,
right, baby? Or all you got was
yellow girls?

Frank is caught up in the momentum but we can tell things are moving a little fast for him. Mandy rides Frank in an uncomfortable bit of love making. She seems on a mission.

ADULT HENRY (V.O.)

There wasn't an exact moment when
she asked to be his girlfriend.

- 123 INT. FRANK'S BATHROOM - THE NEXT DAY 123 *
- Mandy is setting up her cosmetics.
- ADULT HENRY (V.O.)
Her clothes. Her underwear.
Deodorant, hot rollers, nail kit
seemed to all arrive at once.
- 124 EXT. FRANK'S GRANDPARENT'S FARM - DAY 124
- Frank is checking the knee high corn. Mandy comes running up. *
- ADULT HENRY (V.O.) *
- A couple weeks later, she came home *
- from the doctor with news. *
- MANDY
- You must-a-bin storing it all up so
long, those sperms of yours were
three times as powerful as regular.
- FRANK
- Guess our good fortune just came early.
- 125 INT. JUDGE'S CHAMBERS - DAY 125 *
- Frank and Mandy are married in a civil ceremony.
- ADULT HENRY (V.O.) *
- They married in Fall. *
- 125A INT. CORRIDOR, COURT HOUSE - DAY 125A *
- Mandy excitedly shares the news into a pay phone while Frank
stands nearby looking on. *
- ADULT HENRY (V.O.) *
- A few months later, the baby *
- arrived. Early. *
- 126 INT. DELIVERY ROOM, HOSPITAL - DAY 126
- Frank is escorted in by a nurse. He looks at Mandy holding
their baby. The infant has noticeably red hair.
- ADULT HENRY (V.O.)
- Frank was twenty one years old.

127

INT. LIVING ROOM, ADELE'S HOUSE - NIGHT

127

CLOSE ENCOUNTERS is on TV. The group watches, exhausted from the day. Henry practices his new grip of the baseball.

Frank enters with a cold washcloth and pats Barry's forehead. Then the back of his neck. It's an incredibly tender act that has as much effect on Adele and Henry as it does on Barry.

The movie fades out and a teaser for the LATE NEWS comes up.

ANCHOR WOMAN 2

Tonight at 11pm, more on escaped convict Frank Chambers. Our psychologist weighs in on what to expect from a murderer on the run and where he might be hiding... That and more at eleven.

A commercial comes up. The room gets quiet.

FRANK

I may not be innocent but I am not a murderer.

ADELE

(wants to believe)

The man I've met doesn't seem capable.

Adele looks deep into Frank's eyes. Their bond is so strong that Henry doesn't dare move or make a sound. They could stay like this all night, but HEADLIGHTS cut across the window.

They look outside to see Evelyn's station wagon pull up outside. Without a word, Frank begins up the stairs.

ADELE (CONT'D)

Alright, Barry, looks like your mother is here.

Adele opens the front door as Evelyn makes her way in.

ADELE (CONT'D)

How's your father?

EVELYN

It's complicated and not all good, but he's under supervision.

(Uses her Barry voice)

Did you have a good time today?

Barry coos.

The TV turns to a NEWS UPDATE. It's a report on Frank.

ANCHOR WOMAN 2

No further luck in finding escaped prisoner Frank Chambers today...

The news piece continues. Adele and Henry try not to change their demeanor. Barry is profile to the TV and hasn't noticed Frank's photo.

ADELE
 (pushing them to leave)
 Well, we've had a busy day...

EVELYN
 I've been on the road for two
 hours. Can I trouble you for water?

News footage of a ROAD BLOCK, as police check car after car.
 Then, the TV goes full screen on Frank's photo. Barry's head
 swivels, trying to get comfortable.

ADELE
 (trying to stay calm)
 Henry, go grab Evelyn some water.

Henry heads to the kitchen.

EVELYN
 Was he difficult?

ADELE
 Not at all. We had the best time
 with Barry. We went outside...
 Threw the ball around...

Barry's head stops. His eyes lock on the TV.

EVELYN
 Did you put on sunscreen?

ADELE
 Of course... Of course.

BARRY
Fwa...?

Evelyn continues to go on about her son's sensitive skin.
 Barry is desperately trying to get her attention.

BARRY (CONT'D)
 (to his mom)
FWAK... FWAK...

EVELYN
 Yes, I know, we're going.

The TV report continues to detail Frank's escape. His MUG
 SHOT never leaving the screen

Henry returns with the water. Evelyn takes a sip.

BARRY
 (getting impatient)
FWAK, FWAK... FWAK...!

It's loud and borders on a seizure. Adele and Henry watch, trying to stay calm. Adele's hands begin to tremble.

Evelyn is simply annoyed.

EVELYN
 Okay, I know. We're going home. I just need a sip of water...

Barry grabs his mother's wrist. He yanks her in the direction of the screen.

BARRY
FW' RANK!

For the first time, Barry has truly pronounced the name.

Evelyn pauses. Staring at the TV. She looks back at Barry.

EVELYN
 (sternly)
 We will watch TV when we get home.

BARRY
 (grabs her wrist again)
FW' RANK...

Evelyn SLAPS BARRY HARD across the face.

EVELYN
 Stop it.

The hit makes Henry and Adele jump.

Barry stops. Everything stops.

EVELYN (CONT'D)
 You need some rest.

She begins wheeling Barry out.

128 EXT. ADELE'S HOUSE - NIGHT

128

Adele and Henry watch Evelyn's STATION WAGON drive off. Barry silent in the back seat.

Henry finishes brushing his teeth. He rinses off the brush and goes to leave, when he hears murmuring from his mother's bedroom. As Henry gets closer to the door, we begin to hear the conversation.

ADELE (O.C.)

You were so young... Why didn't you appeal?

FRANK (O.C.)

Don't know... Thought I got what I deserved.

ADELE (O.C.)

You don't still feel that now...?

FRANK (O.C.)

Now it doesn't matter.

ADELE (O.C.)

Were you scared?

FRANK (O.C.)

In prison? Sure.

ADELE (O.C.)

No, when you jumped.

FRANK (O.C.)

Oh.

(gives it a thought)

Didn't even think about it.

Henry slowly opens the door until he can peek into the room. Frank is lying shirtless on the bed. Adele lies across him, with her head on his chest. She's slowly tracing the scar on his abdomen with COTTON AND ANTISEPTIC.

ADELE

I can't imagine not being free.

FRANK

Can't call myself free till I can walk down the street. Arm around you.

ADELE

I'd like that.

FRANK

Take you on road trips to places we don't know a soul.

ADELE
Like on the run?

FRANK
Yeah, Bonnie. On the run.

This catches Henry's attention.

After a beat, something occurs to Adele.

ADELE
I bet they wouldn't care who you
were in Nova Scotia.

FRANK
In Canada?

ADELE
Or Prince Edward Island. Nobody
bothers you up there.

FRANK
You been?

ADELE
Once, when I was little. It's
beautiful. Villages and beaches and
salt water marshes. Someone could
just *fall in* there.

FRANK
Cold?

ADELE
You're a tough guy. I think you
could take it.

FRANK
Too cold to grow things?

ADELE
It's mostly farms.

FRANK
Sounds nice.

Henry begins to imagine it himself.

A beat as they all soak in Prince Edward Island.

FRANK (CONT'D)

I noticed a spot under the shower
where the water's finding its way
under the linoleum. Don't want dry
rot. Going to tackle that tomorrow.

ADELE

Maybe it doesn't matter.

130

INT. HENRY'S BEDROOM - NIGHT

130

Henry in bed. Lost in thought. We hear sounds coming from the
next room. Muffled sounds that could be sex, and yet could
easily be something else. And then... We're in a dream...

INT. CLASSROOM - DAY

The same one in which we found Henry checking out Rachel.
Only now it's empty and the girl seated before him is Eleanor
from the grocery store. She stands up and turns around.
Stares into his naive eyes.

ELEANOR

What do you want to do?

HENRY

I don't know.

She unbuttons her blouse, revealing... nothing. Like a ghost,
we can see the classroom behind Eleanor between the opening
in her blouse. Henry pauses. He simply doesn't have the life
experience to fill in the information.

ELEANOR

I think you know... Come on... Just
say it...

We see flashes of women from the covers of magazines and
billboards. Women staring with desire in their eyes.

Back to Eleanor.

ELEANOR (CONT'D)

What's the matter?

She laughs.

Just as Henry is completely overwhelmed, we...

CUT TO:

132 INT. STAIRS - MORNING

132 *

Henry is walking downstairs, when he again hears Frank and Adele chatting. This time in the kitchen.

ADELE (O.C.)

I have a little money. After my mom died, I sold the house. It's just sitting in my savings account.

FRANK (O.C.)

Wouldn't need much to start over.

ADELE (O.C.)

Just someplace safe.

133 INT. KITCHEN, ADELE'S HOUSE - DAY

133

Henry walks in to find Adele sitting on the counter. Frank is nearby washing dishes.

FRANK

Morning sport.

ADELE

How'd you sleep?

HENRY

Fine. How about you?

Adele and Frank share a laugh. Henry doesn't quite get it. He doesn't like being outside the joke. Particularly when it comes to his mom.

ADELE

Well, I was wondering if you could do me a little favor.

FRANK

A little top secret research, if you follow?

HENRY

(Skeptical. Feeling replaced)

Research on what?

ADELE

Just a little trip to the library to find a book on Prince Edward Island. It's a place in Canada your grandparents used to take me.

HENRY

What for?

ADELE

Well, Frank can't stay here forever.

HENRY

You're going to Canada?

FRANK

(to Henry)

Your mom says it's beautiful.

ADELE

I've always meant to take you there. Can you pick up the book, Hank?

Henry looks at his mom. Now she's using the nickname?

FRANK

You'd be doing your mother and me a big favor.

134 EXT. SUBURBAN STREET - DAY 134

Henry rides his bike. He passes multiple front yard cook outs. We're reminded of the long weekend by the amount of get-togethers and picnics and slip-n-slides.

135 EXT. LIBRARY - DAY 135

Henry pulls up to a weekend library sale. Older literary types and kids go through bins of used books and tables of homemade pastries. Henry cycles past and parks in an empty bike stand.

136 INT. LIBRARY - DAY 136

Henry uses the card catalogue.

Henry follows the Dewey Decimals til he reaches a thin volume on Prince Edward Island. He also grabs a couple general Canada books.

Henry sits down at a research desk. There's only one other person in the room. Eleanor. She sits on a leather chair, chewing on a braid, reading a book.

HENRY

(a soft try)

So, you found one of our city's hot spots.

Eleanor looks up and just stares at Henry like he's crazy.

HENRY (CONT'D)

(immediately embarrassed)

Um... we talked at the grocery...

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

ELEANOR

No, that was good. Confidence is a very attractive quality in a man.

This throws Henry off further. He attempts small talk.

HENRY

Oh, okay... So, do you go to school around here?

ELEANOR

I just moved here from Chicago. I'm supposed to try out living with my dad this year.

HENRY

Oh, what happened?

A beat as Eleanor considers whether or not to get into it.

ELEANOR

The official reason is I have an eating disorder and they're hoping a new school environment will help, but really I think my mom just wanted to get rid of me so she can fool around with her boyfriend.

HENRY

I understand. This guy just moved in with my mom and me.

ELEANOR

And she didn't even consult you, did she?

HENRY

No, I mean, he kind of just showed up.

ELEANOR

And now he wants you out.

HENRY

I don't think so.

ELEANOR

He will. So they can have sex.

HENRY

I think they already are.

ELEANOR

So the clock is ticking.

Eleanor gives the motion of a ticking clock before returning to her book.

HENRY

What are you reading?

ELEANOR

I'm investigating my legal rights. You see I got into the this really great private school where they mainly focus on drama, no one cares about sports or what kind of clothes you wear. The teachers stay off your case. It's really elevated. But at the last minute, my parents said they didn't have the money.

HENRY

Could they get a loan?

ELEANOR

Oh, they have the money. They're just using me as a pawn in their sick little game. I wrote a letter to the school. Asked if I could exchange services for tuition. Janitorial. Whatever. I haven't received a response.

Henry moves over to her with his books.

ELEANOR (CONT'D)

How about you?

HENRY

It's for my mother. She wants to know if Canada might be a good place to move.

ELEANOR

How do you feel about that? Moving?
Leaving your friends. I'm asking
because that's what I had to do, and
frankly, I consider it child abuse.

HENRY

I don't know. Canada seems nice.

ELEANOR

Do you even know if they're taking you?

HENRY

My mom wouldn't leave me behind.

ELEANOR

When people have sex with each
other it affects their brains. They
can't see things normally. It's
like a drug.

HENRY

I'm not sure if that's true.

ELEANOR

Look it up. It's clinically proven.
You can't blame her. It's like he
cast a spell on her or something.
With his penis.

Henry tries not to react to her saying this word.

HENRY

I can hear them in the night.
Saying each other's names.

ELEANOR

So, he's a sex addict. You don't
have an Oedipus complex where you
want to marry your mom, do you?

HENRY

(quickly)
No, I like regular girls. I like my
mom in the mom way.

ELEANOR

(measuring him)
Right.
(back to business)
Well, you're probably going to need
an intervention. Maybe even need to
deprogram her.

HENRY
Deprogram her?

ELEANOR
Yeah.
(a thought)
This guy... Does he have charisma?

HENRY
(he does)
I think so.

Eleanor just nods.

ELEANOR
Too bad your mom and my dad couldn't
get together before this boyfriend
person showed up. Of course, then if
you and I got married, it would be
kind of like incest.

HENRY
My mother doesn't normally date anyway.

ELEANOR
I see only one hope for you. You
need to find a way to get him out
of your life.

HENRY
I don't know if that's possible.

ELEANOR
Either you get rid of him. Or he'll
probably get rid of you.

This lands heavily on Henry.

137	EXT. SIDE YARD, ADELE'S HOUSE - DAY	137	*
	Henry walks along the side with the books from the library. He's looking for Adele, but doesn't see her.		* *
138	EXT. CORNER, ADELE'S HOUSE - DAY	138	*
	Henry begins to hear his mom and Frank speaking in the backyard. He stops to listen.		*

FRANK (O.C.)
 Couldn't take a lot. Packed car
 might seem suspicious.

ADELE (O.C.)
 We'd just start driving? Just like
 that?

FRANK (O.C.)
 You wouldn't be able to tell your
 friends.

ADELE (O.C.)
 No one to tell really.
 (a thought)
 My ex-husband would never let me
 take Henry away.

FRANK (O.C.)
 You know what that would mean?

Henry waits for the ending of this thought, when Frank rounds *
 the corner with a stripping knife. *

FRANK (CONT'D)
 Hey, you just get back?

HENRY
 (nervous)
 Yeah, I... got the books.

ADELE
 (enters)
 Hey, kiddo.

Frank and Adele share a sweet moment. It upsets Henry.

FRANK
 Hey buddy, you got back just in the
 nick of time. We're giving the
 porch a new coat. Want to help
 scrape the paint with me?

ADELE
 Frank thinks we could knock out
 this job in no time if we all
 pitched in.

We can read Henry's lack of trust.

HENRY
 No thanks.

Adele is confused.

ADELE

I thought it would be a fun project for us to do together. You could fill us in on what you learned at the library.

Henry thinks about what he learned. *Brainwashing. Deprogramming.* Frank places a firm hand on Henry's shoulder.

FRANK

I think you should help your mother here, son.

Henry looks back at Frank.

HENRY

Stop pretending to be my dad.

Frank withdraws his hand. Henry leaves the room.

ADELE

Come on, Henry...

139

INT. LIVING ROOM, ADELE'S HOUSE - DAY

139

Henry settles in front of the TV. The Jerry Lewis Telethon is on. Henry's eyes wander and he notices the newspaper - Frank's face is on the cover again. He picks it up.

ADULT HENRY (V.O.)

If price were an indication of how intent the police were on capturing a suspect, they sure wanted Frank bad.

Big words spell out that there is now a TEN THOUSAND DOLLAR REWARD for Frank's capture.

ADULT HENRY (V.O.)

Ten thousand dollars. I could buy a dirt bike... A video camera... A paintball gun...

We see catalogue images of each of these items.

FRANK (O.C.)

Not a very flattering picture.

Henry drops the paper as he notices Frank standing above him, holding the paint scraper.

FRANK (CONT'D)
I was thinking we could throw
around the ball for a bit.

ON TV - Jerry Lewis is next to a girl in leg braces.

JERRY LEWIS (ON TV)
*What do you say friends? Doesn't
Angela deserve a chance like the
rest of us?*

HENRY
I'm watching a show.

Frank takes a beat.

FRANK
Listen, there will never be a day
you aren't numero uno in her book,
and I would never change that.

To be fair, Henry doesn't know what to believe.

HENRY
It's Sunday night. My dad's picking
me up soon so you probably
shouldn't be out. *

Frank backs down. Nods and heads back to join Adele. Henry
has a moment of satisfaction by his ability to stand up for
himself. Applause from the telethon.

140 EXT. ADELE'S HOUSE - EARLY EVENING 140

Henry walks up to his father's MINIVAN.

141 INT. LIVING ROOM, ADELE'S HOUSE - SAME 141

Frank and Adele peer out the window.

FRANK
That the fool who walked out on
you?

142 INT. MINIVAN - EARLY EVENING 142

Henry sits down next to his half-sister CHLOE. His step-
brother RICHARD doesn't look up from his WALKMAN.

MARJORIE, Henry's stepmom turns to face the backseat.

MARJORIE
Give your brother a kiss.

Chloe kisses Henry on the cheek. Richard gives a nod.

They begin driving.

MARJORIE (CONT'D)
(pained)
How's your mother doing, Henry?

HENRY
Doing great.

MARJORIE
(rehearsed)
Now that school's starting, it would be a great time for your mom to find a job. You know, with all the kids going back to school. Waitressing a few nights a week or something along those lines. Just to get her out of the house... Bring in a little cash.

HENRY
She has a job already.

MARJORIE
I know. The telemarketing. I was thinking, maybe something a little more dependable.

Even Richard thinks his mom is being a little cunty.

143 INT. FRIENDLYS - NIGHT

143

One of their famous sundaes is constructed in foreground.

The FAMILY sits around a booth. An image of children who would much prefer their parents to actually separate and stop trying to do the *right thing* by forcing them all together.

GERALD
So, seventh grade. How bout that?

Nods.

GERALD (CONT'D)
Richard's been thinking of going out for lacrosse, haven't you Rich?

RICHARD

Yeah, maybe.

GERALD

(to Henry)

How about you pal? Lacrosse? Maybe soccer? Probably not football until you put a little more meat on those bones, eh?

HENRY

I was thinking of signing up for the modern dance group.

Henry receives the intended reaction. Richard snickers.

GERALD

I'm not sure that would be such a good move.

MARJORIE

I know how your mother feels about dancing, but people might get the wrong idea.

GERALD

They might think...

RICHARD

They might think you were gay.

MARJORIE

Richie...

HENRY

Or they might think I liked girls in tights.

Richard is actually getting a kick out of this new side of Henry. Gerald switches gears.

GERALD

You two are reaching that stage of life. Probably time for us to have a little man-to-man conversation.

RICHARD

I already had that with my real dad.

GERALD

(to Henry)

That just leaves you and me.

HENRY

It's okay. I'm up to speed.

GERALD

I'm sure your mother's given you the basics, but there are some things a guy needs to find out from a man.

MARJORIE

It can be difficult if you don't have a man around the house.

HENRY

(quietly)

Who says I don't?

MARJORIE

(sighs)

Before you know it, you two boys will probably start going out on dates. Couple of lady-killers. If I was still in seventh grade, I'd think you two were the cutest.

RICHARD

Gross, if you were still in seventh grade, I wouldn't be born.

HENRY

Not to mention, it would be incest.

The table stops. The conversation is over. Henry smiles.

144 EXT. FRIENDLYS - NIGHT

144

Marjorie is putting Chloe in the car. Richard is still using headphones. Henry and his dad are having a moment, whether he likes it or not.

GERALD

Were you serious about a guy being around the house?

Henry has to disguise that he enjoys his father caring.

HENRY

What do you care?

GERALD

You're my son. I'd like to know who's around.

HENRY

Thanks.

A long moment.

GERALD

So...?

145 EXT. ADELE'S HOUSE - NIGHT 145

Henry hops out of the car and heads up to the door. Gerald notices the sound of JAZZ MUSIC coming from the house. It strikes him as strange. He waves goodbye as Marjorie rolls up the window.

146 INT. ENTRYWAY, ADELE'S HOUSE - NIGHT 146

Henry enters to the sound of Jazz. A record is spinning. Around a corner in the kitchen, Adele is teaching Frank a bouncy step. He's holding her hand and shuffling his heels.

Henry watches this sweet moment with jealousy. It's similar to the flashback of Henry learning to dance. The air of replacement is heavy and painful.

147 INT. KITCHEN, ADELE'S HOUSE - NIGHT 147

Adele sees Henry and quickly hops over to pull the needle off the record. Frank collapses against the counter in a shadow.

FRANK

Your mother's some kind of dancer.
Most people wouldn't tackle the
Lindy in this weather.

HENRY

Yeah, it was a little loud.

ADELE

It's just music.

Adele OPENS THE FRIDGE to cool off.

HENRY

(obviously jealous)
I just figured we were trying to
avoid attention.

ADELE

Oh, come on Hank, you can have the
next dance.

HENRY
 (begins to leave)
 I'm tired. I'm going to bed.

ADELE
 Henry wait. There's something we
 want to talk to you about.

The word "we" makes Henry's back stiffen.

ADELE (CONT'D)
 After your father left, I thought I
 would be alone forever. I didn't
 think I would care about anyone
 else besides you.

HENRY
 (just words)
 I'm really happy for you.

ADELE
 We're thinking Canada would be a
 good place to start over.

HENRY
 Canada?

ADELE
 They speak English...

FRANK
 ... Don't need passports to get
 across the border.

Frank takes a step forward into the FRIDGE LIGHT. For the first time, Henry notices that Frank has dyed his hair black and cut it short. He looks ten years younger.

FRANK (CONT'D)
 Thanks for the research, bud.

Adele exhales. She has big news.

ADELE
 We've decided to go together.

Henry is close to a boil.

HENRY
 (to his mother)
 Will I ever see you again?

ADELE
 What are you talking about?

HENRY

Do you even care about what happens
to me?

ADELE

What...? Did you think I'd...?
We're all going.

HENRY

Really?

Adele rushes in and hugs her son.

ADELE

I would never leave you.
(steps back)
You'd have to leave school and you
couldn't tell anyone. We'd just
pack the car and go.

HENRY

What about the roadblocks?

FRANK

They're looking for a man
travelling alone.

ADELE

They won't be expecting a family.

FLASH TO:

148	EXT. TEA CUP RIDE - DAY	148	*
	Frank, Adele, and Henry spin the ride faster.		*
	<p style="text-align: center;">ADULT HENRY (V.O.)</p> <p style="text-align: center;">A family.</p>		*

149	INT. KITCHEN, ADELE'S HOUSE - NIGHT	149
	Frank steps up to Henry.	

FRANK

Come spring, I'll have you so you
could field a bullet if it landed
in your glove.
(conspiratorially)
Are you in?

A long beat. Henry smiles. He's in.

150 INT. BATHROOM, ADELE'S HOUSE - NIGHT 150

Frank gives Henry a HAIRCUT.

151 INT. HENRY'S BEDROOM - NIGHT 151

Henry has created a little maze for Joe the hamster using books and toys. He opens Joe's cage and watches him scamper around, understanding his new environment.

Slowly, he begins to place more books within the maze, sometimes sliding them around Joe, to make the maze tighter... and tighter... until Joe is confined to a space the size of his own little body.

152 INT. HENRY'S BEDROOM - NIGHT 152

Henry tries to ignore the sounds from beyond the wall.

153 EXT. BLACK LIMBO 153

Eleanor removes her sweater and embraces Henry.

154 INT. HENRY'S BEDROOM - NIGHT 154

We begin to hear Frank through the wall...

FRANK (O.C.)
Adele... Adele...

Henry buries himself into the pillow. As we turn with him into darkness we find...

155 INT. BLACK LIMBO 155

Eleanor whispering something into Henry's ear. We catch the look of fear in his eyes that accompanies arousal.

Flashes of more MAGAZINE COVER MODELS. One winks at Henry. *

156 FLASH IMAGE: HANDS OPENING UP DARK SOIL AND PLANTING A SEED 156

ADULT HENRY (V.O.)
Frank had hoped once the baby came,
things might change, but Mandy had
lost interest in love making.

- 157 EXT. FRANK'S GRANDMOTHER'S FARM - DAY 157
 Reveal that it's Frank planting outside. He looks back at the farm house. Mandy is sitting in the window on the phone.
- 158 INT. LIVING ROOM, FARM HOUSE - AFTERNOON 158
 Mandy on the phone with her sister as Frank feeds the baby. A crib in the foreground. *
- MANDY
 I keep telling him, we've got to sell off the farm. Yeah, no offense, but what woman wants to come home to husker's hands? *
- (laughs) *
- Yeah, I know... *
- 159 INT. LIVING ROOM, FARM HOUSE - NIGHT 159
 Frank feeds the baby. Mandy blows a kiss and slips out, carrying a bowling bag. *
- ADULT HENRY (V.O.)
 Nights, she'd meet up with friends and bowl... Or hit the bingo hall. Maybe dance with her sister at the Wagon Wheel. *
- 160 EXT. FARM HOUSE - NIGHT 160
 Mandy's car peeling out in the dirt driveway.
- 160A INT. SEARS PORTRAIT STUDIO - DAY 160A *
 Frank, Mandy, and Frank Jr pose for a studio portrait. *
- 161 EXT. CHURCH RUMMAGE SALE - DAY 161 *
 Frank pushes the stroller as Mandy shops the tables. *
- ADULT HENRY (V.O.)
 It wasn't the life Frank had hoped for, but he never questioned it.
- They pass another couple. The husband is a young man with red hair. There's the most subtle uncomfortable beat.

- 162 INT. BATHROOM, FARM HOUSE - NIGHT 162 *
- Frank drying his baby son's red hair. *
- 163 INT. KITCHEN, FARM HOUSE - NIGHT 163
- We slowly push in on a dining table as Frank, Mandy, and their baby eat in silence.
- ADULT HENRY (V.O.)
At least not out loud. What would be the purpose of that?
- 164 INT. HENRY'S BEDROOM - MORNING 164
- Henry is packing up his toys. He is dividing up the action figures. After a careful selection, he dumps the survivors on his bed along with various games and books.
- Frank pokes his head into the room.
- FRANK
Half.
- HENRY
But...?
- FRANK
(firm)
Half.
- 165 INT. LIVING ROOM, ADELE'S HOUSE - MORNING 165
- Adele packs a box with photo albums. She says goodbye to a figurine of a dancer.
- 166 INT. DARK BEDROOM, ADELE'S HOUSE - MORNING 166
- Frank opens the door to a dark bedroom. Inside, he sees the trim of a nursery. Boxes. A rocking chair under plastic.
- 167 EXT. MRS. FARNSWORTH'S BACKYARD - DAY 167
- Mrs. Farnsworth looks across to see Adele taking in the clothes that were hanging on the line. Amongst them is a pair of MEN'S SLACKS. This leaves Farnsworth perplexed.

168 INT. HENRY'S BEDROOM - MORNING 168

Henry goes through loose items on his desk. He picks up his LIBRARY CARD. On the back is Eleanor's phone number.

169 INT. ENTRYWAY, ADELE'S HOUSE - MORNING 169

Frank sets a box at the front door. Inside is a photo album. He picks it up and begins leafing through. He sees FAMILY PHOTOS of Adele with her ex-husband.

Then a photo stops Frank in his tracks. Adele is standing with Henry by her side at an ice cream stand. Henry must be five years old... and Adele looks six months pregnant. Frank is thinking this over when...

Henry comes WHIZZING BY OUT THE DOOR.

HENRY

I'll be back in a little bit.

FRANK

Hey, Hank, we still have work to do.

HENRY

I know. I'm almost done.

170 EXT. BRIDGE, HOLTON MILLS - DAY 170 *

Henry bikes past a road block. *

171 INT. DINER - DAY 171

Henry sees Eleanor in a booth stacking CAPSULES OF CREAM. She hasn't noticed him yet.

Henry sits down in the booth. Eleanor starts going through the mini jukebox pages. She notices Henry's hair.

ELEANOR

Nice haircut.

HENRY

(self-conscious)

Thanks.

ELEANOR

(back to the jukebox)

What kind of music do you listen to?

FLASH IMAGE: ADELE SINGING ALONG TO A JONI MITCHELL ALBUM

172 INT. DINER - DAY

172

Henry searches for an answer.

HENRY

You know, the usual.

ELEANOR

I never like the usual. Have you heard of Sid Vicious?

(upon no answer)

He was a punk rocker who stabbed his girlfriend and then overdosed himself because he couldn't stand being without her.

HENRY

I'll check him out.

ELEANOR

I also love Jim Morrison. Someday, I'm going to go to Paris and see his grave.

HENRY

He's French?

ELEANOR

No, but the French adored him so much, that they wouldn't release his body. It's for the better. They have better cemeteries there. Say what you want about the French people - They know how to celebrate their dead.

The WAITRESS arrives with a coffee for Eleanor. She gives it to her with skepticism.

WAITRESS

(to Henry)

Anything for you?

HENRY

A Coke?

The waitress is off. Eleanor is already pouring six consecutive packets of Sweet N' Low into the coffee.

For the first time, Henry notices the chipped away black nail polish on her bitten down nails.

ELEANOR

I told my dad I was meeting a boy and he gave me this whole lecture like we were going to do it in a coffee shop or something.

HENRY

I hate when my mom tries to talk to me about sex. Every time she says *stuff*, it's like she's trying to pronounce some difficult medical term.

ELEANOR

(relates)

That's so annoying. My dad can't say vagina. He literally can't say it.

(imitating her father)

I trust your mother is covering all questions relating to your *parts*.

HENRY

(imitating his mother)

Henry, never feel shame about your... *penis*. It's just a body part. Like an arm.

The waitress shoots them a look from across the diner.

ELEANOR

Like an *arm*?

HENRY

One time, I fell while trying to hop a fence and she came running over and was like, *Did you hurt your penis?*

Eleanor cracks up.

ELEANOR

Oh Henry, did you bruise your penis? We should probably put ice on it.

The waitress stops at their table.

WAITRESS

Alright, out.

Eleanor and Henry walk. They pass a WANTED SIGN for Frank. Henry tries to make no notice of it.

ELEANOR
Any luck getting that sex fiend out
of your house?

HENRY
I don't think he's a fiend... But
no, he's still there.

ELEANOR
It's easy you know. Just tell your
mom he touched you.

HENRY
It's not like that anymore. We're
actually getting along. They're
going to take me with them... To
Canada.

ELEANOR
When?

HENRY
... tomorrow.

ELEANOR
On the first day of school?

Henry doesn't answer. There is no good answer. Eleanor is
waiting, when she notices the WANTED SIGN for Frank.

ELEANOR (CONT'D)
It's him isn't it.
(half whisper)
You're on the run...

Henry stops short.

174 INT. DINING ROOM, ADELE'S HOUSE - DAY

174

Frank goes to lift a box, but grimaces and puts it back down.
He holds his side, frustrated more than anything. Adele
notices and comes over.

ADELE
Are you okay?

FRANK
Probably just need some Aspirin
before we hit the road.

ADELE
Let me take a look.

FRANK
It's fine. I'm fine.

Adele shows strength.

ADELE
If this is going to work, you need
to let me take care of you.

Frank sees the sincerity in Adele's eyes. He turns and lifts his shirt to reveal the SCAR from his appendectomy. You don't need to be a doctor to tell - It's infected.

ADELE (CONT'D)
You need medicine.

FRANK
It can wait.

ADELE
No, you need penicillin. I'll send
Henry to the Pharmacy.

FRANK
It's okay, I trust you. You go.

ADELE
I shouldn't.

FRANK
I don't think you're gonna make a
run for it...

ADELE
No, I can't.

FRANK
(uses Adele's logic)
Well, you can't send a twelve year
old into a pharmacy asking for a
prescription.

Adele shows concern. He's right.

FRANK (CONT'D)
You alright?

ADELE
(she's not)
Uh huh.

175 EXT. ADELE'S HOUSE - DAY 175
 Adele gets in her car and turns the ignition. She's breathing purposefully. She goes to put the car in gear but her hand starts shaking.

176 INT. LIVING ROOM, ADELE'S HOUSE - DAY 176
 Frank watches from a window. His face turns to concern.

177 INT. ADELE'S STATION WAGON - DAY 177 *

Adele is hyperventilating. She doesn't look ready to back down a driveway, let alone leave the country.

Her breathing grows stronger until out of nowhere, Frank hops in the passenger seat, reaches across, and turns off the car.

Adele looks out the windshield. Then back down at her hands.

FRANK
 What's wrong?

ADELE
 Nothing...

FRANK
 Because, if you're not up for this,
 I need to know...

ADELE
 It's not that...

FRANK
 Then what is it?

A beat and then Adele looks over. She owes an explanation.

177A EXT. DESERTED GATE, OLD MILL - DAY 177A *
 Eleanor leads Henry through an abandoned guard gate. *

177B EXT. OLD MILL - DAY 177B *
 Eleanor leads Henry through the rusted remains of a building. *
 He pauses to observe his surroundings. *

ELEANOR *
 Come on. *

178 EXT. SHALLOW WATER BASIN ADJACENT TO THE MILL - DAY 178

Henry and Eleanor walk barefoot through the silt, carrying their shoes. The giant boarded up mill in the background.

ELEANOR

How did you get out?

HENRY

It's not like that. He trusts me.

ELEANOR

Or maybe he was just waiting for you to leave the house. So they could run off together.

HENRY

I don't think my mom would leave without saying goodbye.

ELEANOR

It's just like Bonnie and Clyde.

HENRY

Who?

ELEANOR

They made a movie about them. Bonnie was this woman who was bored because she hadn't had sex in a long time. This guy Clyde just showed up one day and took her away. They drove all around, holding up banks and living out of their car. Odd thing was, Clyde couldn't even have sex, but he had so much charisma, it didn't even matter.

HENRY

What happened to them?

ELEANOR

In the end they got killed.

Henry's face falls as Eleanor goes on to describe the gruesome scene from *Bonnie and Clyde*. *

ELEANOR (CONT'D) *

The federal agents tracked them and gunned them down in an ambush. The part where Bonnie gets killed, there's so much blood my mother couldn't even watch. *

179 INT. ADELE'S STATION WAGON - DAY

179 *

We're in the back seat. Henry holds his ears as the front seat is shot up. He crouches down, looking up, to see bits of seat fly everywhere. *

ELEANOR (V.O.)

They had these machine guns and her body just keeps jumping all around the seat of the car as the bullets keep hitting her all over the place.

*

Perhaps we see Adele's hand hanging over the back of the seat

*

180 EXT. RUSTED MILL BRIDGE - DAY

180

Eleanor and Henry walk along the abandoned bridge. He's lost in the evocative imagery.

ELEANOR

Can you imagine if your mom got killed in an ambush? And you were right there watching it. They probably wouldn't shoot at you since you're a kid, but you'd see the whole thing. It would be pretty traumatic.

It replays through Henry's mind. Eleanor stands up.

ELEANOR (CONT'D)

I have this really weird feeling. There's this thing I keep wanting to do only you'd think I was strange.

HENRY

(a lie)

I don't think you're strange.

Eleanor licks her lips. Then she leans in and kisses Henry.

After a moment, she pulls away.

ELEANOR

I bet you never did that before. Now you'll always remember, I was the first girl you ever kissed.
(manipulative)
It's a shame you're leaving just as we started dating. I'll have to find another boy to make out with.

181 INT. ADELE'S STATION WAGON - DAY

181

*

Adele and Frank remain in the car.

ADELE

After Henry was born, my body just forgot how.

182 INT. ADELE'S BEDROOM - A DAY IN THE PAST 182

Adele is in her first trimester. She wakes up in pain.

ADELE (V.O.)

The first time it happened, I woke up with these horrible cramps...

183 INT. BATHROOM - MORNING IN THE PAST 183

Adele is sitting on the toilet, in pain. *

ADELE (V.O.)

I felt something slip from me... *

Adele stands up and looks into the basin.

ADELE (V.O.)

It was tiny... the size of a lima bean... *

A drop of blood runs down her thigh. She begins to cry. *

ADELE (V.O.)

If I could have just held tighter... *

She goes to flush, but can't do it. *

184 INT. DOCTOR'S OFFICE - DAY IN THE PAST 184

A DOCTOR is reassuring Adele and Gerald.

ADELE (V.O.)

My doctor said I was young and that this was more common than we thought... But two more times, I would start feeling the nausea and the swelling...

185 INT. CHINESE RESTAURANT - NIGHT 185

Adele and Gerald hold hands. *

ADELE (V.O.)

.. We'd celebrate...

186 INT. NURSERY - DAY

186

Gerald assembles the crib.

ADELE (V.O.)
... Begin setting up the nursery...

187 INT. BEDROOM - MORNING 187

Adele wakes up in pain.

ADELE (V.O.)
... Only to wake up feeling
betrayed by my own body.

188 INT. KITCHEN - MORNING 188

Adele and Gerald get ready for the day. We can feel the impact of the miscarriages on their interaction.

ADELE (V.O.)
By my fourth time, we knew better
than to celebrate. *

188A INT. CHINESE RESTAURANT - NIGHT 188A *

Adele and Gerald eat dinner. You'd never know they just found out they found out they were pregnant. *

189 INT. GROCERY STORE - DAY 189

Adele is shopping. She runs into a friend and they begin a conversation about mundane things.

ADELE (V.O.)
We knew better than to tell our
friends... Or think of baby names. *

190 INT. NURSERY - DAY 190

The room remains bare. Gerald crosses without looking. *

191 INT. KITCHEN - MORNING 191 *

Adele is nine months pregnant. The interaction between her and Gerald is quiet. Adele feels a contraction. They exchange a look.

ADELE (V.O.)
We hadn't even packed a suitcase
for the hospital when the
contractions started.

192 INT. HOSPITAL - DAY 192

Adele is in labor. Gerald holds her hand. There's a joy and relief that they've made it.

ADELE (V.O.)
We had made it.

Adele looks down at the doctor and the delivery nurses. There is an anxiety in their eyes.

Adele registers this... *What's wrong?*

We see the demeanor of the medical staff turn dour like a light dimming.

ADELE
Give me my baby...

193 INT. RECOVERY ROOM - NIGHT 193

We see Adele's silhouette lying in bed. A nurse enters and hands her the tiny lifeless body of a stillborn baby.

ADELE (V.O.)
Maybe they just took pity on me.
They wrapped her in a pink blanket
and put on a diaper... only one
she'd ever wear. As I stared at
this beautiful little girl. Her
long eye lashes. Her father's nose.
My chin. The little mouth that
would never take a breath... I knew
there would be no further
conversations. No more attempts. We
were done.

194 INT. GROCERY STORE - DAY 194 *

Adele is shopping.

ADELE (V.O.)
The world became a cruel place.

Adele passes a pregnant woman. Her breath quickens. Her hands begin to shake... She abandons her cart.

195 EXT. SUPERMARKET PARKING LOT - DAY 195

Adele rushes to her car.

196 INT. ADELE'S STATION WAGON - DAY 196 *

Adele gets in and begins crying.

ADELE (V.O.)

I stopped going for walks... I
couldn't even open the window at
night... I understand why Gerald
left.

197 EXT. BACK PORCH - DAY 197

Adele and Frank have moved to the back swing. She stares into
space. Frank stares at Adele.

ADELE

I had become a prisoner.

Frank takes her hands.

FRANK

I came to save you, Adele. And
tomorrow, that's exactly what I'm
going to do.

They kiss.

198 EXT. ADELE'S HOUSE - DAY 198

Henry is walking up the driveway when he finds Mr. Jervis at
the front door. Knocking.

HENRY

Mr. Jervis?

Jervis whips around. He's carrying flowers. He's a little
flushed, caught in a romantic gesture.

MR. JERVIS

Oh, hi Henry. Was just looking for
your mother.

HENRY

(quick lie)

Um... She went into town... for a
haircut.

Mr. Jervis takes a step forward. He's circumspect.

MR. JERVIS

Really.

HENRY

Yeah... She said it was getting a little long.

MR. JERVIS

I don't think you're telling the truth, Henry.

Mr. Jervis continues to step forward, backing Henry up.

MR. JERVIS (CONT'D)

It's a holiday. Salon's closed. You want to tell me what's really going on here?

Henry freezes up.

MR. JERVIS (CONT'D)

I saw you playing catch in the back with someone yesterday. You want to tell me who that was?

Jervis is right up at Henry now, waiting for an answer. Henry looks at the flowers quickly and back at Mr. Jervis.

HENRY

My mom met somebody. A man.

Mr. Jervis's face falls.

HENRY (CONT'D)

They're out together right now.

MR. JERVIS

(crest fallen)

Oh, I see...

Mr. Jervis emotionally reels in, embarrassed. He starts to cross the street back to his house.

HENRY

Should I tell her you came over?

MR. JERVIS

No, it's fine Henry. I'm happy for her.

Mr. Jervis reaches his own driveway. Henry enters his house.

Henry steps in. Frank is waiting for him.

FRANK
Where'd you go?

HENRY
To see a friend.

FRANK
You didn't say where we're going?

HENRY
Of course not.

FRANK
You didn't say you were leaving?

HENRY
No, I just wanted to see a friend.

FRANK
Don't forget what's going on here,
Hank.

Adele enters the room.

ADELE
What did Mr. Jervis want?

HENRY
(to Adele)
He brought flowers for you.

ADELE
What did you tell him?

HENRY
I told him you were out.

ADELE
He believed you?

HENRY
I told him you were on a date.

FRANK
Clever.

Adele hugs her son, but his back tightens in the embrace.

Music enters as we begin:

A SHORT MONTAGE AS FRANK, ADELE, AND HENRY PACK THE HOUSE UP.

*

ADULT HENRY (V.O.)
 By the end of the afternoon,
 everything in the house had been
 neatly separated into essentials
 and things we'd leave behind.

EVERYONE SWEEPS THE LIVING ROOM FLOOR.

ADULT HENRY (V.O.)
 For no practical reason more than
 it seemed like the right thing to
 do, we cleaned each room.

200 INT. HENRY'S BEDROOM - LATE AFTERNOON 200
 Henry gingerly takes JOE THE HAMSTER out of his cage. He puts
 him in a plastic vented carrying case with a handle.

201 INT. STAIRWELL - LATE AFTERNOON 201
 Henry walks down the stairs, carrying Joe's travel case.
 At the bottom of the stairs, he runs into Adele.

ADELE
 Henry, we need to talk about Joe. I
 don't think they allow hamsters to
 cross the border.

Frank walks into the entryway and stops.

HENRY
 We'll have to smuggle him then. I
 can put him under my shirt.

ADELE
 If they found Joe, they might start
 checking everything. The police
 would arrest Frank... maybe us. We
 just can't take the chance.

HENRY
 But he's part of our family.
 (looking for help)
 Frank...?

FRANK
 We can find him a good home.

ADELE
 Maybe the Farnsworth kids will take
 care of him.

HENRY
 (boiling)
 He's the one thing I care about here.
 If Joe doesn't go, neither do I.

ADELE
 Henry...

HENRY
 You never even asked me if I minded
 not seeing my dad anymore.

Adele's hands are shaking.

ADELE
 It could ruin everything. You're
 asking me to put everything in
 jeopardy for a hamster.

HENRY
 Only the things you care about are
 important. Some people get to have
 brothers and sisters. A family. You
 get Frank. All I have is Joe!

Henry runs out the door.

ADELE
 Wait... Henry...

202 EXT. ADELE'S HOUSE - LATE AFTERNOON 202

Henry runs down the street.

ADELE
 Henry...!

203 EXT. NEIGHBORHOOD CHILDREN'S PARK - LATE AFTERNOON 203

Henry and Eleanor sit at the bottom of a slide.

ELEANOR
 You can tell a lot about someone
 from how they treat animals.

HENRY
 She doesn't even think about what I
 want. And Frank just pretends.

ELEANOR
 He just wants to get in good with
 her. You guys are his ticket.

HENRY

They think they're in charge of me.

ELEANOR

You know you do have the power to change things. You could really stick it to both of them.

Henry's face rejects the idea.

HENRY

I couldn't do that to her.

ELEANOR

For a while she'd be sad. Eventually she'd thank you. You could get rich, you know.

HENRY

They shouldn't reward people for doing that kind of thing.

Eleanor runs a hand down the front of Henry's shirt.

ELEANOR

One thing I love about you, Henry, is how kind you are.

HENRY

I just don't want anyone to get hurt.

Eleanor gets close enough to Henry that we hear her breath.

ELEANOR

You're actually tons more sensitive than most girls I know.

She kisses him, pushing her body into his.

ELEANOR (CONT'D)

(smiles)

Look what happened. I made you get an erection.

Henry's heart is pounding out of his chest.

HENRY

(a breath)

Yeah.

ELEANOR

(a snake)

We could have sex.

HENRY

Don't you think we should know each other a little more?

*

ELEANOR

If you're worried about me getting pregnant, you don't need to. I haven't had my period in a few months.

*

Eleanor reaches down. By the look on Henry's face, we know that she has him in her hand.

ELEANOR (CONT'D)

You know what will happen if you don't report him. They'll take you away and we won't ever get to see each other anymore. I might stop eating again. They'll send me back to the clinic.

(toying)

Don't you want to know what it feels like?

HENRY

(almost shivering)

I'm not... I can't.

Eleanor sighs. She looks down.

ELEANOR

What happened?

HENRY

I'm just not ready.

Eleanor laughs coldly.

ELEANOR

You were a second ago.

HENRY

Maybe it only works when it's supposed to...

She lets go.

EVELYN

(a little cruel)

Or maybe it's broken. You might want to get it checked.

She scoffs and starts to walk away.

Henry quickly zips up.

HENRY

Maybe you should get checked.

Eleanor turns for one last stab.

ELEANOR

I thought you were different. I didn't realize you were just a pathetic impotent little boy.

204

INT. HENRY'S BEDROOM - NIGHT

204

Henry pulls out a few tattered lingerie catalogues from a hiding place. He's thumbing through, looking into the eyes of the models... they stare back with judgement. He tosses the catalogue into the pile of things that are being abandoned. *

He sits down at his desk. Pulls out a piece of lined paper and a pen. He writes: *Dear Dad...* *

HENRY (V.O.)

... I can't say where I'm going right now but I don't want you to worry. You might not be hearing from me for a while. *

Henry stops to think about this idea for a second.

HENRY (V.O.)

I know how hard you worked to bring us all to Disney World. I'm happy you've got some other kids around, to keep you busy.

(a beat)

I don't blame you for anything. Sometimes it's a good thing for people not to see each other for a while. Kind of like students over Summer. When they get back together, they have a lot of things to tell each other.

Henry stops to think about the things he will have to tell his father once all of this has come to an end somehow.

HENRY (V.O.)

You don't have to worry about me. I'm going to be fine. Say Good-bye to Richard and Chloe and also Marjorie.

Henry's pencil holds over the salutation space at the end of the letter, trying to decide what's best.

Henry writes *Sincerely Yours*, then signs the letter.

205 INT. HENRY'S BATHROOM - NIGHT 205

Henry picks up his toothbrush, however we...

CROSS CUT TO:

206 INT. 21 YEAR OLD FRANK'S BATHROOM - 1970'S SUNSET 206 *

Frank is brushing his teeth, looking over Mandy's many cosmetics. Something occurs to him.

ADULT HENRY (V.O.)

Finally one night, Frank thought back to the day he came home. Of all the feminine equipment Mandy had at the ready to move into his bathroom, there was one thing missing.

Frank stops brushing. He begins looking through her things.

ADULT HENRY

As if she knew all along, they wouldn't be necessary.

207 OMITTED 207 *

208 INT. MOONLIGHT LANES - NIGHT 208

Frank enters the bowling alley, carrying his infant. There's barely anyone there. He walks up to the cashier desk.

FRANK

What time's women's league?

BOWLING MANAGER

Women's league is Tuesday.

Frank nods. Not surprised.

209 EXT. WAGON WHEEL BAR - NIGHT 209

Frank's truck pulls up. He sees Mandy's car.

210 INT. WAGON WHEEL BAR - NIGHT

210

Frank enters and moves towards the back, again carrying his baby boy. He finds Mandy sitting with a young guy in a baseball shirt with his hand on her knee. Mandy doesn't seem ashamed. She gives a surprisingly annoyed look.

FRANK

Come on, let's go.

MANDY

Don't act all self-righteous. You don't know what's going on here.

FRANK

This is for home.

211 INT. STAIRWELL, FARMHOUSE - NIGHT

211

Mandy walks down the steps, carrying a baby blanket. Frank is waiting for her.

MANDY

I've met somebody. He's taking me away from all this.

FRANK

I'm done with you anyway.

MANDY

He's a real man.

FRANK

(fuming)

I'm sincerely happy for you.

MANDY

Just so you know. All those times I acted like I was having a good time in bed, I wasn't. Just felt sorry for you.

Mandy walks passed him. There isn't enough room on this page to describe the mixture of fragility, pain, humiliation, and anger that is brimming inside Frank as he asks...

FRANK

Is he even my son?

Mandy looks at him. She's been drinking. She breaks into a cruel smile. And then a laugh. A mean fucking laugh.

Frank steams.

212 FLASH BACK - FRANK BRUSHING HIS TEETH. REALIZING. 212

213 INT. STAIRWELL, FARMHOUSE - NIGHT 213

Mandy is now lost in laughter. Each laugh - a stab. Each one saying: *you stupid idiot.*

MANDY

You poor sweet fool...

Frank SNAPS - LUNGES forward and SHOVES HER HARD.

Mandy flies backward, trips over a toy, and spins into the furnace. Her head hits wrong and her neck snaps.

She falls into a pile on the floor. A single drip of blood trickles down from her ear.

Frank stops. *What just happened...*

FRANK

Mandy?

Frank walks over to her.

FRANK (CONT'D)

Mandy...?

He's just beginning to understand the consequences of his shove when a drip of water lands on Mandy's face. Another drip. It's coming pretty steady.

Frank looks up. There's a pool of water in the ceiling.

Frank starts stepping towards the stairs, when he breaks into a full sprint.

214 INT. UPSTAIRS HALLWAY, FARMHOUSE - NIGHT 214

Frank turns the corner and runs for the bathroom door.

215 INT. UPSTAIRS BATHROOM, FARMHOUSE - NIGHT 215

Frank bursts through the door and stops.

The floor has two inches of water. The bathtub is brimming. A tiny foot breaks the surface, floating lifeless.

Before Frank can scream, we...

CUT BACK TO:

216 EXT. ADELE'S HOUSE - DAWN 216

217 INT. HENRY'S BEDROOM - EARLY MORNING 217

Henry is already dressed. He seals the envelope to his father and stuffs it in his pocket.

218 INT. STAIRWELL - EARLY MORNING 218

Henry quietly walks down the stairs to find Frank and Adele doing final preparation.

219 INT. LIVING ROOM, ADELE'S HOUSE - EARLY MORNING 219

Adele looks up at Henry with a mournful look.

HENRY

What's wrong?

ADELE

It's Joe. When I went to carry his cage out to the car, he wasn't moving. He was just lying there.

Henry quickly goes to Joe's cage.

HENRY

It's fine. Sometimes, he gets tired in the heat.

Henry looks into the cage. Joe is lying on the newspaper, dead. Eyes open. One paw stretched out. *

HENRY (CONT'D)

You killed him.

FRANK

Your mother and I would never do anything like that.

HENRY

Of course you would. You never wanted him to come in the first place.

ADELE

You don't believe that.

FRANK

I'm very sorry for your loss, Hank.

Henry shoots Frank a look.

220 EXT. BACKYARD - EARLY MORNING 220

Henry digs a small grave for Joe. Frank goes to help him, but Adele holds him back. Henry's face is filled with sadness and anger. It's slowly beginning to drizzle.

221 INT. ENTRYWAY, ADELE'S HOUSE - EARLY MORNING 221

Frank and Adele are reviewing a ROAD MAP. Henry comes hustling by out the door.

ADELE
Where are you going?

HENRY
I'll be back.

FRANK
Hank...

222 EXT. SUBURBAN STREET - EARLY MORNING 222

It's still early enough that cars are using their headlights. The light rain continues to come. Henry walks along the side of the street, hands in pockets, deep in thought.

223 EXT. GERALD'S HOUSE - EARLY MORNING 223

Henry stands at the edge of the yard. A couple lights are already on in the house.

ADULT HENRY (V.O.)
My father would be up already,
sitting in the kitchen alone with
his coffee reading the sports page.
Marjorie would come down in a
minute to heat the water for
Chloe's bottle. Soon, they'd all be
in the kitchen having breakfast.
(a beat)
Apart from me, they were a regular
family.

Perhaps we even see a silhouette walk into the kitchen and lean over another silhouette for a kiss.

Henry walks over to the mailbox. Opens it. Places the note to his father. Shuts it.

ADULT HENRY (V.O.)

Knowing my father, sometime around
dinnertime, he'd be reading my
letter. By then I'd be someplace in
Canada. On the run.

224 EXT. SUBURBAN STREET - MORNING

224

Henry is walking back home. The rain has gotten heavier. His clothes are beginning to stick to his skin.

A car begins to slow down next to him. As it gets closer, we realize it's a POLICE CRUISER.

The passenger side window lowers, revealing OFFICER TREADWELL, who we found putting up signs of Frank earlier.

OFFICER TREADWELL

You need some help son?

HENRY

I'm okay.

OFFICER TREADWELL

You want to tell me where you're going? It's pretty early for someone your age to be out on the road without a jacket.

HENRY

I'm just walking. I'm heading back home.

OFFICER TREADWELL

Hop in. Your parents are probably worried about you.

HENRY

It's just my mom and she's fine.

OFFICER TREADWELL

Just to be on the safe side, I'm going to give you a ride. I've got a boy your age. Wouldn't want him walking around in the rain like this.

HENRY

I'm really fine.

Treadwell gives Henry a strange look.

OFFICER TREADWELL

Is there something you want to tell me?

Henry freezes up a little.

OFFICER TREADWELL (CONT'D)
You're not going to make me arrest
you now.

He breaks into a bit of a smile, never losing his seriousness.

225 INT. CRUISER - DAY

225

Henry sits in the passenger seat. As they drive, small
bulletins come in over the radio.

OFFICER TREADWELL
School starts today, right? What
grade you in? I'm going to guess
sixth.

HENRY
Seventh.

OFFICER TREADWELL
I have a son starting fifth, but I
guess you wouldn't associate with a
grade schooler.

Henry keeps feeling as though Treadwell is measuring him.

OFFICER TREADWELL (CONT'D)
So, what are you doing out here in
the rain?

A long beat. Enough time for the officer to raise an eyebrow.

HENRY
... I left something at my father's
house, but he already left for work.
(a beat)
My parents are divorced.

Treadwell takes this in. Computes it, the way cops do. In the
end, just nods and points ahead.

OFFICER TREADWELL
Right up here?

HENRY
Uh, yeah.

226

EXT. ADELE'S HOUSE - DAY

226

The rain has dissipated. Through the windshield of the police cruiser, we see Adele carrying a box from the door.

The cruiser comes to a stop and Henry hops out quickly.

HENRY

Thank you for the ride.

Adele watches the officer as she places the box in the back of her car. The cop sits there for a brief moment... then decides to get out. *Shit*. The cop walks up the pathway as Adele returns to the door. *

OFFICER TREADWELL

I found him soaking wet on the side of the road. Did you know he was out?

ADELE

(to Henry)

There you are.

(to the officer)

He said he'd be right back.

OFFICER TREADWELL

He's got to be in school in a few minutes, doesn't he?

ADELE

Sure does.

(trying to end the conversation)

Thank you for bringing him home.

A beat. The officer notices the boxes.

OFFICER TREADWELL *

You going on a trip?

ADELE

Hm?

POV of Frank watching from the above window. *

OFFICER TREADWELL

Taking a road trip?

ADELE

Oh, um, no. Just taking some old things to sell on consignment.

OFFICER TREADWELL

Need a hand?

ADELE

I'll be fine. Don't want to take you away from your duties.

OFFICER TREADWELL

I think the streets are safe for a moment.

A long beat.

ADELE

Well, yes, thank you then...

Adele leads Treadwell into the...

*

227 INT. ENTRYWAY, ADELE'S HOUSE - DAY

227

Treadwell looks around, taking the place in. It can't help but look a little like he's scoping the place out.

Henry watches him carefully from the kitchen doorway.

ADELE

(pointing to a box)

That's the heavy one.

Treadwell tips his hat and picks it up.

OFFICER TREADWELL

You weren't kidding... What do you got in here?

ADELE

Some old kitchenware.

He smiles and carries it out the door.

228 EXT. ADELE'S HOUSE - DAY

228

The officer places the box in the trunk of the car. Adele steps up from behind him.

ADELE

Thank you for your help.

OFFICER TREADWELL

(extends a hand)

Pleasure.

Adele's hands are in her dress pockets. We know they're shaking. She holds back. Just long enough to get a questioning look from the officer, when...

Henry takes the officer's hand. An odd look for a second.

OFFICER TREADWELL (CONT'D)
 That's a firm grip you got there,
 partner.
 (tips his hat again)
 Have a good day, ma'am.

The officer returns to his cruiser. He takes one last look at the house before getting in his car and driving off.

Adele exhales.

229 INT. ENTRYWAY, ADELE'S HOUSE - DAY 229

Adele and Henry enter the house as Frank descends from upstairs. Look out the window just as the cruiser drives off.

FRANK
 He seem suspicious?

ADELE
 I couldn't tell. No more than a policeman usually is, I suppose.

FRANK
 We got to get out of here. Take Henry to the bank, while I finish up here.
 (takes Adele)
 We're going to be fine.

Henry watches as Frank infuses confidence into his mother.

230 EXT. BANK PARKING LOT - DAY 230

Adele sits in the car with Henry. She's visualizing the whole transaction in her head. Breathing. Henry watches nervously.

After a moment, she looks at Henry. She's ready.

231 EXT. BANK - DAY 231

Adele and Henry walk up just as the security is unlocking the door. Adele has put on something she perceives as professional.

232 INT. BANK - DAY 232

Adele and Henry enter and walk up to the table of withdrawal slips. Adele nervously fills one out.

They walk up to the front of the line, waiting to be called forward. Adele cups the top of the stanchion with her hand, shaking slightly. Henry notices. Henry's regular TELLER waves them over. *

TELLER
Good morning. Nice to see you in here. *

ADELE
(short)
Hi.

Adele passes the withdrawal slip.

TELLER
You have to sign it.

ADELE
Of course...

Adele snaps it back and scrawls a signature.

TELLER
I would have thought you would be in school today. *

ADELE
He has a dentist appointment.

TELLER
On the first day of school?

HENRY
My teeth hurt.

TELLER
Oh... sorry.

ADELE
(hands the slip) *

TELLER
That's some expensive dental work.

ADELE
... he's also getting braces.

TELLER
And you'd like this all in cash? *

ADELE
... Uh huh. yes. *

TELLER

With an amount this large, I just need to get it approved by my supervisor. I'll be right back.

ADELE

Oh, is that really...?

The teller has already disappeared in the back.

Adele looks around the room and spots a new mother with her baby in a frontpack. Her breathing becomes slightly irregular.

Henry observes his mother. Trying to keep it together.

233 INT. ENTRYWAY, ADELE'S HOUSE - DAY

233

The front door has been left slightly ajar. Frank is fixing something in the living room. Out of nowhere, there's a knock at the door and before he can turn around... Evelyn is walking into the entryway, carrying a pan of cinnamon rolls.

EVELYN

Adele...?!

Evelyn and Frank turn and spot each other. They freeze.

EVELYN (CONT'D)

Oh... hi. Is Adele home?

A game of chicken. Does she recognize him?

FRANK

She'll be right back. She's just dropping Henry at school.

EVELYN

(still weary)

Oh, okay.

FRANK

Anything I can help you with?

EVELYN

I just brought these for her... to thank her for something...

FRANK

I'll make sure she gets them.

Frank goes to take them. Evelyn observes his face.

EVELYN
Are you a friend?

FRANK
Handyman.

234 INT. BANK - DAY

234

Adele sees the teller returning with the BANK MANAGER.

ADELE
(quietly)
I shouldn't have tried to get so
much... I should have asked for half.

HENRY
It's going to be fine. They're just
being extra careful.

The manager arrives.

BANK MANAGER
Hi Adele. Just wanted to make sure you
weren't experiencing any problems.

Adele is reading everything into all statements right now.

ADELE
No, everything is fine.

235 INT. ENTRYWAY, ADELE'S HOUSE - DAY

235

Evelyn looks around the room. Notices things are missing.

EVELYN
... Is she going somewhere?

FRANK
I don't know...
(looking around)
... Sure looks like it.

An understanding is beginning to settle between them.

EVELYN
Well, maybe I should get my plate
back... In case she's gone for a while.

FRANK
Not a bad idea.

Frank leaves and returns with a roll of wax paper.

EVELYN

They say where they might be going?

FRANK

I'm just here to fix a few things.

236 INT. BANK - DAY

236

Adele hides her shaking hands under the counter. Henry sees them, but keeps his eyes on the manager. Now the baby begins crying. With each cry, we can almost feel Adele's will being slowly cracked away.

BANK MANAGER

It's just a somewhat unusual situation, having a person withdraw this much in cash.

ADELE

It just seems handier.

BANK MANAGER

Normally, when transferring funds of this quantity, our clients prefer a cashier's check.

Adele desperately doesn't want to arouse suspicion.

ADELE

I simply prefer cash... I don't really get out much anymore...

The manager studies this response, trying to figure her out.

BANK MANAGER

Some would even call this kind of withdrawal a little suspicious.

We can tell Adele is at her breaking point when...

HENRY

Actually, we've packed up all our things. We're emptying our bank account and making a run for the border like Bonnie and Clyde.

A long beat. The manager takes one look at this impossible duo of runaways and CRACKS UP. The teller joins in. Adele, incredulous, attempts a laugh. Frank was right. No one believes the truth.

BANK MANAGER

Of course you are! Come on Muriel,
let's not keep our friends here
waiting any longer.

The manager scribbles a signature on something. The teller begins counting out bills. Hundreds followed by twenties. Henry watches as the cash is fanned out in front of him.

TELLER

Do you need something to carry it
all in?

237 INT. ADELE'S STATION WAGON - DAY

237 *

Adele hops in and immediately starts hyperventilating.

HENRY

We should go.

Adele starts up the car.

238 EXT. ADELE'S HOUSE - DAY

238

Adele pulls up. They hop out of the car and head up the stairs. Just as Adele goes to put the key in the door, Frank yanks open the door and pulls them both inside. Shuts the door.

FRANK

Henry's father called. Left a
message.

(angry to Henry)

Did you leave him some sort of note?

HENRY

He never checks the mail in the morning.

ADELE

What did you do?

FRANK

(suddenly alert)

We need to go.

HENRY

I just wanted him to know I'd be
alright.

ADELE

Why would you do that Henry?!

FRANK
 (quick)
 We need to go now.

Henry starts running up the stairs.

HENRY
 I just need to say goodbye to my
 room.

ADELE
 Henry, don't, we need to leave!

FRANK
 Listen to your mother!

239 INT. HENRY'S BEDROOM - DAY 239

Henry is trying to say a quick good bye to everything. His eyes dart around at all of his possessions.

240 INT. ENTRYWAY, ADELE'S HOUSE - DAY 240

Frank and Adele in a panic.

ADELE
 Henry!

FRANK
 I'm getting him.

Frank gets two steps up the stairs, when he stops. He hears it. Adele hears it.

241 INT. HENRY'S BEDROOM - DAY 241

Henry hears it too... SIRENS.

242 INT. ENTRYWAY, ADELE'S HOUSE - DAY 242

Henry walks down the stairs to find Frank holding Adele's hand. The sirens are very close now.

FRANK
 Don't be scared.

ADELE
 Do you think Henry's father called them?

HENRY

He never checks the mail in the morning.

ADELE

(upset)

How do you know anything that happens in that house?

FRANK

It's all right, Adele.

We hear the cruisers begin pulling up onto the lawn.

ADELE

What do we do?

A helicopter flies overhead. Adele looks up. Frank doesn't.

Frank shakes his head "no".

ADELE (CONT'D)

(gasping)

No...

She grabs Frank and holds him tight.

Henry sees his mother dig her fingers into Frank's skin, like she's trying to penetrate and grab his bones.

SERGEANT (O.C.)

(over a bullhorn)

WE HAVE A PERIMETER. OPEN THE DOOR SLOWLY. STEP OUT WITH YOUR HANDS OPEN AND ABOVE YOUR HEAD. PALMS FACING FORWARD...

FRANK

Listen, Adele. We don't have time to discuss this. I want you to do everything I say here.

Adele's shoulders are shaking.

Henry watches as Frank walks Adele over to a kitchen chair. The same one from the beginning of the film. The ropes are still attached to the arms and legs of the chair.

Frank sits Adele down. This makes Adele begin to inhale quickly. The way one does before crying... but she refuses to cry.

Frank ties each ankle to a chair leg. Kissing each one after pulling the knot tight.

He then ties her wrists behind her back. He takes a breath.

SERGEANT (O.C.)
 (over a bullhorn)
*IF YOU DO NOT COMPLY WITH OUR
 ORDERS, WE WILL BE FORCED TO BREACH
 THE HOUSE. OPEN THE DOOR SLOWLY...*

FRANK
 (grabs a chair)
 Henry, sit down.

Henry complies.

Frank grabs a roll of PACKING TAPE they used to box their possessions. He quickly yanks out a couple feet of tape and begins wrapping Henry's legs to the chair.

He takes Henry's wrists and quickly binds them together.

FRANK (CONT'D)
 You're a fine boy, Henry. Anyone who says otherwise is just jealous and not worth your time. Be yourself. A man is someone who is true to his instincts. Always be a man.

SERGEANT (O.C.)
 (over a bullhorn)
*THIS IS YOUR FINAL WARNING. EXIT
 THE PREMISES IMMEDIATELY, OR WE
 WILL USE FORCE.*

Frank walks back over to Adele.

FRANK
 I'd take twenty more years just to spend another three days with you. As long as I am alive, you are never alone, Adele.

Frank kisses her one more time. It lingers on the end of their lips for a moment, then he quickly stands.

We watch from Henry's point of view as Frank steps up to the entryway. He slowly opens the front door.

A FLOOD OF SOUND enters the house. Sirens. The Chopper. Shotguns chambering rounds.

SERGEANT (O.C.)
 (over a bullhorn)
HANDS UP! HANDS OVER YOUR HEAD!

Frank complies, raising his palms to the sky.

SERGEANT (O.C.) (CONT'D)
 (over a bullhorn)
*SLOWLY NOW, ONE FOOT AFTER THE
 OTHER. WALK TO THE BOTTOM OF THE
 STEPS.*

Frank steps out of the doorway. Out of our view.

SERGEANT (O.C.) (CONT'D)
 (over a bullhorn)
*TURN AROUND, FACE THE HOUSE... NOW
 DOWN ON YOUR KNEES...*

Adele finally lets go. She's crying. Henry looks lost.

SERGEANT (O.C.) (CONT'D)
 (over a bullhorn)
*PLACE YOUR HANDS ON YOUR HEAD...
 INTERLACE YOUR FINGERS...*

A SUDDEN RUSH OF SOUND as we hear the officers surround Frank and CUFF HIM. Within a moment, OFFICERS storm into the house, "CLEARING" each room.

Two officers drop down next to Adele and Henry, releasing them from their binds.

A PARAMEDIC puts a blanket around Adele. Notices her crying.

PARAMEDIC
 Give me room...!
 (to Adele)
 Okay, I need to run a couple
 tests... Can you hear me okay? Tell
 me your name...

A SPECIAL SERVICE OFFICER kneels next to Henry.

SPECIAL SERVICES
 Don't be scared, son. Your mom is
 going to be fine. We got the guy.
 He won't be able to do anything to
 you and your mom anymore.

Henry looks out the window and sees Frank being shoved towards a police car.

243 EXT. ADELE'S HOUSE - MINUTES LATER

243

Adele is being walked out. The blanket is still over her shoulders. Henry follows her.

Gerald's MINIVAN pulls up outside the POLICE TAPE.

GERALD
 (getting out of the van)
 Henry...? Henry?!

Just as this is happening, The SQUAD CAR carrying FRANK begins to pull out from the crime scene.

Adele and Frank make eye contact. Through the moving reflections along the window, we barely see Frank mouth one word... "Adele..."

The squad car slowly passes Gerald, who looks into the backseat incredulous as to what is still going on.

ADULT HENRY (V.O.)
 They charged him with kidnapping.

244	INT. COURT ROOM - DAY	244	*
	Showing Frank at his sentencing hearing. He's lead back through a doorway into a HOLDING CELL.		* *

ADULT HENRY (V.O.)
 This time, they'd lock him up and throw away the key, they said.

245	EXT. CAPITAL BUILDING - DAY	245	
	Adele and Henry enter the gilded front doors.		

ADULT HENRY (V.O.)
 When my mother heard, she drove to see the prosecutor with me as a witness, to make him understand that no unlawful detainment had taken place.

246	INT. PROSECUTOR'S OFFICE - DAY	246	
	Adele is pouring her heart out for what looks like a hardliner PROSECUTOR.		

ADULT HENRY (V.O.)
 She had invited Frank into her home. He was good to her son. He was good to her. She omitted the fact that they were in love.

PROSECUTOR
 Adele, these situations are never simple. Never clean.
 (MORE)

PROSECUTOR (CONT'D)

May take years for you to fully weave it all together. Perhaps before you put this kind of statement into record, you might want to take a little time to think about what actually happened. Harboring a fugitive is a major crime that we don't look lightly upon. And of course there's delinquency to a minor. You could lose custody of your son...

Adele looks to Henry and back to the prosecutor.

247 INT. OLD PRISON - DAY

247

Old steel bars have rusted over. Frank is let out of his cell. He walks up to a pass through window, where he is handed a lunch tray.

ADULT HENRY (V.O.)

They gave Frank ten years for the escape and fifteen for the kidnapping.

Corridor of lunch tables. Frank sits down and eats.

ADULT HENRY (V.O.)

He was designated high-risk and required a maximum security prison.

248 EXT. MAXIMUM SECURITY PRISON - DAY

248

Adele's station wagon pulls up to the gate.

*

249 INT. WAITING ROOM, PRISON - DAY

249

Adele is being explained something by a PRISON GUARD.

ADULT HENRY (V.O.)

My mother tried to visit him once, but was told he was doing solitary. Sometime after that, they transferred him to someplace in Massachusetts.

250 INT. KITCHEN, ADELE'S HOUSE - DAY

250

Adele tries to open a can of soup. Her hands shake worse than we've ever seen them.

ADULT HENRY (V.O.)
The shaking got worse.

Adele gives up on the can.

ADULT HENRY (V.O.)
Within a month, my mother voluntarily
relinquished custody of me to my father.

251 EXT. GERALD'S HOUSE - DAY 251

Gerald helps Henry with his stuff, carrying it from the minivan up to the house.

252 INT. RICHARD'S ROOM - DAY 252

Gerald finishes installing a bunk bed. Richard isn't thrilled.

253 INT. RICHARD'S ROOM - NIGHT 253

Henry lies on the top bunk, staring at the ceiling.

ADULT HENRY (V.O.)
The nights were quiet now. Save for
when Chloe woke up with a nightmare.

We hear Chloe crying. We hear Marjorie get out of bed.

254 INT. BREAKFAST ROOM, GERALD'S HOUSE - DAY 254

Henry and Richard eat cereal across from each other. Marjorie makes sure Chloe eats. Gerald stops reading his paper to say something to Henry, but comes up empty.

ADULT HENRY (V.O.)
My Father rarely knew what to say.
More often than not, he just kept
quiet. The newspapers had said it
all anyway.

255 INT. LOCKER HALLWAY, JUNIOR HIGH - DAY 255

Henry transfers books from his backpack to his locker.

ADULT HENRY (V.O.)
Seventh grade came with a new and
unexpected fame that translated
into something like popularity.

We begin to catch everyone around Henry taking notice of him.
Rachel McCann stops next to Henry.

RACHEL
Is it true that he tortured you?

HENRY
No.

RACHEL
I heard your mother was his sex slave.
Henry doesn't know how to process this statement.

HENRY
That's weird.

RACHEL
I just wanted you to know I think
you're incredibly brave. If you
ever want to talk about it, I'm
here for you.

256 EXT. WOODED AREA BEHIND SCHOOL - LATE AFTERNOON 256

Henry and Rachel are walking amongst the trees.

ADULT HENRY (V.O.)
Two months later, I got my first
kiss all over again.

Henry and Rachel have the sweetest kiss.

257 INT. LIVING ROOM, ADELE'S HOUSE - DAY 257

Henry steps inside. Adele is making busy. Putting things
away. Acting as though she is overwhelmed.

ADULT HENRY (V.O.)
When I visited my mother, she would
act busy and distracted. Calls to
make. Chores to do. I think my
presence made her uncomfortable. A
strange reminder of what was missing.

258 INT. ADELE'S BEDROOM - NIGHT 258

Adele's night stand is a mountain of books.

ADULT HENRY (V.O.)
The only distraction she had was
her reading.

We find Adele in bed reading a book.

ADULT HENRY
In particular, a book called *Living
The Good Life*, about a couple who
dropped out of society and moved to
rural Maine to live off of the land.

259 INT. KITCHEN, ADELE'S HOUSE - DAY 259

Adele and Henry are eating soup. The book is sitting open,
face down, half-read for the fiftieth time.

ADELE
All those two had was each other.
That was enough.

260 EXT. GERALD'S HOUSE - DAY 260

Henry, now 16 YEARS OLD, comes whistling out of the driveway
on a mountain bike, wearing a flannel and cargo pants.

ADULT HENRY (V.O.)
By my junior year, people hardly
brought up the events leading up to
seventh grade.

260A INT. HIGH SCHOOL CORRIDOR - DAY 260A *

Henry hangs with friends. He flirts with Rachel, now 16. *

ADULT HENRY (V.O.) *
First the first time, I had someone *
to call a girlfriend. *

260B INT. ADELE'S STATION WAGON - NIGHT 260B *

Henry and Rachel are driving down the highway on a date. *
There's a BUMP, and the car begins to drive lop sided. *
They've run a FLAT TIRE. *

260C EXT. ROAD SIDE - NIGHT 260C *

The car is up on a JACK. RACHEL watches as Henry rolls over *
the spare tire and begins to fix the flat. *

RACHEL
Impressive.

*
*

Henry controls a proud smile.

*

261 EXT. BASEBALL DIAMOND - DAY

261

Henry, wearing a baseball uniform, takes a practice swing on the way to the plate.

ADULT HENRY (V.O.)
If you can believe it, I even made
the varsity roster.

*

Henry lines up at the plate. We hear just under his breath...

HENRY
See the ball..

Pitch. Swing. Crack! Line drive between left and center.

262 EXT. VERMONT COUNTRY ROAD - AFTERNOON

262

It's Fall. The foliage is incredible.

ADULT HENRY (V.O.)

As my senior year began, my father realized if we didn't take some time for the two of us to bond, it would never actually happen.

Over the crest of a hill, Henry and Gerald appear on bicycles wearing road bike cycling gear.

We follow them along the rolling hills.

ADULT HENRY (V.O.)

We carved a route along the Connecticut River just as the trees were changing. We stayed at motels and found dives to dine in.

263

INT. RUN DOWN PRIME RIB JOINT - NIGHT

263

Henry and Gerald eat at a dark wooden table with red gingham table cloths and little yellow candles.

GERALD

There's something I've been meaning to talk to you about.

HENRY

Oh, dad, please don't. We're having such a pleasant time.

Gerald laughs it off a little.

GERALD

Look, this is all I'll say. Everybody talks about all this crazy, wild passion. That's how it goes in the songs. Your mother was like that.

Henry looks up.

GERALD (CONT'D)

She was in love with love. She couldn't do anything partway.

Henry has stopped eating. He never gets to hear these things.

GERALD (CONT'D)

That trip we took to California. We had no money. Slept in the car. One town in Nebraska, we got a motel room with a kitchenette. We made spaghetti on a hot plate. She was a terrific woman. Funny. Beautiful.

Gerald smiles. Lost in thought.

ADULT HENRY (V.O.)

I had never thought I looked anything like my father. We seemed so different. But looking across the table then, as he spoke about my mother, I recognized, weirdly, something familiar. I could imagine him being young.

264 INT. KITCHENETTE, MOTEL - DAY

264

Adele and Gerald are making spaghetti on that hot plate.

ADULT HENRY (V.O.)

Just as my mom described.

They dance.

ADULT HENRY (V.O.)

Knowing just how much pressure to apply to a woman's back.

He dips her.

ADULT HENRY

The crazy young man she had trusted to keep her from falling.

265 INT. RUN DOWN PRIME RIB JOINT - NIGHT

265

Gerald continues.

GERALD

A better man might have stayed around to help her through all that sadness. I couldn't bear it. I wanted a regular life. With Marjorie, it wasn't as if I could erase what happened, but it was easier for me, not to think about it. Where for your mother, the story never went away.

Henry and his father make real long lasting eye contact. Both refusing to get closer. Both refusing to cry.

GERALD (CONT'D)

I'm not sure what these last few years have done to repair... but I'm sorry I cut out on you.

A long beat.

HENRY

It's okay.

Gerald needs to stand up before he loses it.

GERALD

I'm going to get the check.

ADULT HENRY (V.O.)

The next morning we rode a little more, but the trip had outrun its natural course.

266 INT. MINIVAN - DAY 266

They drive in silence down the beautiful Autumn highway.

ADULT HENRY (V.O.)

On the way home, I mostly slept.

267 INT. HALLWAY, GERALD'S HOUSE - DAY 267

Henry approaches his father to say something.

ADULT HENRY (V.O.)

The next day, when I suggested I move back in with my mother for the rest of senior year, he didn't argue.

They hug.

268 EXT. ADELE'S HOUSE - DAY 268

Henry walks his suitcase back up his mom's front steps. He gives her a kiss on the cheek.

ADULT HENRY (V.O.)

That winter I convinced my mom to get what Marjorie would call a real job.

269 INT. SENIOR CENTER - DAY 269

Adele leads a dance class.

ADULT HENRY (V.O.)

The senior center heard about her former dance career and reached out to see if she would lead some of the old-timers through Fox Trots, Waltzes, and the Two Step.

She takes one of the older men in her hands and starts dancing him around the room.

270	OMITTED	270	*
271	OMITTED	271	*
272	INT. KITCHEN, ADELE'S HOUSE - DAY	272	

Henry prepares dinner for his mother.

ADULT HENRY (V.O.)

It was there in my mom's tiny kitchen, my final summer at home, that I first tried my hand at cooking.

Henry pulls something out of the oven and sets it down in front of Adele. She can't quite believe it. It's the pie. Frank's pie. The smell alone makes her emotional.

SLAM CUT TO:

273	A LETTER IS RIPPED OPEN	273	
274	INT. KITCHEN, PIE SHOP - DAY	274	

Adult Henry sits frozen, staring at the letter in his hands.

275 INT. NEW PRISON LIBRARY - DAY 275

The unmistakable back of Frank's head. Hair now peppered grey. We don't see his face. He's at a desk. Writing.

FRANK (V.O.)

Dear Henry. I hope you will remember me. We once spent Labor Day weekend together. Five of the best days of my life.

276 INT. KITCHEN, PIE SHOP - DAY 276

Henry reads along.

FRANK (V.O.)

I had always wondered who you would become and what you would look like. And then, one day while flipping through a magazine, I came across a familiar looking pie and there you were.

Henry's eyes begin to moisten.

277 INT. NEW PRISON LIBRARY - DAY 277

We now see Frank. Just as handsome. Somehow prison has not destroyed all that is good in the depth of his eyes. The library is so modern, it almost looks like a high school.

FRANK (V.O.)

The opportunities for me to impart knowledge of any kind have been limited in my life, so it's nice to think I might have contributed some small piece of wisdom or know-how. I'm proud of you.

278 INT. HENRY'S MASTER BEDROOM - NIGHT 278

Henry is in bed with his WIFE, a brunette of similar age who has a similar literary quality to her. They read the letter.

FRANK (V.O.)

I will understand if you choose not to respond to this letter. Your silence would be as much word as I would need, to discontinue any thought of further communication.

279 INT. FRANK'S CELL, MODERN PRISON - DAY

279

Frank looks out a thin window on a rainy day. The changes in the prison are enormous. His bed is stainless steel. The window, a long horizontal slit in the wall.

FRANK (V.O.)

However, I am due to be released shortly. I'm no longer young, but I have plenty of good health remaining, and I'd like to live much the way we discussed that weekend, back when we thought we'd be a family.

Frank hears a knock on his cell door. He passes the sealed envelope to the mail service.

280 INT. HENRY'S BEDROOM - NIGHT

280

Henry and his wife continue to read the letter.

FRANK (V.O.)

Most likely, your mother has remarried by now and is living with a husband somewhere. While this thought haunts me, I'd be relieved to know that she had found happiness. She deserves it.

Henry looks to his wife.

FRANK (V.O.)

But on the off chance that she might be alone, I wanted to ask you whether I might write her a letter. I promise you, I would sooner cut off my own hand than bring any more grief to Adele.

Henry puts down the letter.

ADULT HENRY (V.O.)

I wrote him back that day to say it wouldn't be difficult to locate my mother. She lived at the same address.

281 EXT. ADELE'S HOUSE - MODERN DAY

281

As we push in, we notice that the house has deteriorated.

ADULT HENRY (V.O.)
 And it would be far less difficult
 to locate his place in her heart.

282 EXT. MODERN PRISON - MODERN DAY 282

A parking lot and a fence.

ADULT HENRY (V.O.)
 Sex is a drug, Eleanor had told me.

We see Adele now in her late fifties. She leans against her car wearing a coat, waiting for the fence to open.

ADULT HENRY (V.O.)
 The real drug, I came to believe,
 was love.

The fence begins to move. It reveals Frank. Adele sits up. They see each other for the first time in nearly twenty years. It's as emotional as you'd imagine.

283 EXT. COUNTRY ROAD - MODERN DAY 283

We see Frank and Adele driving along a country road. Everything is quiet and serene.

ADULT HENRY (V.O.)
 Rare love, for which no explanation
 might be found.

They look at each other, checking to make sure they're actually sitting in the same car. She holds his arm.

ADULT HENRY (V.O.)
 They were two people who could not
 go out into the world, so they made
 a world with each other.

*
 *
 *
 *

284 OMITTED 284 *

285 EXT. FRANK'S FARM - LATE AFTERNOON 285

Henry and his wife find the old dirt driveway that leads up to Frank's grandmother's farm. They turn and start up the bumpy road.

286 INT. HENRY'S CAR - SAME 286

Henry takes in the scene. This is obviously his first time visiting the farm.

287 EXT. FARM HOUSE - LATE AFTERNOON 287

Henry steps out of the car. His wife opens the rear passenger door and picks up their INFANT out of the carseat.

Henry looks up at the farm house. His mother and Frank nowhere to be seen.

288 EXT. FIELD BEHIND THE FARM HOUSE - LATE AFTERNOON 288

Henry and his wife come around the back side of the farm house. Looking down past the field where we once saw Frank and Mandy run as teenagers, we see a small garden. In the late afternoon light, we can see Frank and Adele picking vegetables. Perhaps even a few roaming chickens. After a beat, they look back up and wave.

Henry smiles as he leads his family down to the garden. Perhaps rolling up his sleeves.

Adele notices her son approaching and stops. *

ADELE
(almost a whisper)
You brought the baby. *

FADE TO BLACK. *