

Somewhere in Indiana

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Writers Guild of America, East  
Reg # I16646 00

Revised 5-22-04

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CUT TO:

1 EXT. A SNOWY SIDEWALK -- AFTERNOON 1  
(ADAM, VOICE OVER- ADAM)

On a snowy sidewalk in an older neighborhood, Adam is shoveling snow in the distance. The camera moves closer as he continues to shovel snow. Adam is an average size man in his early thirties dressed in slacks with an old leather coat. He has a worried look on his face. He pauses to look at the sidewalk and up into the air then starts shoveling again.

VOICE OVER- ADAM

It had been a very rough winter. For two weeks in late January the temperature stayed in the single digits, dropping to a low of minus 36 degrees one night. On top of that we had a record snowfall. I lost my job in early January, and things were very tense at home between Rita and me.

The camera moves past the man.

CUT TO:

2 INT. A HOME OFFICE -- EVENING 2  
(ADAM, VOICE OVER- ADAM, HEATHER)

Adam is sitting at the computer reading the screen and typing in his home office.

VOICE OVER- ADAM

I accidentally happened on an Eddie Ray fan club web site where I met Sam, Dan, and Jane. They were all younger than me but we all shared a love of Eddie Ray and the influence he had on that generation.

(Pause)

My parents' Generation. It was late May when we made the decision to visit Fairview, Indiana, Eddie Ray's hometown. We would all meet up in Indianapolis and then drive up to Fairview and spend a couple of days there. I would drive in from Cincinnati and the rest of the group would fly to Indianapolis.

Adam turns away from the computer as Heather, Adam's young daughter, briskly enters the room. She has some papers in her hand and shows Adam, who smiles as he looks at the paper. Rita, Adam's wife who is in her early thirties enters the room looks up at Adam with a disapproving look. Rita takes Heather's hand and leads her out of the room.

VOICE OVER- ADAM (CONT'D)

Four different people embarking on a journey in search of answers.

(brief pause)

There was Sam, who was trying to find himself.

CUT TO:

3 INT. SAM'S HOUSE -- AFTERNOON  
(MARVIN, SAM, MAMA, ADAM)

3

The camera moves through a small hallway to a small bedroom. Latin American music plays in the background. The hallway is clean, but sparse as the camera moves into a small bedroom where Sam, a young man in his twenties of small stature is packing a suitcase. He takes clothes from the closet and dresser drawers. A picture of Sam's father is on the dresser Sam is listening to the music on his boom box, dancing as he packs. Marvin watches him then walks to Sam's side. Sam folds a shirt and Marvin grabs it away from him.

MARVIN

Look, just think about it, OK?

SAM

I told you. There's nothing to think about.

3 CONTINUED:

3

Sam takes the shirt back from Marvin and continues to pack. Marvin plops himself onto the bed.

Sam's mother, a woman in her late forties walks into the room shaking her head with a disgruntled look on her face. She quickly turns off the boom box.

MAMA

Sam, are you still going across the country on this wild goose chase?

(looking angry)

That's crazy. Those others, they're not our kind, you don't know anything about them.

(glaringly at Sam)

Oy, going off to Indiana, your Papa would roll over in his grave.

(Pause)

Sam looks annoyed and tries to calm his mother down.

SAM

Calm down, remember what the doctor said.

He picks up the picture of his father.

SAM (CONT'D)

Papa would be proud of me.

Sam places the picture into his suitcase.

MAMA

Nothing good ever came out of Indiana.

Isn't that right, Marvin?

Marvin, taken back by Mama's question, stands and looks affectionately at Sam then to Mama.

MARVIN

Dan Quayle.

SAM

Yes. Dan Quayle. He was vice president of the country...remember.

MAMA

Dan Quayle! What a joke! What about your job? What does your boss think about this meshugterr idea of yours?

SAM

Mama, I'll only be missing one day.

3 CONTINUED: (2)

3

MARVIN

And he worked extra last week.

MAMA

Sam, I am just looking out for your well being. I don't want anything to happen to my boychick.

Mama gives Marvin a glare. Marvin shrugs his shoulders and starts to leave the room.

MARVIN

I need to pick up Rose. Catch you later Sam.

(Looking into Sam's eyes)

Mama shakes her head.

Mama goes over and hugs Sam, who is uncomfortable with her affection. Mama doesn't want to let go, thinking this maybe the last time she'll ever see her son alive. Sam has to pry her hands off him. She reluctantly lets go. Sam looks up at her and smiles. Mama starts to weep and Sam just stands there for moment. Sam looks into Mama's eyes and slowly shakes his head "yes" letting her know everything will be all right. Mama slowly leaves the room. Sam turns the Boom-Box back on and he continues to pack.

VOICE OVER- ADAM

Then there was Dan, still grieving over the tragic death of his young bride, Tabitha.

CUT TO:

4 INT. DAN'S APARTMENT -- AFTERNOON  
(AARON, DAN)

4

Dan, a tall slender Arab man in his late twenties is in his apartment reading the Koran. The door bell rings and Dan opens the door. Aaron looks at Dan then the Koran. He approaches him. Dan looks irritated to see Aaron.

AARON

Dan, I hope Allah spoke to you and changed your mind. I have a very bad feeling about this trip.

DAN

Aaron, since when did you care for such things. You're a non believer. Remember?

4 CONTINUED:

4

AARON

I am only a realist, and yes I question everything, and my friend, I question why you are traveling a great distance and for what?

(Pause)

Dan I grieve for Tabitha too, she was like a sister to me, but this Eddie Ray can't help you. He's dead!

Dan shakes his head.

AARON (CONT'D)

And he has been dead for almost fifty years. Dan, why are you doing this?

DAN

Aaron, I've told you.

(Pause, trying to calm himself down)

These are good people, they helped me through my grief. They...

(pause)

...Nevermind!

Dan walks Aaron to the door. Aaron looks up at Dan shakes his head and leaves.

DISSOLVE TO:

5 INT. INSIDE A LARGE MODERN KITCHEN -- AFTERNOON (JANE, ADAM)

5

In a large modern kitchen Jane, a young woman of Asian decent in her mid twenties is carrying on a hands-free conversation while she looks through the cupboard putting bagged groceries away.

VOICE OVER- ADAM

And last, there was Jane, so full of life, someone who pushed, prodded and convinced all of us to go to Indiana during that hot August weekend.

Jane places something from a bag into the cupboard.

JANE

Look I've got to go I'm meeting Dad, I'll call you later tonight.

(Pause)

OK?

Jane takes the earpiece out of her ear knocks a glass to the floor and the glass breaks.

5 CONTINUED:

5

She is startled and jerks her head back for a moment. She stops and glances around the kitchen. She shakes her head slowly as she gets the broom and dustpan.

CUT TO:

6 EXT. A GRAVE YARD -- LATER  
(JANE, RONALD, TIM)

6

Ronald is standing a few feet from a grave site looking solemn. Jane is walking toward him. She approaches him, the two hug and walk toward a grave. Jane places some flowers on the grave as Ronald watches. After a moment Jane goes back to Ronald.

JANE

I still think of her but I have a hard time remembering her.  
(sadly with a sigh)

Ronald puts his arm around Jane.

RONALD

Well, honey you were only 5 years old when we lost her, just hold on to what memories you have.  
(Trying to comfort Jane)  
She loved you so much.

Jane moves back a little.

JANE

Dad, did Mom know? I mean back then?

RONALD

Honey, I don't know, but I believe she...  
(a brief pause)  
...well you know.  
(lying to protect Jane from knowing the truth)

Tim approaches and hugs Jane then Ronald.

TIM

Sorry.  
(Pause)  
Got stuck in traffic.

Jane walks back over closer to the grave. Tim and Ronald hold hands.

FADE OUT:

6 CONTINUED: 6

FADE IN:

7 EXT. OPENING CREDITS -- LATER 7

CUT TO:

8 EXT. ADAM IS OUTSIDE ABOUT TO GET INTO HIS VAN -- DAY 8  
(ADAM, HEATHER)

Adam and Heather are beside the van. Adam puts his suitcase in the back on the van.

ADAM

Time for me to leave.

(pause)

You be a good girl.

Adam bends down to embrace Heather.

HEATHER

Dad I wish I could go with you.

(pause)

Will you bring me back something?

Adam brushes Heather's hair with his hand and smiles

ADAM

Sweetheart, I'll be back in three days. Maybe next time you can go with me.

HEATHER

Dad, don't worry about Mom, I know you guys are...

(brief Pause)

Well she is kind of mad about this, but she will get over it.

ADAM

Listen I know things have been difficult. You know we both love you and deep down we love each other. That's what's important.

Adam gives her a kiss and he gets in the van and drives away as Heather waves to him.

CUT TO:

9 EXT. DRIVING DOWN THE HIGHWAY --LATER 9  
(ADAM)

Adam is driving the van down the highway.

CUT TO:

10 INT. INSIDE THE VAN -- LATER 10  
(ADAM)

Adam is still driving, in deep thought.

CUT TO:

11 EXT. A HOME OFFICE -- EVENING 11  
(ADAM, RITA)

A Flashback. Adam is sitting at his computer typing. Rita walks into the room looking upset. Adam turns and looks at Rita.

RITA

So you still plan on going to  
Indianapolis?

(grumpy)

God knows why, you're too young to  
be going through male menopause.

(Shaking her head)

Adam stands up and turns toward the door.

RITA (CONT'D)

Look don't run away from me!

Adam stops and turns around.

ADAM

I am not running away! But I don't  
have anything else to say. You just  
don't understand me. Matter of fact  
you've never understood me!

Rita moves back a step or two.

RITA

Understand! I gave up trying to  
understand you a long time ago!

(Angrily)

You have obligations here. You  
shouldn't be going off and screwing  
around with someone younger than  
your own sister.

Adam pounds his fist on the computer table and shakes his  
head. He sighs and his eyes roll up to the ceiling.

ADAM

Look, it's not that way at all! I  
can control myself. What about last  
year when you and...

(MORE)

11 CONTINUED:

11

ADAM (CONT'D)  
 (a brief pause)  
 Never mind.  
 (brief pause)  
 Rita, it's only for three days.  
 Things are going to work out, you  
 just need to trust me.

Adam takes a step closer to Rita. Rita has calmed down and Adam puts his arm around her. They lightly embrace for a moment or two.

CUT TO:

12 INT. INSIDE THE VAN -- AFTERNOON  
 (ADAM)

12

Adam glances down at the dashboard. He is deep in thought.

CUT TO:

13 EXT. DRIVING DOWN THE HIGHWAY -- CONTINUOUS  
 (ADAM)

13

The van drives down the highway with Adam driving. A sign reads Indianapolis 60 miles.

CUT TO:

14 INT. A HOME OFFICE -- AFTERNOON  
 (ADAM, HEATHER, EDDIE RAY)

14

Adam is talking to Heather in the home office room.

HEATHER  
 Dad, have you been to Eddie Ray's  
 hometown before?

ADAM  
 No, I never have.

HEATHER  
 Did you watch Eddie Ray movies when  
 you were a kid?

ADAM  
 I remember watching his movies on  
 Television. You know Eddie Ray was  
 popular before I was born.

HEATHER  
 Well, I think he's so cool, I even  
 think Mom likes watching them. He  
 is so cute!

14 CONTINUED:

14

ADAM

Do you want to watch the special  
about him that I taped last night?

HEATHER

That would be great. Want to see if  
Mom wants to watch it?

ADAM

She's busy right now. Maybe she can  
watch it later.

They go to the TV-VCR and Adam puts a tape in the VCR.  
They move back from the screen as Adam presses the remote  
control.

ADAM (CONT'D)

Lets see.

Adam fast-forwards the tape. A young woman is standing in  
front of a picture of Eddie Ray. Adam backs up the tape to  
where the young woman is talking. Adam and Heather watch  
the screen. Dorothy Rainwater's name is displayed in the  
lower part of the screen.

DOROTHY RAINWATER

Fifty years ago, a young man from  
Fairview, Indiana left the comforts  
of home to follow his dream and head  
for Hollywood, seeking fame and  
fortune.

CUT TO:

15 INT. A TV STUDIO -- CONTINUOUS  
(DOROTHY RAINWATER, EDDIE RAY)

15

Dorothy Rainwater is standing before picture of a large map  
of Indiana with a Picture of Eddie Ray in the Northwestern  
part of the state.

DOROTHY RAINWATER

Little did he realize that his career  
would be cut short by a tragic  
motorcycle accident just as he was  
obtaining a measure of the admiration  
he was seeking. Or that he would be  
credited with influencing teenagers  
worldwide and the baby boomer Pop  
culture scene for the next half-  
century. Let's look at one of the  
most recognized and revered scenes  
in the history of cinema from 'Rebel  
without a Reason.'

15 CONTINUED:

15

Dorothy turns to look at the screen behind her. It is near nightfall as a young teenage boy and girl step out of a house onto a large porch.

CUT TO:

16 EXT. A PORCH OF AN OLD HOUSE -- NIGHT  
(BETTY, EDDIE RAY)

16

Eddie Ray and Betty are on a large porch of an old house. They look haggard and tired. Eddie touches Betty on the shoulder and she turns to look him in the eye.

EDDIE RAY

Why did this happen to us?  
(desolation in his  
voice)  
I ain't a bad kid,  
(a brief pause)  
Am I?

Betty puts her arm around Eddie and gently kisses him. Betty sighs and looks Eddie in the eye as she runs her fingers through his hair.

BETTY

Oh Ronnie, you're not bad. It's  
them!  
(forcefully)  
Sometimes I feel like I am being  
suffocated. No one trusts me, they  
treat me like I'm a child. I hate  
them! They're all monsters.  
(almost screaming,  
then calming down)  
Ronnie, don't ever say you're bad,  
you're not bad,  
(a brief pause)  
To me.  
(seductively)

Eddie takes Betty's hand and takes a couple of steps forward.

EDDIE RAY

I'll never treat my kids like they  
treated me or like the way they  
treated David, poor kid.

Eddie takes a Cigarette from the pack in his shirt-sleeve and places the pack back in his shirt pocket. He holds the cigarette up looking at it for a moment then puts it behind his ear.

16 CONTINUED:

16

EDDIE RAY (CONT'D)

You know the world is so messed up,  
 (a brief pause)  
 Nobody takes time to stop and think,  
 you know, about stuff that's really  
 important. They are so comfortable  
 in their nice houses and nice jobs  
 but it's all an illusion, none of it  
 is real.

(cynically)

It's like the whole world forgot how  
 to love. You know love doesn't mean  
 anything to them any more. Money is  
 all they care about.

BETTY

Ronnie, you're not like them, you  
 know how to love.

(kissing Eddie)

You're so nice, strong and gentle at  
 the same time. You accepted me for  
 what I am. You don't treat me like  
 I am a tramp.

Eddie hugs Betty then moves back a bit and places his hand  
 on her face.

EDDIE RAY

Betty, I swear I'll never forget how  
 to love.

(desperation in his  
voice)

Never. Never.

The camera pulls back from the two young people as they again  
 embrace.

CUT TO:

17 INT. INSIDE THE VAN -- LATER  
 (ADAM)

17

Adam shakes his head as if he is trying to shake a memory  
 off. He sees a sign on the highway that reads 'Indianapolis  
 25 miles' He glances down at his watch.

CUT TO:

18 EXT. ROAD GOING INTO THE INDIANAPOLIS AIRPORT -- LATER  
 (ADAM)

18

The van pulls into the airport parking lot. Adam looks for  
 a parking space.

CUT TO:

19 EXT. THE AIRPORT PARKING LOT -- LATER 19  
(ADAM, DAN, JANE, SAM)

Adam helps Jane, Sam and Dan load their suitcases into the van. Jane sits in the front seat and Dan and Sam sit in the back seat. The van drives away.

CUT TO:

20 INT. INSIDE THE VAN -- MOMENTS LATER 20  
(ADAM, JANE, SAM, DAN)

The van is driving toward Downtown Indianapolis. Adam turns to Jane and glances into the rear view mirror.

ADAM

So is anyone hungry ?

SAM

I'm starving, I couldn't eat that  
crap they serve on the plane.

(dramatic and a brief  
pause)

I mean if everyone else wants to  
eat. I can wait.

DAN

I could use some coffee and a bite  
to eat.

Jane looks out the window then back at Adam.

JANE

Sure. I could use some grub.

Adam nods his head.

ADAM

OK, I found this sandwich-coffee  
shop on the Internet. It's located  
in an arts neighborhood.

Jane is surprised.

JANE

Yeah!

ADAM

You know the Theater district-Art  
galleries, that type of thing.

Sam and Dan nod their head.

CUT TO:

21 EXT. OUTSIDE THE COFFEE SHOP -- LATER 21  
(ADAM, DAN, JANE, SAM)

The van pulls into a parking space in front of the Sandwich shop. Adam, Dan, Jane, and Sam get out of the car and enter the sandwich shop.

CUT TO:

22 INT. THE SANDWICH SHOP -- MOMENTS LATER 22  
(SAM, DAN, ADAM, JANE)

Everyone is sitting at a table eating their lunch. Sam is checking out the folks in the sandwich shop.

DAN

So have you been to Indianapolis  
before?

(to Adam)

Adam takes a drink and swallows his food.

ADAM

Not since I was really young, about  
thirty years ago. This part of town  
was very different then. There were  
a lot of Gypsies here.

Some other customers take a seat close to the group and Sam checks out each person.

JANE

Really, what did they do?

ADAM

I don't know. I was just a kid.

Sam is nervous, looking this way then the other way.

SAM

You're a lot older than...

(pause)

So how old are you.

ADAM

I'll be 36 this year.

Jane is surprised.

JANE

You look so much younger!  
(appealing)

Adam looks down at the table then at Jane in appreciation of the compliment.

DAN

So Sam, tell me how long have you been an Eddie Ray fan?

SAM

Since I was thirteen, I guess that's when I saw 'Rebel without a Reason'.

JANE

It was such a cool movie it really Rocks. You know all the grownups were so, what's the word?

SAM

Square!

ADAM

It's hard to believe that our folks were the ones who lived through those times and they still ended up so uptight. .

JANE

No, my dad never treated me like that, he was really understanding.

DAN

My father wasn't. He was strict and very traditional. You know, in the old ways.

Dan takes a drink of his tea.

ADAM

The Old Ways?

DAN

After he graduated he was going to go back to Lebanon. But he ended up marrying my Mom instead.

SAM

Was your Mom Lebanese?

DAN

No, she was an English Christian lady.

Jane shakes her head yes.

JANE

So did your wife like Eddie Ray?

DAN

My wife loved Eddie Ray!

(MORE)

22 CONTINUED: (2)

22

DAN (CONT'D)

She was very western in some ways.  
But I didn't watch his movies until  
after she was killed.  
Anyway, now I'm stuck here instead  
of in New York doing what I like.

ADAM

You're luck to have a job with the  
way the economy is today. Nowadays,  
marketing types are a dime a dozen.

DAN

Well, I can't be fired because I'm  
my own boss. And if my business  
doesn't make any money I don't have  
to worry about making payroll. I  
just don't pay myself.  
But, my friend, things will improve  
and you will find a job. God willing.  
(to Jane)  
I can't remember. Did your Dad every  
marry again?

Jane pauses for a brief moment and handles her necklace then  
looks up.

JANE

No.  
(softly)

CUT TO:

23 INT. THE SANDWICH SHOP -- LATER  
(ADAM, DAN, JANE, SAM)

23

Adam, Jane, Sam and Dan get up from the table each person  
putting some money on the table to pay for their meal. Then  
they start to leave.

ADAM

So where to now?

DAN

Would it be OK if we drove to the  
big race track? You know the  
Speedway. I've always wanted to see  
it.

Everyone nods OK and they all leave the Sandwich shop.

CUT TO:

24 EXT. OUTSIDE THE COFFEE SHOP -- MOMENTS LATER 24  
(ADAM, DAN, JANE, SAM)

Adam, Jane, Sam and Dan get into the van and the van pulls away.

CUT TO:

25 EXT. THE VAN DRIVES TOWARD SPEEDWAY -- LATER 25  
(ADAM, DAN, JANE, SAM)

The van is taking West 16th Street in the direction of the Speedway. Adam, Dan, Sam and Jane are checking the view as the van approaches the track. Jane and Sam seem to be getting their second wind.

CUT TO:

26 INT. INSIDE THE VAN -- NIGHT 26  
(ADAM, DAN, JANE, SAM)

The van is returning from the Speedway. Adam, Sam, Dan and Jane look a little tired.

SAM

So was it what you expected?  
(turning to Dan)

Dan nods his head.

DAN

I wish my father could have seen it.  
He was a big race fan.

(Pause)

I remember he used to listen to the  
race on the Radio when I was a kid.

SAM

Really?

DAN

But he never made it here, he died  
so young.

(Pause)

What about you? Did you enjoy seeing  
the track?

SAM

Yeah, I guess, I'm not a big race  
fan but it was bigger than I was  
expecting.

(brief pause)

Dan, you should come back sometime  
and go to the race.

26 CONTINUED:

26

Dan nods his head but he doesn't answer. He just looks out the window.

ADAM

I guess we better head for Fairview.  
We have to take the back roads to  
get there.

Adam glances over to Jane who smiles an accepting smile back at Adam.

CUT TO:

27 EXT. THE DRIVE TO FAIRVIEW -- LATER  
(ADAM, DAN, JANE, SAM)

27

The van is driving down an old state two-lane road with Adam, Dan, Jane and Sam. It is almost twilight. Sam is very fidgety. Jane looks back at Sam.

JANE

You OK?

SAM

Yeah, I just don't like to set in  
one place for a long time.

(Pause)

I'm fine don't worry about me  
(Trying to settle  
down)

Sam takes a couple of deep breaths and closes his eyes.

CUT TO:

28 INT. SAM'S LIVING ROOM-FLASH-BACK -- CONTINUOUS  
(SAM, MARVIN, MAMA)

28

Sam is sitting in an overstuffed chair. The bell rings.

MARVIN

Sam?  
(Loudly)

SAM

Yeah come on in.

Marvin comes in, around the room and goes over to Sam.

MARVIN

Where is your mama?

SAM

Mama is out shopping. What's up?

MARVIN

So?  
 (looking at Sam  
 inquisitive)

SAM

So.  
 (pause and irritated  
 look)  
 So what?

Marvin is a little upset and puts his hand on Sam's shoulder.  
 Marvin forces a smile.

MARVIN

Look- you know, what we talked about.  
 (Pause)  
 What happen the other night.

Mama returns home with a bag of groceries. She sits the bag  
 down.

MAMA

Put the groceries away Sam, your  
 poor old mother is tired. So Marvin,  
 how are you? How is your  
 (turning to look a  
 Sam)  
 beautiful unattached sister that  
 doesn't have a date Friday night?  
 (loudly)

Sam walks back into the room.

MARVIN

She is fine, Mrs. Bern.

SAM

Mama, Stop!

Mama walks up to Sam.

MAMA

It's not right; you sit in front of  
 that computer ruining your eyesight.  
 And those pictures you look at, you  
 know you could be going out with a  
 nice attractive girl.  
 (Turning to Marvin)  
 Rose is going make some lucky man a  
 very nice wife.

Sam is getting upset with Mama.

28 CONTINUED: (2)

28

SAM

Mama, Please!

Marvin is very embarrassed and walks into the other room.

MAMA

Look Sammy, a good looking boy with plenty to give the girls, just like your papa, he should rest in peace...you should be on the lookout for a good girl like Rose. You are not going to meet a good girl a those bars. Those whores are all there!

CUT TO:

29 INT. INSIDE THE VAN -- LATER  
(ADAM, DAN, JANE, SAM)

29

Sam opens his eyes and looks out the window then up at the back of Jane's head. Adam glances into the rear view mirror. Dan sits quietly in his seat. Jane is looking out the window. Jane handles the necklace again, looking at it then out the window.

JANE

Dan, back at lunch, you know when you asked me if my Dad had remarried?

(Pause)

Well he is gay, has been as far back as I can remember.

SAM

Oh.

JANE

And, well he is African-American.

ADAM

What?

SAM

What?

DAN

What?

All three ask at the same time.

SAM

And I thought I was weird with a Jewish mother and German Methodist Dad!

29 CONTINUED:

29

JANE

My Mother was Asian, they met when  
my dad was in the service.

ADAM

Was your dad in Vietnam?

JANE

Yes, but my Mom was an American.  
Her family came to San Francisco  
before the Second World War.

(pause)

They were prisoners at the Amache  
Internment camp in Colorado during  
the Second World War.

(sadly)

Dan, Sam, and Adam all shake their head understanding what  
she said.

CUT TO:

30 EXT. AN OLD COUNTRY ROAD -- LATER  
(ADAM, DAN, JANE, SAM)

30

Adam, Jane, Sam and Dan are driving in Rural Indiana on a  
two-lane road.

CUT TO:

31 INT. A TV STUDIO -- CONTINUOUS  
(DOROTHY RAINWATER)

31

Dorothy Rainwater is standing by the screen as the picture  
of the young people fade into black and 'The End' fades up.  
Dorothy turns to look into the camera.

DOROTHY RAINWATER

Rebel Without a Reason was so moving.  
You can see how it started the youth  
revolution. Now here's a clip from  
the star studded movie 'The Very  
Tall Texan'.

Dorothy turns to look at the screen. Two cowhands lead their  
horses into a barn.

CUT TO:

32 INT. THE BARN- CONTINUOUS  
(POPS, EDDIE RAY)

32

Two cowhands leading their horses into a barn. They stop  
their horses and Pops turns to Tommy.

POPS

Look Tommy I ain't trying to butt in but you better stay away from the Farleys. You don't belong in that big fancy house, it will only lead to trouble. Them people don't care about people like us, we're just like something they own. It ain't right to think that you can mix with them. I seen the way you look at Mary Ann. Boy don't you know you're just a toy to her? Hell if her old man found out what was going on he would shoot you in the back and claim you drew on him first.

Eddie looks upset.

EDDIE RAY

Look Pops, it ain't none of your business. It ain't so bad being a toy or taking those things she gives me.

(brief pause)

I can't help it that Frank is not man enough to satisfy her.

POPS

Boy you're heading for a heap of trouble! I am only trying to help you. That Mary Ann will drop you like a hot potato or worse she'll claim you forced yourself on her and then they'll lynch you. Tommy you're a good kid but you should be with your own kind. That's just the way things are.

Pops shakes his head as he glares at Eddie. Eddie starts to walk away but stops and turns to Pops.

EDDIE RAY

Look, Pops, I don't plan on being a cowpuncher the rest of my life! I got bigger fish to fry and places to see. There is a lot more to the world than this ranch.

Eddie walks out of the barn as Pops watches him in disbelief.

CUT TO:

33 INT. INSIDE THE VAN -- LATER  
(ADAM, DAN, JANE, SAM, ROY)

33

Adam is driving the van. Sam looks out the window in deep thought. Jane looks out the window. She closes her eyes and falls asleep. Her head is like a rag doll. Dan is reading a book.

SAM

Is there a quicker way?

Adam turns his head back to answer.

ADAM

No, Welcome to the Mid West. A million small towns in the middle of nowhere.

Adam is looking out the window.

POV OF THE EMPTY ROAD AS FAR AS THE EYE CAN SEE.

Adam glances at Jane and smiles then as he looks back up on the left side of the road Roy is walking.

ADAM (CONT'D)

Damn!  
(shouting)

Adam tries to brake the van but the van scrapes Roy who is knocked down. Everyone wakes up.

CUT TO:

34 EXT. AN OLD COUNTRY ROAD -- CONTINUOUS  
(ADAM, ROY, JANE, DAN, SAM)

34

Roy jumps out of the way of the oncoming van. Roy rolls into the ground as the van stops a few feet away. Adam jumps out of the van and runs over to Roy, who is getting up.

ADAM

Are you OK?

Adam is helping Roy get back on his feet. Roy picks up his old backpack and dusts himself off.

ROY

Yeah, I'm all right. You know you should watch where you're going, somebody could get hurt.

Roy looks back at the van as Jane gets out of the van and comes running over.

JANE  
 Is everything all right?  
 (excitedly)  
 Are you hurt?

Roy shakes his head no as Sam and Dan walk quickly over to them.

DAN  
 I was afraid we hurt you! You are  
 very lucky my friend.

ROY  
 So I've been told. Lucky, yeah!

Roy starts to put his backpack on. Sam is circling Adam, Jane, Dan. Roy is just shaking his head.

ADAM  
 What are you doing out in the middle  
 of nowhere?

Roy looks over the group.

ROY  
 I could ask you the same questions.  
 Matter of fact I will.

Everyone just looks at each other for a moment or two.

ADAM  
 We are on our way to Fairview, you  
 know the hometown of --

Roy interrupts him.

ROY  
 Fairview! Well that's where I'm  
 heading. How about a ride?

Adam looks in disbelief at Roy.

JANE  
 Sure, I'm Jane That's Sam  
 (turning to Sam)  
 And that's Dan  
 (turning to Dan)  
 And

Adam interrupts her.

ADAM  
 I'm Adam, the distracted driver.

Roy nods his head as Jane introduces everyone.

34 CONTINUED: (2)

34

ROY

OK you guys, ready to roll?

Adam, Sam, Dan, and Jane all nod their heads 'yes' and they walk back to the van. Roy goes over to the passenger door.

ROY (CONT'D)

Mind if I sit up front?

Jane looks upset.

ADAM

No, go ahead. By the way, what did you say your name is?

They all get into the van.

CUT TO:

35 INT. INSIDE THE VAN -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

35

Adam is setting in the front seat and Roy is setting beside him. Jane, Dan, and Sam are in the back seat. Roy looks over at Adam.

ROY

Some folks call me Roy.

Adam nods his head.

ADAM

Roy.  
(inquisitively)

Adam is still confused about how Roy appeared from nowhere. He looks at Roy then back and Jane and starts up the van and pulls back into the empty country road.

CUT TO:

36 EXT. AN OLD COUNTRY ROAD -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

36

The van drives out of sight with Adam, Roy, Jane, Sam and Dan all sitting in their seats.

CUT TO:

37 INT. INSIDE THE VAN -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

37

Adam, Roy, Dan, Sam and Jane are in the van as it drives down the old country road. Roy turns to Dan.

ROY

So Dan, you're Lebanese?

Dan is surprised Roy remembers his name and guessed his nationality.

DAN

No, I'm American, I was born here.  
My father was Lebanese.

ROY

Did you ever get back to Lebanon?

Dan shakes his head no.

DAN

No. You see my father was Muslim,  
but my Mother is Christian,

ROY

That must have been challenging?

DAN

It was. For six months I would go  
to church with my Mother. Then for  
six months I went to the mosque with  
my Father.

ROY

Really.

DAN

Yes. You see, my father was very  
strict, and very cunning.

ROY

In what way?

DAN

Before my sixteenth birthday, he  
told me I needed to make up my mind  
whether to be a Christian or a Muslim.

ROY

And?

DAN

On our way to buy an old car for me,  
he told me that the car was good  
enough to drive to the mosque. I  
got the message. I became a Muslim.

37 CONTINUED: (2)

37

ROY

So tell me Dan, what does your wife think about you going on this little junket?

Dan is surprised by the question and looks down and waits a moment before answering

DAN

She was killed in a convenience store holdup almost a year ago.

ROY

I am sorry.  
(softly)  
Did they catch the one who did it?

DAN

(uncomfortable)  
Yes. He was just some stoned kid looking for money to buy some more dope.

SAM

Damn junkies!

DAN

I felt that way for a long time. But, he just started hanging out with some bad kids. .

ROY

That's too bad Dan. Sometimes life can be unfair.

Dan nods his head turns to look out the window in deep thought.

CUT TO:

38 INT. A LIVING ROOM- FLASH BACK -- LATER  
(AARON, DAN)

38

Dan is standing talking to Aaron.

AARON

Dan, my friend, you must let go of your grief and move on. I hate to see you so depressed.

Aaron and Dan sit down on the couch.

DAN

I just blame myself for making Tabitha work. If my business had been better or she had gotten that teaching job she would still be with us.

(Sadly)

AARON

You must put this tragedy behind you and move on. Tabitha would want that.

(a brief pause)

You should start seeing other people, you know meet other women, go out.

Dan is getting upset.

DAN

I would feel like I betrayed her. I just can't, not right now.

AARON

Listen each day you grieve is a day lost. You must accept the past and embrace the future, you can honor her by living your life.

Dan and Aaron stand and Dan walk to the door.

DAN

All in good time, all in good time.

Aaron leaves the room.

CUT TO:

39 EXT. AN OLD COUNTRY ROAD -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

39

The van with Roy, Adam, Jane, Sam, and Dan is driving down a two lane country road. In the distance is a very old Drive-In movie Theater.

CUT TO:

40 INT. INSIDE THE VAN -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

40

Adam, Roy, Dan, Jane and Sam are in the van. Roy sees the Drive-In Movie Theater and becomes very upset.

ROY

Stop! Stop Now!  
(screaming)

40 CONTINUED:

40

Adam pulls the van over in front the Drive-In movie Theater and Roy jumps out of the van.

CUT TO:

41 EXT. THE DRIVE-IN MOVIE THEATER -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM, ROGER)

41

Adam, Jane, Dan, and Sam are in the van as Roy runs into the Drive-In Theater. He stops and grabs a hand full of rocks as he runs closer to the screen. Roy stops running and Adam gets out of the van and runs toward Roy. Roy throws a rock at the screen.

ROY

Damn you!

Roy throws another rock.

ROY (CONT'D)

You no good mother. Damn You!

Adam approaches Roy when Roger, the owner of the Drive-In comes over to Adam.

ROGER

Hey, what are you guys doing out here? We don't open for couple of hours!

Adam stops to talk to the manager who walks past Roy. Roy slowly walks back to the van.

ADAM

I'm sorry. I'm not sure what's going on. I am really sorry. Are you the manager?

ROGER

Yep, and I'm also the owner. My dad started this Drive-In back in '49. So where are you folks from?

ADAM

All over. I'm from Cincinnati, the woman is from San Francisco, one of the guys is from Florida, and the other one is from New Jersey. I don't know where Roy is from.

ROGER

Where are you headed?

41 CONTINUED:

41

ADAM

We're all going to Fairview. Are we getting close?

Roger starts walking toward the van as Adam follows him.

ROGER

It's just a few miles down the road. You know this Theater was where all the kids from Fairview would come in the 50's and 60's. Nowadays they all play computer games or rent movies. Not sure how much longer I can keep the theater going. Not many Drive-Ins left, you know? But we've been open since '49, except for that time after them kids were killed. My dad felt real bad about the accident so he closed earlier that year. We usually close down the end of October, but that year he closed in August.

Adam stops walking a few feet from the van.

ADAM

What happened?  
(inquisitive)

ROGER

Well, I don't remember the details. I was just a little boy at the time but these kids came to see 'Rebel without a Reason' and I guess they were drinking, anyway they had a terrible car wreck and were killed. Let's see that was in 1958.

(Pause)

Well look, you folks enjoy your visit.

Adam gets into the van and starts it up and waves to Roger as the Van pulls away.

CUT TO:

42 INT. INSIDE THE VAN -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

42

Jane, Dan, Adam, Sam and Roy are in the van. Adam turns to Roy.

ADAM

Mind telling me what that was all about?

42 CONTINUED:

42

Roy shrugs his shoulders.

ROY

Just skip it for now. Let it go.  
OK?

ADAM

I guess.

Adam starts up the van and drives away.

CUT TO:

43 EXT. THE DRIVE-IN MOVIE THEATER -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

43

Adam, Jane, Roy, Dan, Sam are in the van. The van pulls away from the Drive-In Theater and drives north out of sight.

CUT TO:

44 EXT. AN OLD COUNTRY ROAD -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

44

Adam, Jane, Roy, Dan, Sam are in the van. It's almost twilight. The van approaches a sign that reads 'Fairview 3 miles, Hometown of Eddie Ray'.

CUT TO:

45 EXT. OUTSIDE A SMALL MOTEL -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

45

Adam, Jane, Roy, Dan, Sam are in the van. The van pulls into an small old motel. Everyone gets out of the van. Jane turns to Roy.

JANE

Do you have a place to stay?

ROY

Don't worry about me, I'll be fine.

JANE

Why don't you stay with us? We have three rooms reserved?

Everyone else is surprised by Jane's offer.

JANE (CONT'D)

That's OK isn't it?

Adam, Sam and Dan nod their heads OK.

45 CONTINUED:

45

ROY

Ok. Look I'll just wait out here for  
you to get checked in.

Jane, Adam, Sam, and Dan go into the motel office.

CUT TO:

46 INT. INSIDE THE MOTEL OFFICE -- CONTINUOUS  
(ADAM, DAN, ROY, SAM, INN KEEPER, JANE)

46

An Attractive woman in her late forties is behind the counter.  
She looks up to see Dan, Adam, Jane, and Sam.

INN KEEPER

Hello, can I help you?

JANE

Yes, we have three rooms reserved  
under the name Jane Mystic.

The Inn Keeper is surprised as she picks up some papers.

INN KEEPER

Sweetie, I've been trying to reach  
you all day!

Jane looks in her handbag and realizes that her cell phone  
is still turned off.

INN KEEPER (CONT'D)

I've only got two rooms.

JANE

What!?

INN KEEPER

Well the Pork producers, they're  
meeting over in Goodleyton, you know  
the county seat. Well, they ran out  
of rooms, so I had to take in the  
overflow. See, I got a contract  
with the county. Nothing I can do  
about it. It was all I could do to  
save you two rooms.

Adam, Sam, Dan and Jane are very upset.

JANE

But I had a reservation!

Jane is very upset. Adam goes over to the desk.

ADAM

Look, now there are five of us!  
What are we going to do?

INN KEEPER

Well, I was afraid you might end up  
with an extra person.

(pause)

Listen, one of the rooms is our mini-  
suite and it's two rooms. The bedroom  
has two double beds and the other  
room in the suite has a sofa-bed and  
cot. The other room has two double  
beds.

Adam motions for Jane, Dan, and Sam to huddle.

ADAM

Look, I don't think there is a lot  
we can do. Jane, Roy and I will  
stay in the suite, and Dan and Sam  
can be in the other room..

(turning to Jane)

Is that OK?

JANE

OK, so who will sleep where?

ADAM

You'll sleep in the bedroom. Roy  
can sleep on the cot and I will sleep  
on the sofa in the other room. I'm  
responsible for Roy being here. We  
don't know anything about him, so I  
would feel better if he was where I  
could keep my eyes on him.

SAM

That's fine with me.  
(turning to Dan)

DAN

Sure, you and I were going to share  
a room anyway.

Adam turn to Jane.

ADAM

Jane?

JANE

Sure, that's OK. I feel responsible  
for asking Roy to stay with us. I  
am sorry.

46 CONTINUED: (2)

46

ADAM

Look don't worry about it. Let's  
all get some rest.

CUT TO:

47 INT. MOTEL ROOM- SAM & DAN -- LATER  
(DAN, SAM)

47

Sam and Dan are getting ready to go to bed.

DAN

You notice anything strange about  
well, you know, when we got into  
town?

SAM

No, why do you ask?

DAN

I don't know, there's not much to  
the town, but I don't know, maybe  
it's just a feeling.

SAM

Whatever.

DAN

Sam, did you ever go out with girls,  
or have you always been gay?

Sam is upset.

SAM

Look I am not gay I've been with  
plenty of women. They beg for mercy.  
Why did you ask me that?

Dan looks Sam in the eyes.

DAN

I saw the way you were looking at  
this guy back at the track. That's  
not the way someone who is straight  
looks at another man.

SAM

So I notice a good-looking man, and  
automatically I'm a homosexual. I  
never expected you to be so  
judgmental.

DAN

Life is full of difficult choices.  
(MORE)

47 CONTINUED:

47

DAN (CONT'D)

Remember the story I told you about having to choose between being a Christian and a Muslim? Think about it.

(pause)

SAM

Well I...

(pause)

So, have you ever regretted your choice?

DAN

Sometimes I wonder. That is until I met Tabitha in College. She would never have married me if I were Christian. She was a modern Muslim, but she would never have considered marrying a Christian. You know there are times I believe that once we make that defining decision our die is cast and we have very little control over our destiny.

SAM

Well you can always change your mind. I don't believe things are set in stone.

DAN

Well my friend, I hope you're right.

(pause)

We'll see. Good-night

Dan and Sam get into their beds and turn off the lights.

CUT TO:

48 INT. MOTEL ROOM- ADAM & JANE -- MORNING  
(ADAM, JANE)

48

Adam is walking toward the bathroom still in his shorts and tee shirt. He is carrying a shirt and pants when he opens the bathroom door. Jane is putting on a bathrobe. Both Jane and Adam are startled to see each other. Adam turns the other way as he starts to close the door. Jane pushes the door, stopping him from closing it.

JANE

Come on...I'm sure you seen someone in a bathrobe before!

(Jane is looking Adam over)

Need to pee?

48 CONTINUED:

48

Adam is just a little uncomfortable with the way Jane is looking at him. But it also excites him.

ADAM

Yes.

Jane walks past Adam as he walks into the bathroom.

JANE

Where is Roy? He wasn't here when I started my shower, and his bed is still made.

Adam closes the closes the bathroom door.

ADAM

I don't know. He wasn't in the room when I went to sleep. Maybe he went for a walk or something. So what's the plan?

JANE

I'll call Sam and see if those guys are ready for some breakfast- in maybe 15 minutes?

ADAM

Sure, that will work. Wait a minute, make that twenty minutes. OK?

JANE

You got it.

CUT TO:

49 EXT. ON A SIDEWALK IN FAIRVIEW NEAR AUNT POLLY'S -- LATER (ADAM, DAN, JANE, ROY, SAM, TOM)

49

Adam, Jane, Dan, and Sam are walking down the street toward Aunt Polly's for breakfast. They pass a corner with a small professional sign that reads 'Street Poet'. Tom Orr places a small cardboard sign that reads 'Tom Orr' and looks in his bag for a book. Adam notices Roy walking up from a distance.

POV OF ADAM

Roy joins the others who has stopped to look at Tom.

ROY

You guys going to sleep your life away?

Adam looks surprised to see Roy.

JANE

We were going to get something to eat. Like to join us?

ROY

I've already eaten.

ADAM

Well, join us, have another cup of coffee.

ROY

Sure, let's hear what the poet has to say first.

Tom stands on a milk crate and opens his book.

TOM

This is a poem from 'Hammer in the Fog' titled Soybeans

Tom reads the poem (SOYBEANS ©1995 Thomas Orr Published by Restoration Press 1995) Adam, Roy, Jane, Sam and Dan all stand there and listen.

TOM (CONT'D)

The October air was warn and musky,  
blowing Over brown field's, heavy  
with the fragrance of freshly combined  
beans, the breath of harvest He was  
pulling a truckload onto the scales  
At the elevator near the rail siding  
north of town When a big Cadillac  
drove up. A man stepped out, Wearing  
a three-piece suit and a gold pinky  
ring.

Everyone is looking a Tom read the poem as the camera circles the group and Tom.

TOM (CONT'D)

The man said he had just invested a  
hundred grand In soybeans and wanted  
to see what they looked like. The  
farmer stared at the man and was  
quiet, reaching For the tobacco in  
the rear pocket of his jeans, Where  
he wore his only ring, a threadbare  
circle rubbed By working cans of dip  
and long hours on the backside Of a  
hundred acre run He scooped up a  
handful Of small white beans, the  
pearls of the prairie, saying:  
Soybeans look like a foot of water

(MORE)

TOM (CONT'D)

on the field in April When you're  
ready to plant and can't get in;  
Like three kids at the kitchen table  
Eating macaroni and cheese five nights  
in a row; Or like a broken part on  
the combine when Your credit with  
the implement dealer is nearly tapped  
Soybeans look like prayers bouncing  
off the ceiling When prices on the  
Chicago grain market start to drop;  
Or like your old man's tears when  
you tell him How much the land might  
bring for subdivisions. Soybeans  
look like the first good night of  
sleep in weeks When you unload at  
the elevator and the kids get  
Christmas. He spat a little juice  
on the tire of the Cadillac, Laughing  
despite himself and saying to the  
man: Now maybe you can tell me what  
a hundred grand looks like.

(SOYBEANS ©1995 Thomas Orr Published by Restoration Press  
1995)

An old farmer walks up to the group and stands there and  
listens to the reading. Near the end of the poem, two old  
classic cars pull into the parking spot. At he end of the  
poem, the old farmer rubs his eyes and nods his head.  
Everyone claps their approval of the reading.

The farmer walks away. Tom places his book back in his travel  
pack and walks away as Adam, Jane, Dan, Roy, and Sam walk  
toward the entrance of Aunt Polly's. Roy stops long enough  
to admire the two classic cars.

CUT TO:

50 INT. AUNT POLLY'S -- LATER  
(ADAM, BARBARA, DAN, JANE, ROY, SAM, TED)

50

Adam, Sam, Jane, and Dan are finishing their breakfast when  
Barbara, the Waitress goes over to the table to see if the  
group needs anything else. Barbara is checking Dan out and  
Sam notices that she seems more interested in Dan than him.  
Roy walks over to the table and sits down

BARBARA

You guys need anything else?

She starts to gather the dirty dishes, as everyone at the  
table shakes their head 'no'. Roy sits down in an empty  
chair beside Dan.

BARBARA (CONT'D)

So, where are you folks from?

SAM

I'm from got-a-big-one, want-to-see?  
(as he winks and puts  
one hand down toward  
his crotch)

Dan is upset at Sam's rudeness and slaps him lightly.

DAN

Please forgive my sex-craved friend.  
Sam is from South Florida and the  
lack of ocean water has affected his  
brain. I'm Dan. I live back east  
in New York, and

BARBARA

Hey, that's OK.  
(interrupting Dan and  
turning to Sam)  
Well you know what they say, don't  
you?

SAM

What?  
(somewhat defensively)

BARBARA

Well, look, if you're such a big  
man, maybe I got the wrong plumbing  
for you.  
(holding out her hand  
about two feet apart)

Sam jumps up.

SAM

Yeah you're nuts, beside what does  
some hash slinger from Hickville  
know about anything?

ADAM

Sam, stop! Stop it right now!

Adam stands and glares at Sam.

JANE

Come on guys. Everybody calm down.

Sam and Adam set down. Adam glares at Sam. Sam looks up at  
Barbara.

SAM

Look, I'm sorry, I, well, you know.

BARBARA

Honey, if people didn't try to hit on me, I would really start to worry. Forget about it. It was nice Chivalry.

(looking at Dan and winking at him)

I'll get your checks.

Barbara walks away from the table.

ROY

Nothing I like better than a good pissing contest, well maybe a good drag race. What about it?

(looking at Dan)

DAN

What about what?

(confused)

ROY

You and me, those two rods on the street.

(pointing outside)

A race to the finish line.

Mano a mano.

Dan shakes his head.

DAN

We can't just take the those cars!

ROY

Not to worry, I asked the owners. We just need to get the cars back here by 3:00 PM. I told them you were an up and coming Indy Race Car driver and I was Fire Ball Robins.

ADAM

Who?

ROY

(harshly)

You don't know much about racing do you?

(turning back to Dan)

So what do you say?

Dan is getting upset.

DAN

I can't race with you. What if we wreck the cars or get hurt?

Roy stands up pushes his chair back.

ROY

Come on, let's do it! Loser buys the first round tonight!

DAN

You're nuts! Why would I want to race you?

Roy pounds his hand on the table.

ROY

Why not!? What else is there to do?  
(pause)

Dan is getting upset.

DAN

Why are you taunting me? What did I ever do to you?

ROY

Everything!  
(slowly in a sad voice)

DAN

I can't race you.

ROY

Your old man would be out in the car revving up the motor by now. Hell- he's probably looking down ready to disown you again!

(pause)

Unless you're chicken!

Dan stands up angrily. Jane, Adam, and Sam also stand up.

DAN

Leave him out of this!

(pause)

I am not afraid of you. So you want to race?

(pause)

To the finish! OK, let's do it!

Adam tries to grab Dan as Barbara hands the check to Sam.

BARBARA

What's up?

50 CONTINUED: (4)

50

SAM

They are going to race the cars.

Barbara turns to Dan.

BARBARA

Hey, honey, win this one for me!

Dan keeps walking, but turns to glance at Barbara and give her a half smile. Jane hands Sam some money who hands the check and money to Barbara. Sam, Jane, and Adam follow Roy and Dan out the door. Ted, the owner of Aunt Polly's comes over to Barbara.

TED

What's that all about?

Barbara smiles at him.

BARBARA

I think I just got a date tonight  
after work.

CUT TO:

51 EXT. VERY NARROW COUNTRY ROAD. -- MOMENTS LATER  
(ADAM, DAN, JANE, ROY, SAM)

51

Roy and Dan get into the cars as Jane stands about twenty feet in front of them with Adam. Sam watches on the sideline. Both Cars rev up. Both the passenger and driver windows are rolled down.

CUT TO:

52 INT. INSIDE ROY'S CAR -- MOMENTS LATER  
(DAN, ROY)

52

Roy's head is moving about. He turns to look out of the passenger side at Dan

ROY

Dan!  
(yelling)  
Good Luck!

CUT TO:

53 INT. INSIDE DAN'S CAR -- CONTINUOUS 53  
(DAN, JANE, ROY)

Dan is a little confused by Roy's friendly comment. Dan nods his head and gives a little smile. He gives the thumbs up sign to Roy. His eyes go to Jane who is holding a scarf.

CUT TO:

54 EXT. VERY NARROW COUNTRY ROAD. -- CONTINUOUS 54  
(ADAM, SAM, JANE)

Adam and Sam are on the side of the road near the cars.

SAM

Do you think they will be OK? Do they know what they're doing?

Adam looks at the two cars, at Jane who is in front of the cars, and turns back to Sam.

ADAM

I guess, I mean, I hope so.

Jane is holding the scarf and she raises her hand.

JANE

Ready?

Both cars rev up ready to spring forward. Jane has her hand raised up high and is holding the scarf.

JANE (CONT'D)

On your mark.

The Cars Rev up more.

JANE (CONT'D)

Get set.

Adam and Sam watch intently.

JANE (CONT'D)

Go!

Jane drops the scarf.

Both cars speed off racing past Jane.

CUT TO:

55 INT. INSIDE DAN'S CAR -- CONTINUOUS 55  
(DAN, ROY)

Dan looks straight ahead, then out the window to see that he is neck and neck with Roy. Dan has a very intense, focused look on his face.

CUT TO:

56 EXT. VERY NARROW COUNTRY ROAD. -- CONTINUOUS 56

Both Dan's car and Roy's car are racing down the road.

CUT TO:

57 INT. INSIDE ROY'S CAR -- CONTINUOUS 57  
(DAN, ROY)

Roy is very content and smiles as he looks to see Dan beside him. His head moves forward as he glances to his right and then straight ahead.

CUT TO:

58 EXT. VERY NARROW COUNTRY ROAD. -- CONTINUOUS 58

Both Dan's car and Roy's car race down the road. Roy's car pulls just a little ahead of Dan's as the finish line comes into sight. Roy's car is about one car length ahead of Dan's car as the two cars pass the finish line.

CUT TO:

59 INT. INSIDE ROY'S CAR -- CONTINUOUS 59  
(DAN, ROY)

Roy slows down and stops his car after he passes the finish line. He turns to look to see where Dan is. He notices Dan right behind him.

CUT TO:

60 EXT. VERY NARROW COUNTRY ROAD. -- CONTINUOUS 60  
(DAN, ROY)

Both cars are stopped. Roy gets out of the car and brushes his pants off as Dan gets out of his car. Dan is very happy and goes over to Roy. Dan offers his hand to Roy, who pats Dan on the back.

DAN

Where did you learn to drive like that?

ROY

Oh, I've been around. Good to see I can still beat a pro.

Dan is surprised at Roy's remark.

DAN

How did you know I used to race?

ROY

Well, you told me your dad loved racing and bought you a car when you turned 16, so I just added two and two. Why did you quit?

DAN

Tabitha, my wife... after my accident.. I wasn't hurt bad, but... she made me promises to quit racing.  
(pause)

That was three years ago.

The van is driving toward Roy and Dan.

ROY

So how do you feel? You know how do you feel now?

Dan looks back at the two cars as the owners get into them and drive them away.

DAN

I've haven't felt this good since before she died. I just fell like a large heavy weight has been lifted from my back.

(sigh- pause)

Thank you.

The van pulls up and Jane, Adam, and Dan get out of the van.

CUT TO:

61 EXT VERY NARROW COUNTRY ROAD. LATER  
(ADAM, DAN, JANE, ROY, SAM)

61

Adam, Sam, and Jane ago over to Roy and Dan.

ROY

Everyone, let's just tell, let's see, Barbara, that waitress back at the restaurant, that Dan won the race..

(pause)

OK?

61 CONTINUED:

61

DAN

No, look, I'll tell her you won by a hair. You know then maybe she will feel the need to comfort me.

SAM

Look, why do I have the feeling that you are going to- -  
(brief pause)  
Never mind. Way to go!!

Adam, Sam, and Jane get back into the Van. Roy and Dan get back into the cars.

CUT TO:

62 EXT. AN OLD COUNTRY ROAD -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

62

The van is driving back into town. Adam, Jane, Sam, are inside the van and the two cars are following the van.

CUT TO:

63 EXT. ON A SIDEWALK IN FAIRVIEW NEAR AUNT POLLY'S -- EVENING  
(ADAM, BARBARA, DAN, JANE, ROY, SAM)

63

Dan and Barbara are walking arm in arm down the sidewalk in the early evening. Roy, Adam, Sam, and Jane are a few feet behind them.

ROY

Listen, I've got something to do tonight. I may not catch you folks until breakfast. That is, if you don't sleep until lunchtime.

Jane and Adam look at Roy.

JANE

Do you need a ride?

ROY

Nope.  
(pause)  
So, tomorrow we are going to the museum and grave site. Correct?

ADAM

That's the plan.

Adam, Jane, and Sam continue to walk down the street when they happen on a street musician is tuning his guitar. They all stop to watch him. Everyone is watching with a somber look on their face as he sings 'Roll Away'.

63 CONTINUED:

63

Roy and Adam and the others join in. When the song is over a middle aged man who has difficulty walking goes up to the performer and throws some money in his can. Roy turns his head and looks out into the distance. He rubs his eyes. Roy turns waves good-bye and walks off into the distance.

SAM

You know, I wonder where he goes at night? It's like he's reverse vampire, out of sight before the moon rises.

JANE

Vampire! Sam, you have quite an imagination!

FADE OUT:

64 INT. MOTEL ROOM- ADAM & JANE -- LATER  
(ADAM, JANE)

64

Jane and Adam are sitting on the couch drinking a glass of wine.

ADAM

So, Jane, why did you really come here?

JANE

You're starting to sound like Roy.

Jane sets her glass down.

JANE (CONT'D)

I don't know. Things haven't been right at home for a while. I should move out, you know, get my own place,  
(pause)

Then I broke up with Floyd, my boyfriend or ex-boyfriend.

ADAM

So when did that happen?

JANE

A couple of months ago. He's so immature.

CUT TO:

65 INT. FLOYD'S BEDROOM - FLASHBACK-- LATER  
(FLOYD, JANE)

65

Jane and Floyd are lying in the bed. Floyd sits up. He has a concern look on his face.

65 CONTINUED:

65

FLOYD

What's wrong?

JANE

I'm not in mode right now. I don't  
need to have sex all the time.

Floyd gets out of the bed as Jane sits up looking at him

FLOYD

Yeah, I've heard that from you before.  
It's not only sex, it's like you  
were somewhere else during dinner.

JANE

I've got a lot on my mind.

FLOYD

Like what?

JANE

You don't understand.

Floyd puts the rest of his clothes on and shakes his head.

FLOYD

You're right, Jane. I don't  
understand. I can't! You won't let  
me in!

(raising his voice)

Look, maybe it would be best if we  
didn't see each other.

(pause)

Life is too short for all this  
agitation.

CUT TO:

66 INT. MOTEL ROOM- ADAM & JANE -- LATER  
(ADAM, JANE)

66

Jane and Adam are sitting on the sofa drinking wine. Adam  
embraces Jane and they kiss. Jane kisses Adam passionately.  
Jane moves back and looks up at Adam lustily. Jane starts  
to unbutton Adam's shirt.

FADE OUT:

67 INT. MOTEL ROOM- ADAM & JANE -- LATER  
(ADAM, JANE)

67

Adam and Jane are lying in the bed. Adam is hugging Jane,  
who has a content look on her face. Adam brushes her hair  
with his hand and Jane smiles.

67 CONTINUED:

67

JANE

So?

Adam has a half smile on his face.

ADAM

That was nice.

(stroking Jane's hair  
with his hand, then  
turning his eyes  
away from her slowly)

CUT TO:

68 INT. AUNT POLLY'S -- MORNING  
(ADAM, BARBARA, DAN, JANE, SAM, ROY)

68

Adam, Jane, Dan and Sam are finishing breakfast. Dan gets up and goes over to where Barbara is standing. Adam and Jane are avoiding looking at each other. Sam looks at them both.

SAM

The cat got your tongue?

Jane blushes a little as Adam fidgets.

JANE

No, I'm fine.  
(Looking at Adam)

Adam is a little embarrassed.

ADAM

No, everything is OK.  
(trying to convince  
himself)

Roy walks in and over to the table.

JANE

You missed breakfast.

Jane, Adam, and Sam all get up as Barbara and Dan walk away from the table.

ROY

I've already eaten. Jane, why don't  
you stay with me, lets go outside.

Jane nods her head

JANE

Sure.

68 CONTINUED:

68

ADAM

Look, let's meet at the museum in  
about half an hour.

ROY

Make that an hour. I got some things  
to do.

ADAM

Ok.

Adam, Dan, and Sam leave the restaurant. Dan gives Barbara a quick kiss on the side of her face. Barbara smiles as the group leaves. Jane and Roy leave the restaurant shortly thereafter.

CUT TO:

69 EXT. ON A SIDEWALK IN FAIRVIEW NEAR AUNT POLLY'S --  
CONTINUOUS

69

Roy and Jane are walking, and then Roy stops and looks Jane in the eyes.

JANE

I should have known better.

(pause)

I mean he's married.

ROY

That's not a disease, you know.

JANE

Well, he has a daughter! I'm just  
so - -

ROY

Look kid, what happened, happened.  
My guess is he's feeling about the  
same way you are. So don't worry  
about it.

JANE

Well I am not some 'slam-bam thank  
you ma'am' type person.

ROY

Course not. And I am sure Adam  
doesn't think that way.

CUT TO:

70 EXT. OUTSIDE THE COFFEE SHOP -- LATER  
(JANE, ROY)

70

Jane and Roy are sitting on a bench.

JANE

I don't know. I wish I could get my life straightened out. Maybe my dad is right.

ROY

What?

JANE

Well, he tells me I should crawl out of my shell.

ROY

You can't crawl out until you know what's keeping you stuck inside.

(Pause)

So what are you afraid of?

Someone walks by a drops a bag of groceries. Jane jumps when she hears a glass brake.

JANE

Nothing.

ROY

Look Jane, something is bugging you.

(pause)

Tell me about your Mom.

Jane turns the other way.

JANE

There is not much to tell. I don't remember her.

ROY

Yes you do!

JANE

What?

ROY

What happened that night?

Jane is getting upset.

JANE

I don't know what you are talking about.

70 CONTINUED:

70

Roy looks at Jane focusing on her eyes. He is very still.

JANE (CONT'D)

I was five years old. The loud voice  
woke me up. . . .

CUT TO:

71 INT. A HALLWAY FLASHBACK -- EVENING  
(JANE, MIKI, RONALD, RONALD-YOUNGER)

71

A five year old Jane is slowly walking down a dark hallway. She has her PJ's on and carries her Teddy bear. There is a thin layer of fog.

MIKI

You. How could you? No good! Why  
you marry me let me have child?  
(in the distance)

The young Jane goes to the doorway of the kitchen peeking her small head to see her father and mother fighting. Ronald and Miki are so engrossed they don't see her and Jane somehow manages to keep quiet.

RONALD-YOUNGER

Look calm down. It's not about you.  
What if I had been with another woman?

Tabitha hits Ronald on the chest, pounding him.

MIKI

You sick, no good! Why you do this  
to me?

Miki grabs a pan on the stove and throws it to the floor. Then she grabs a glass and throws it down and it shatters.

MIKI (CONT'D)

No, No, No!  
(Screaming)  
No Good!

Ronald tries to comfort her and he tries to hug her but she pushes him away.

MIKI (CONT'D)

Stay away, don't touch me.

RONALD-YOUNGER

Look Miki, I am sorry, I thought I  
would change after we were married  
and Jane was born.  
(MORE)

71 CONTINUED:

71

RONALD-YOUNGER (CONT'D)

(Pause)

Please forgive me. Please.

(pleading)

I'm so sorry. I didn't want to hurt  
you.

Miki pushes him again and runs out the door.

CUT TO:

72 EXT. ON A SIDEWALK IN FAIRVIEW NEAR AUNT POLLY'S --  
CONTINUOUS  
(JANE, ROY) 72Jane and Roy are sitting there. Jane is holding her head in  
her hand. Roy pats her on the back. Jane looks up.

JANE

She ran outside and got into the  
car. She was not a very good driver  
anyway. Dad went out to borrow a  
Neighbor's car but before he could  
leave to look for her the police  
called and told him she was in an  
accident and had been killed. Dad  
never knew I saw the fight.

(Pause)

He killed her! It was his fault.

(angrily)

I hate him!

Roy grabs hold of Jane hand but Jane pushes Roy away.

ROY

You need to call your dad. Talk to  
him about this.

JANE

No Way!!

Roy looks deep into Jane's eyes.

ROY

Jane.

Jane nods her head.

JANE

I need to be alone now.

Roy gets up to leave.

72 CONTINUED:

72

ROY  
 Don't say anything you'll regret.  
 You may not have tomorrow to  
 apologize.

Roy walks away. Jane tries to compose herself. She gets  
 her cell phone out and takes a deep breath.

CUT TO:

73 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD)

73

The phone rings. Ronald goes over to pick it up.

RONALD  
 Hello.

CUT TO:

74 EXT. STANDING NEAR A BENCH -- CONTINUOUS  
(JANE)

74

Jane is talking on her cell phone.

JANE  
 Dad.  
 (anger-sadness)

CUT TO:

75 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD)

75

Ronald senses something is wrong.

RONALD  
 Honey, are you OK?

CUT TO:

76 EXT. STANDING NEAR A BENCH -- CONTINUOUS  
(JANE)

76

Jane is moving about just a little. She is very upset.

JANE  
 No, I'm not OK! I'm pissed off!  
 (Angry)  
 Why didn't you tell me mom ran off  
 that night, crying because she found  
 out you were a faggot?

CUT TO:

77 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS 77  
(RONALD)

Ronald is upset.

RONALD  
Watch your Mouth  
(trying to gain his  
composure)  
How could you call me that?

CUT TO:

78 EXT. STANDING NEAR A BENCH -- CONTINUOUS 78  
(JANE)

Jane is very animated.

JANE  
Don't change the subject.  
(shouting)  
You killed mom.  
(a brief)  
You murdered her!  
(Crying)  
Why! Why!

CUT TO:

79 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS 79  
(RONALD)

Ronald is trying to compose himself.

RONALD  
Jane, I didn't kill her. I loved  
her. It's just I couldn't love her  
the way she needed to be loved.  
(pause)  
How did you find this out?

CUT TO:

80 EXT. STANDING NEAR A BENCH -- CONTINUOUS 80  
(JANE)

Jane is not crying as much. She leans against a building.

JANE  
I was there. I watched the fight.  
I saw her storm out the door. I  
(She is gasping for  
breath)  
I was up. I  
(MORE)

80 CONTINUED:

80

JANE (CONT'D)  
 (She starts crying  
 again)  
 Why, oh God, why did this happen? I  
 never got to know her.

CUT TO:

81 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD)

81

Ronald is very concerned, pacing as he talks and listens.

RONALD  
 Jane, no please honey, slow down.  
 Take some deep breaths, tell me you're  
 OK, deep breaths.

CUT TO:

82 EXT. STANDING NEAR A BENCH -- CONTINUOUS  
(JANE)

82

Jane moves the phone from her face she tries to breath slowly.

JANE  
 Daddy.  
 (crying)

CUT TO:

83 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(JANE, RONALD)

83

Ronald is relieved that Jane has calmed down.

RONALD  
 Jane, I am sorry I didn't tell you.  
 I guess I was trying to protect you.

CUT TO:

84 EXT. STANDING NEAR A BENCH -- CONTINUOUS  
(JANE)

84

Jane is talking on her cell phone.

JANE  
 Daddy...  
 (Sobbing)  
 ...am I, I mean you are my dad, aren't  
 you?

CUT TO:

85 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS 85  
(RONALD)

Ronald is on the phone moving about.

RONALD  
Yes honey, I am your real dad. I ..

CUT TO:

86 EXT. STANDING NEAR A BENCH -- CONTINUOUS 86  
(JANE)

Jane on a cell phone

JANE  
Dad, you and mom must have done it  
I am here.  
(pause)  
What happened?

CUT TO:

87 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS 87  
(RONALD)

Ronald is on the phone.

RONALD  
I wanted to spare you this, but now  
I've got to tell you something.  
(pause)  
It's going to hurt you, but you know  
I love you.  
(pause)  
Well, you were an accident.

CUT TO:

88 EXT. WALKING DOWN THE STREET -- CONTINUOUS 88  
(JANE)

Jane is very surprised by his remark.

JANE  
What?

CUT TO:

89 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS 89  
(RONALD)

Ronald is worried about Jane's reaction.

89 CONTINUED:

89

RONALD

Jane, I did love your mother, but-  
well we never made love except once,  
after a New Years party. I was  
very drunk; I don't remember much of  
what happened. I believe your, god  
this so difficult for me to say, I  
believe she took advantage of the  
fact that I was drunk and she was  
able to excite me.

CUT TO:

90 EXT. WALKING DOWN THE STREET -- CONTINUOUS  
(JANE)

90

Jane is confused.

JANE

I don't understand. You never had  
sex with mom except this one time?

CUT TO:

91 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD, TIM)

91

Ronald is looking around the room on the phone. Tim enters  
the room. Ronald looks up at Tim.

RONALD

That's right. I couldn't get aroused.  
I thought it would pass. I even  
went to see a Doctor, which is ironic  
because that's where I met Bill. He  
was just a year older than I was.  
He invited me to his house for a  
drink and one thing led to another  
and soon we were in bed.

(pause)

That's when I knew I was gay. I was  
very confused back then, very unsure  
what to do. I had made this  
commitment to your mom. Things were  
difference back then. You know at  
work and everywhere.

CUT TO:

92 EXT. WALKING DOWN THE STREET -- CONTINUOUS  
(JANE)

92

Jane has calmed down.

92 CONTINUED:

92

JANE

Dad I am sorry. I mean, what I said.

(pause)

What happened to Bill?

CUT TO:

93 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD, TIM) 93

Ronald looks up at Tim who shakes his head and pats Ronald on the shoulder.

RONALD

After the accident I stopped seeing him. I wanted to spend my energy trying to raise you. Jane I'm ..

CUT TO:

94 EXT. WALKING DOWN THE STREET -- CONTINUOUS  
(JANE) 94

Jane is very relieved to have all that off her chest.

JANE

Dad, I love you. I'll always love you.

CUT TO:

95 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD, TIM) 95

Ronald is content. Tim is watching him

RONALD

I love you sweetheart.

(pause)

Jane, is the trip going OK?

CUT TO:

96 EXT. WALKING DOWN THE STREET -- CONTINUOUS  
(JANE) 96

Jane looks at her watch.

JANE

It's great, weird, you know, the other guys are great. I'll tell you all about it. I'll call you when I'm at the airport. I need to go.

(MORE)

96 CONTINUED:

96

JANE (CONT'D)

(pause)

I love you. Bye.

CUT TO:

97 INT. INSIDE A LARGE MODERN KITCHEN -- CONTINUOUS  
(RONALD, TIM)

97

RONALD LOOKS UP AT TIM

RONALD

Good bye sweetheart.

Ronald hangs up the phone.

TIM

Is she OK?

RONALD

Yeah. She's fine.

(pause)

I should have told her sooner.

TIM

Well now she knows.

Tim and Ronald look at each other, happy she knows the truth.

FADE OUT:

98 EXT. WALKING UP THE STREET -- LATER  
(ROY, SAM)

98

Roy is walking up the street and runs into Sam.

SAM

Is Jane OK?

Roy puts his arm on Sam's shoulder.

ROY

She's OK. You look like you could  
use another cup of coffee.

SAM

We'll miss the others. It's almost  
time to meet them.

ROY

It's Sunday. The Museum doesn't  
open until 12 noon.

98 CONTINUED:

98

Sam looks up and nods. The two walk away toward the coffee shop.

CUT TO:

99 INT. AUNT POLLY'S -- LATER  
(ROY, SAM)

99

Sam and Roy are sitting at the table. The place is almost empty.

SAM

Why didn't you say something about it being Sunday earlier? You know, when we all left and you were having breakfast?

ROY

Well, to tell you the truth I was trying to forget it was Sunday, but  
(slowly)  
time waits for no one.

SAM

You're a strange dude! Sometimes I wonder...

ROY

Yeah I've heard that before.  
(pause)  
So look, when are you going to come out?

Sam slams his fist on the table.

SAM

What is it with everyone? First the towel-head now you!  
(Angry)  
I am not gay!  
(pause)  
Maybe I am a kind of gay.

Roy looks Sam in the eyes.

ROY

You mean like being kind of pregnant?  
(pause)  
Hell, there is no such thing! Kind of gay my ass!  
(brief pause)  
Damn it Sam, no one is ever going to love you if you can't love yourself!  
(MORE)

ROY (CONT'D)

And you can't love yourself if you can't accept yourself. Don't you get it! You're a gay man! Still a man, just gay.

Sam sits back down in deep thought. Roy also sits down. Sam is looking at the table then slowly looks up at Roy.

ROY (CONT'D)

Just trust your instincts. If your friends have a problem with you being gay, then screw them! Give your Mother time. She is your mother and she will still love you. What else matters?

SAM

What else matters? What about my job and you know folks I know, I mean --

ROY

You don't need to wear a poster, you don't even need to tell the world. Just stop lying to yourself and those people who are important to you.

SAM

It's that easy?

ROY

No, it's not easy. It's damn hard. No one said that life was easy  
(pause)  
or that life was fair. You play the cards you're dealt.

Sam and Roy just sit there for a moment. Sam starts to get up to and leave.

ROY (CONT'D)

Anything you want to tell me?

Sam looks at Roy who is getting up.

SAM

I'm gay.  
(softly)  
Yes, I'm gay!

Roy puts his hand on Sam's shoulder.

99 CONTINUED: (2)

99

ROY

Well that didn't kill you. Let's  
see if the others are at the museum.

Sam and Roy leave the restaurant.

CUT TO:

100 EXT. WALKING DOWN THE STREET -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

100

Roy and Sam are walking down the street. They run into Dan,  
Jane, and Adam.

ADAM

There you guys are. We were going  
to walk over to the grave site. The  
museum doesn't open for another hour.

ROY

You go on. I went there this morning.  
I'll meet everyone at the museum.

Roy walks away going the opposite direction. The others  
start to walk away.

SAM

Guys, hold up, I have something to  
say.

Everyone stops walking and looks at Sam.

SAM (CONT'D)

I'm gay.

Everyone but Sam starts to walk again.

JANE

Surprise, Surprise!  
(grabbing Sam)  
Come on, let's go see the grave.

Sam joins the group as they walk down the street.

CUT TO:

101 EXT. EDDIE RAY'S GRAVE -- LATER  
(ADAM, DAN, JANE, SAM)

101

Adam, Sam, Jane and Dan are standing by Eddie Ray's grave.  
Everyone is in deep thought.

CUT TO:

102 EXT. ON A SIDEWALK IN FAIRVIEW NEAR AUNT POLLY'S -- LATER 102

DAN

I wonder if Eddie Ray had any idea  
on the influence he would have on  
world culture?

(pause)

Or how he would be marketed. You  
know, selling everything from cups  
to jeans.

JANE

Well I'd like to think he would be  
mad as hell about them co-opting  
him.

Everyone shakes their head and just walks toward the museum.

FADE OUT:

103 EXT. WALKING DOWN THE STREET -- LATER 103  
(ADAM, DAN, JANE, SAM)

Adam, Sam, Dan and Jane are walking down the street. No one  
speaks. The silence is almost deafening.

CUT TO

104 INT. A TV STUDIO -- CONTINUOUS 104  
(DOROTHY RAINWATER)

Dorothy Rainwater is standing by the screen as the picture  
fades to black. Dorothy turns to look at the camera

DOROTHY RAINWATER

The Very Tall Texan was so powerfully!  
And yes, that won best picture in  
1958, but of course Eddie was gone  
before all the awards and  
acclamations. I've saved the best,  
well anyway my favorite, for last.  
Based on Sid Baseway's award winning  
novel 'Southwest of Paradise', Eddie's  
character Bobby finds his long-lost  
mother Hallie at a brothel.

Dorothy turns to view the screen. Eddie is walking down a  
hallway.

CUT TO:

105 INT. A BROTHEL HALLWAY -- CONTINUOUS  
(HALLIE)

105

Eddie is walking down a hallway where a one of the prostitutes looks him over. Eddie tries to walk past her but she blocks the hallway by the door to her room.

GIRL 1

Hey, cutie...I might give you a freebie.

Eddie looks at girl then looks at the floor then takes another step forward. Reluctantly, she moves and lets Eddie pass. Eddie knocks on the door.

HALLIE

It's open.

Eddie opens the door.

CUT TO:

106 INT. A BROTHEL -- CONTINUOUS  
(HALLIE, EDDIE RAY)

106

Hallie is a whore. She is in her nightgown. She is setting on the bed in a small bedroom. She reaches for a bottle of gin and pours herself a small drink. Eddie enters the room sadly.

HALLIE

Hey sweetie, that will be \$5.00 and you pay me now.

She takes a drink and turns to straighten the bed. Eddie just stares at her.

HALLIE (CONT'D)

Come on, honey. If you don't Pay, you can't Play!

(a brief pause)

Look it you are thinking of hurting me you better think again.

(Grabbing a baseball bat beside her bed)

I'll break every bone in your body.

(Sternly)

Eddie reaches out his hand. His eyes are filled with tears.

EDDIE RAY

Mama, don't you recognize me? I'm Bobby.

Hallie lets go of the bat and rolls her eyes.

HALLIE

OK, so that's the game you want to play.

(softly a brief pause)

Sure, honey...come on to mommy, I'll make you feel better.

(Invitingly)

Hallie pulls down one side of her nightgown to reveal her breast and with the other hand she beckons Eddie. Eddie steps back and covers one eye with his hand.

EDDIE RAY

No, I'm your son. Tom Baker is my father.

Hallie is shocked. She pulls her nightgown back up and drops her other hand.

HALLIE

Tom Baker! What did you say your name was?

Eddie just stands there for a moment.

EDDIE RAY

Bobby.

(softly)

Mama, why did you leave us? Why?

(Almost crying)

Hallie wraps a blanket around herself.

HALLIE

So what did your papa tell you?

EDDIE RAY

Nothing. He said you died when I was born.

Hallie is getting very upset.

HALLIE

Listen, Bobby, your papa raped me. My Papa worked at the store your Grandfather owned, and I was just 13 years old. Your papa was a crazy person back then. Is your Grandpapa still alive?

EDDIE RAY

No ma'am. He died a few years ago.

106 CONTINUED: (2)

106

HALLIE

Hum, Well when you were born your Grandpapa gave my family \$200.00 and told them to send me away. Two Hundred bucks! My Papa gave me \$30.00 and sent me to San Francisco and he kept the rest. I've been fending for myself ever since.

Eddie moves closer to the bed and reaches over and hugs Hallie. The two embrace. Barely, in the background, the sounds of the rinky-dink piano can dearly be heard.

CUT TO:

107 INT. A TV STUDIO -- CONTINUOUS  
(HALLIE, DOROTHY RAINWATER)

107

Eddie and Hallie hare hugging each other and a Dorothy turns around and looks into the camera.

DOROTHY RAINWATER

Wasn't that great! Of course it was adapted from a prize-winning novel. Three movies that's all he left us.

CUT TO:

108 EXT. OUTSIDE THE EDDIE RAY MUSEUM -- LATER  
(ADAM, DAN, JANE, ROY, SAM)

108

Roy is waiting outside the entrance of the museum. The museum is housed in an old stone house. Adam, Jane, Dan, and Sam walk up to the porch.

ROY

How was the grave site?

DAN

It was, OK. I felt something, I don't know.

Roy shakes his head.

ADAM

There were definitely some vibes, you know? I felt something, too.

Jane and Sam shake their heads yes.

ROY

Vibes! At a grave site!  
(mocking)  
You guys are . . .  
(MORE)

108 CONTINUED:

108

ROY (CONT'D)  
 (Stopping himself)  
 Never mind. It's \$5.50 each to get  
 in this place.

Everyone walks into the museum.

CUT TO:

109 INT. THE EDDIE RAY MUSEUM -- LATER  
 (ADAM, ANNETTE, DAN, JANE, ROY, SAM, IRENE)

109

Jane, Dan and Sam are in the background in another room. Adam and Roy are looking around. Annette, the museum curator walks up to Adam. Roy turns the other way and walks over to a stack of books. He picks up one of the books and gives a half a smile then he gets a blank look on his face and he sits the book down. Annette is facing Adam.

ANNETTE

Welcome to Eddie Ray museum. This home is one of the places that Eddie Ray lived during the time he lived in Fairview. The museum opened in 1968, ten years after his tragic death. We have had visitors from all 50 states and over 40 countries, even little Monaco, the smallest country in the world, have visited the museum.

ADAM

I thought Vatican City was the smallest country.

Annette is irritated that Adam interrupted her.

ANNETTE

Well, we don't count that.  
 (brief pause)  
 Everything here is from the collection of Mr. Edward K. Hunter, who started collecting Eddie Ray memorabilia as a young teenager right after Eddie Ray's death. Mr. Hunter authored the book 'Will the Real Eddie Ray Please Stand Up' which received critical acclamations and is on sale in the gift shop.  
 (pause)  
 Now if you have any questions, don't be afraid to ask, that's the reason I am here.

109 CONTINUED:

109

Roy and Adam nod their head and try to move into another room. Irene, a women in her late sixties with a confused look on her face walks over to Adam. Roy is turned around looking the other way.

IRENE

Hey you, young man, what day is it?

Adam is startled by her question.

ADAM

I beg your pardon?

The woman bangs her cane on the floor.

IRENE

Don't speak to me like that. I ask you what day it is.

Irene glares into Adam's eyes. Roy turns around to see what all the fuss is about. When he sees Irene, he turns his head to the floor.

ADAM

Today is Sunday.

(Pause)

Do you need any help, I mean, is someone with you?

Irene takes a step toward Roy then turns to Adam.

IRENE

Of course I need help. What's the matter, are you crazy?

Irene turns and moves closer to Roy.

IRENE (CONT'D)

Don't I know you?

(puzzled)

You look familiar.

Irene moves closer and stares into Roy's eyes. Roy takes a deep breath.

CUT TO:

110 EXT. A BACKYARD -FLASHBACK -- CONTINUOUS  
(EDDIE RAY, IRENE)

110

A four year old Irene is running around. Eddie Ray is chasing her. Eddie catches her and picks her up, and with her happy face close to his, he twirls around.

CUT TO:

111 INT. THE EDDIE RAY MUSEUM -- CONTINUOUS  
 (IRENE, ROY, ADAM, KATE)

111

Irene is looking into Roy's eyes. Suddenly Irene jumps back.

IRENE  
 Lordly, it's you, praise the lord.  
 It's you ain't it?

Roy nods his head slightly.

ROY  
 It's good to see you again.  
 (softly)  
 How are you doing?

IRENE  
 You look like shit. What happened?  
 Why are you here? Are you going to  
 take me away?

ROY  
 No, it's not your time.

Adam is very confused by what has happened he moves over closer to Irene. Kate, Irene's daughter comes into the room. Roy tuns and looks the other way.

KATE  
 Mother!  
 (upset)  
 Are you bothering this man?

Irene turns to talk to Kate.

KATE (CONT'D)  
 Now Mother, you know you shouldn't  
 run off from us. We said we would  
 stay together.

Irene look up into the air then around as Roy turns his face the other way.

IRENE  
 Well I was just. ..  
 (Pause)  
 Lets see- what was I doing?

KATE  
 Now go back a see Annette.

Irene walks out of the room. Kate turns to Adam.

111 CONTINUED:

111

KATE (CONT'D)

I am sorry. She just, well is very forgetful, but she enjoys coming to the museum. Her dementia is getting worse. It's difficult. She is not that old.

ADAM

I'm sorry. She was no trouble. How long has she been that way?

KATE

She was fine until about a year ago, that's when we notice. We moved her in with us about six months ago.

Kate looks down the hallway.

KATE (CONT'D)

I need to go. Thank you.

Kate leaves the room as Adam and Roy start to leave the museum. Adam looks confused.

ADAM

The human mind, it's so fragile, makes you realize how lucky you are. Wait a minute. I had better go and get the others. We need to be heading back to the Indianapolis airport.

ROY

OK, I'm going to van.

Roy walks out the room and Adam walks out of the room

CUT TO:

112 INT. THE EDDIE RAY MUSEUM -- LATER  
(ADAM, ANNETTE, DAN, JANE, SAM)

112

Adam, Dan, Sam and Jane are in the front room getting ready to leave the museum when Annette comes into the room and goes up to Adam.

ANNETTE

Well, I see you met Irene.  
(pause)  
She's the last one living.

ADAM

What?

Everyone looks at Annette.

112 CONTINUED:

112

ANNETTE

She is the last person from Fairview who is still alive who knew Eddie Ray. Course she was only 9 years old when he left for Hollywood, but Eddie was her cousin.

(pause)

You know, it's strange how everyone from Fairview who knew Eddie either moved away or died an early death. Some folks say it's some kind of curse on the town. You know they blame us for his death.

Adam looks very confused. He shakes his head as he turns to leave.

ANNETTE (CONT'D)

Well, you folks come again. Good-bye.

Adam, Jane, Sam, and Dan all leave the museum.

CUT TO:

113 EXT. OUTSIDE THE EDDIE RAY MUSEUM -- MOMENTS LATER  
(ADAM, DAN, JANE, ROY, SAM)

113

Roy is standing by the van. Adam unlocks the van. Roy climbs into the Passenger side and Dan, Sam, and Jane get in the back. Adam takes one last look around before he gets into the van and drives off.

CUT TO:

114 EXT. DRIVING ON AN OLD NARROW COUNTRY ROAD -- AFTERNOON  
(ADAM, DAN, JANE, ROY, SAM)

114

The van carrying Adam, Jane, Sam, Dan, and Roy is traveling down a small old country road.

CUT TO:

115 INT. INSIDE THE VAN -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

115

Adam is driving the van, Roy is beside him, Jane, Sam, and Dan are in the back seat. Adam glances at the gas gage.

ADAM

I better stop at the next gas station.  
(not speaking to anyone  
in particular)  
I see a place up ahead.

115 CONTINUED:

115

Adam turns into the small gas station.

CUT TO:

116 EXT. A SMALL GAS STATION -- CONTINUOUS  
(ADAM, DAN, JANE, ROY, SAM)

116

The van pulls up a gas pump. Roy, Adam, Jane, Dan, and Sam are in the van. Adam gets out and pumps the gas as Roy turns to speak to the folks in the back seat. Roy is animated as he softly speaks to them. Finally, Roy gets out of the van goes into the small gas station office. When Adam finishes filling up the van he goes into the office and pays for the gas. Roy walks out of the station office first and shortly Adam follows. Adam stops, looks at Roy and gently grabs at him.

ADAM

Roy!

Roy stops walking and turns to talk to Adam.

ROY

Yeah.

ADAM

Look, I am still not sure what happened back there.

(pausing and looking  
at the ground)

I mean, I don't believe your name is Roy.

ROY

I never said my name was Roy. I said that's what some folks call me.

(With a little bit of  
irritation in his  
voice)

So who do you think I am?

Roy looks very serious. Adam shakes his head

ADAM

I don't believe in ghost, well I didn't believe, now I'm not sure.

Roy shakes his head in disbelief.

ROY

A ghost!

(pause)

Whose ghost?

Roy moves away from the Station office and away for the van which is still parked in front by the gas pump. Adam follows him.

ADAM  
Eddie Ray's Ghost!

Roy stops walking and shakes his head.

ROY  
You've got to be kidding. You've known me three days and you don't know anything. Hey, I don't look anything like Eddie Ray. Christ, man he was 24 years old when he died.

Adam looks around as if he is searching for an answer.

ADAM  
Well maybe when you die you continue to age.

Roy shakes his head.

ROY  
Well if that's the case I'd look a hell of a lot older. Let's see I'd be about 72 years old.

ADAM  
I don't know.  
(Pause)  
All I know is that old lady back in Fairview acted like she knew you, and then the way you spoke to her like you recognized her.

ROY  
So?

ADAM  
So, she is the last living person in Fairview who knew Eddie Ray before he died.

Both men just stand there for a moment or two.

ROY  
She was what, nine years old when he left town? You know you're nuts. In case you didn't notice she was feeble minded!  
(Pause)  
I was just being nice to her.  
(MORE)

ROY (CONT'D)

She reminded me of someone I used to know.

Adam glances at the others in van as Roy surveys the landscape around them both.

ADAM

OK, What about your outburst at the Drive-In?

Roy takes a step closer to Adam.

ROY

Yeah, I was wondering when you would bring that up again.

(pause)

Look, you wouldn't understand.

(another Pause)

You know, you don't get it! When you look at a sunset, leaves on a tree, or a field of wild flowers and damn it, you don't get it!

ADAM

What are you talking about!

Roy puts his hand on Adam's shoulder and stretches out his other hand pointing to the open sky.

ROY

This is a gift, like a bouquet of flowers or the smell of a fresh baked sweet potato. Treasure it, because all to soon it's gone. And when it's gone, it's gone.

(some sadness in his voice)

The answers- all the answers are not somewhere out there.

(pointing with his hand)

They're inside.

(pointing to his heart)

A ghost, well I don't know what a ghost is, matter of fact, right now I don't know what anything is.

(sincerity in his voice)

So why did you come to Fairview? Did you find the answers you were looking for?

Adam looks surprised.

ADAM

Look, I came on this trip looking for answers. Well, I learned I can't find them in the arms of another women or a distance place, and ..

Roy interrupts Adam.

ROY

OK.

Roy extends his hand to Adam, and Adam insisently shakes Roy's hand.

ROY (CONT'D)

This where I say good-bye.

Adam looks surprised.

ADAM

You aren't going back to Indianapolis with us?

ROY

No.

ADAM

What will I tell the others?

Roy moves closer to Adam.

ROY

They won't ask. They don't remember me.

ADAM

Will I remember you?

ROY

Maybe, maybe not, maybe just in your dreams.

ADAM

So you are Eddie Ray's ghost?

ROY

Those are your words buddy not mine. Look, just remember visiting Fairview can't solve your problems. Fairview is just another small town, somewhere in Indiana.

Roy puts his hand on Adam's shoulder and the two just stare at each other for a moment. Then Roy turns and looks up into the sky.

116 CONTINUED: (4) 116

Adam looks up.

CUT TO:

117 EXT. A SMALL GAS STATION -- CONTINUOUS 117  
(DAN, JANE, ROY, SAM)

Jane, Sam, and Dan are in the van. In the background Roy and Adam are looking up into the sky.

CUT TO:

118 EXT. A SMALL GAS STATION -- CONTINUOUS 118  
(ADAM, ROY)

CLOSE UP OF ADAM LOOKING UP.

Adam turns and Roy is gone. Adam turns and sees Roy walking down the Road.

CUT TO:

119 EXT. A SMALL GAS STATION -- CONTINUOUS 119  
(ADAM, DAN, JANE, ROY, SAM)

Jane, Sam, and Dan are sitting in the van talking. In the distance, Adam slowly walks to the van and gets in.

CUT TO:

120 INT. INSIDE THE VAN -- CONTINUOUS 120  
(ADAM, DAN, JANE, SAM)

Adam sets in the drivers seat as Jane gets out of the van and sets in the front passenger seat. Adam has a puzzled look on his face. He turns to look at Jane and then into the back seat to look at Sam and Dan.

JANE

OK, are we ready to roll?

Adam looks at Jane then looks out the window at the empty gas station.

ADAM

Sure. Are you ready to go home?

JANE

Yep, I mean, I am, yes I am ready.

Adam turns to the back seat.

SAM

Ready or not here I come!

120 CONTINUED:

120

DAN

Not in the back seat, not now.

Both Dan and Sam laugh. And Dan lightly hits Sam on the shoulder.

SAM

This has been quit a trip. I outed myself, Jane phoned her dad and called him everything but a white man, then they made up and Dan is ready to move on with his life. But Adam, what about you?

CUT TO:

121 EXT. DRIVING ON AN OLD NARROW COUNTRY ROAD -- CONTINUOUS (ADAM)

121

The van leaves the gas station and moves down the old road.

ADAM (V.O.)

I'm fine,  
(pause)  
I mean, I am fine!

CUT TO:

122 INT. INSIDE THE VAN -- LATER (ADAM, DAN, JANE, SAM)

122

As Adam is driving he glances over at Jane who smiles as she looks out the window then turns and looks at Adam. Sam and Dan are cat napping in the back seat.

ADAM

Jane, I want you to know.

Jane interrupts him.

JANE

You don't need to say anything. Just give your wife a big kiss for me. I know you love her and maybe we shouldn't- well, you know.

ADAM

Yeah I understand, So what are you...

Out the window Adam sees a stranded automobile. Adam pulls in back of the other car.

CUT TO:

123 EXT. DRIVING ON AN OLD NARROW COUNTRY ROAD -- CONTINUOUS  
(ADAM, ROGER)

123

Adam gets out of the car to discover the stranded driver is Roger, owner of the Drive-In movie theater. Adam goes over to Roger.

ADAM

Hi, remember me? Need some help?

Roger looks at Adam then at the van.

ROGER

No, she just over heated. It will be OK in a couple of minutes. Hey, I remember you from the other day. Got me to thinking about what happened, you know when those kids were killed? Well, I dug out a old clipping. Three teenagers killed that night and two kids survived.

ADAM

What?

ROGER

Well one of the girls was baby sitting a four-year-old boy. She was supposed to be home watching him but took him with her on this date. They were thrown out of the car and landed in a big haystack. The little boy was in real bad shape, it was touch and go. The girl wasn't hurt bad. The little boy's family took him to the Children's hospital down south. I remember my mom telling me about it. His family moved away from here a couple of months later to be close to the hospital. I don't know if he recovered, but I believe he did.

ADAM

That's strange. Those two kids were very lucky.

ROGER

Yeah, Irene and Roy were lucky kids.

Adam looks shocked and moves closer to Roger.

ADAM

Did you say Irene and Roy?

ROGER

Yea, Irene, Eddie Ray's cousin, she's still alive. The little boy, his real name was Michael Raymond. But I guess everyone called him Roy because he liked to play cowboys and he had this toy gun set he wore all the time.

ADAM

That's too weird. I mean do you remember the man with me who was throwing rocks at the screen?

ROGER

Huh?

(Looks confused)

No. I remember you and those other folks in the van. Was there someone else with you?

ADAM

Come on!

(pause)

Never mind. Look, sure you don't need any help?

ROGER

No. I'll be fine. You folks come back to see us. You really ought to visit during the Eddie Ray Festival in September. It's quite an event.

ADAM

Yeah, maybe we can. You take care.

Adam shakes hands with Roger and turns and shakes his head as he walks back to the van. He gets into the van.

CUT TO:

124 INT. INSIDE THE VAN -- CONTINUOUS  
(ADAM, DAN, JANE, SAM)

124

Adam starts the van. Jane, Dan, and Sam all look at Adam. Adam nods his head and starts to drive away.

ADAM

This has been some trip.

Adam shakes his head and pulls out into the road.

CUT TO:

125 EXT. AN OLD COUNTRY ROAD -- CONTINUOUS 125  
(ADAM, DAN, JANE, SAM)

The van slowly drives off going out of sight with Adam, Jane, Sam, and Dan.

CUT TO:

126 INT. A HOME OFFICE -- AFTERNOON 126  
(ADAM, HEATHER, RITA, VOICE OVER- ADAM)

Adam is sitting at his computer working. Heather comes into the room and goes up and hugs Adam. Rita brings Adam a cup of tea and both Adam and Rita are smiling.

VOICE OVER- ADAM

It was almost a year ago that I visited Fairview. I am working as a freelance copywriter and advertising consultant. Sam was promoted to shift supervisor, Dan is engaged and Jane has an apartment, a cat, and a lover in that order of importance. Sometimes I wonder about what actually took place last summer. Who was Roy? Was he real or just a figment of my imagination?

CUT TO:

127 EXT. AN OLD COUNTRY ROAD -- LATER 127  
(ROY, FADE OUT)

Roy is walking on the side of a narrow country road. A 1958 Corvette pulls up and stops. Roy sticks his head into the rolled down passenger window and smiles. Roy gets into the front seat and closes the door. Eddie Ray is driving. The Corvette speeds away.

FADE OUT

The End