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Accidents Happen

by
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SHOOTING SCRIPT
8 June 2008

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Developed with the assistance of the Australian Film Commission and the
New South Wales Film and Television Office AURORA Script Workshop Initiative

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9.5.7

TITLE: 1974 - It's a sunny day and BILLY CONWAY (6), a cute boy with a crew cut, runs back and forth under a lawn sprinkler in his bathing suit. He then stands directly over the spray squealing with delight.

MEANWHILE, in the background next door, MR. SMOLENSKY (70) with a shock of white hair, empties a bag of charcoal onto a barbecue. He pours gasoline on the coals from a large can. Finally, he lights a match... flicks it, and... Whoosh! He goes up in flames.

Unaware of the unfolding tragedy, Billy focuses intently on the sprinkler. He steps on the hose and reduces its spray to a trickle. Finally, he sees Mr. Smolensky who is on fire and gyrating madly. Billy's head tips to one side in contemplation. *

Mr. Smolensky whirls and then high steps upending the barbecue. A patch of yard goes up in flames. In a flash, Mr. Smolensky turns and locks his gaze on Billy. Billy's eyes widen. Transfixed, Billy steps forward unleashing the sprinkler into a full cascade. Sunlight shimmers off the spray that surrounds him making him look absolutely angelic.

Suddenly, Billy startles and recoils. In super slow-motion, Mr. Smolensky runs demonically at him. Snapping back into real time, Billy turns and promptly runs into a flagpole.

BLACKOUT:

CREDIT SEQUENCE OVER SCENE 2 - ACCIDENTS HAPPEN

The CAMERA, momentarily, pulls up high over the scene to reveal Billy lying unconscious face up relative to Mr. Smolensky, who is smouldering face down on the sprinkler. A garden hose snakes under him and water gushes from fixed points beneath his bulk.

Billy's mother, GLORIA CONWAY (38), runs from her house and whisks Billy to safety beneath a large tree. She is clearly in shock.

MRS. SMOLENSKY (70), a small white haired lady, emerges from her house. A gust of wind blows her dress up. She turns and watches the fire sweep across an expanse of her lawn.

Billy comes to, rubs a lump on his head and peers up past his mother's face into the tree. Shafts of sunlight stream through the smoke. The CAMERA lifts again to reveal Billy's upturned face and then higher still to show the wider scene. Gloria flees with Billy into her house.

Mrs. Smolensky stands over her dead husband. Clothes on her line are ablaze.

The CAMERA pulls even higher to an overview of the neighborhood. Smoke drifts over square and rectangle houses that dot and dash along cul-de-sacs. An ambulance and police car speed into the development from opposite sides and navigate their passage towards the scene. They meet at a roundabout and crash.

*

3

INT. CONWAY'S KITCHEN - LATER

3

A burnt chop lands on Billy's plate. He has a shiner. Gloria examines him for signs of distress. Billy's twin brothers, GENE and LARRY (8), are already poking at their burnt chops. They're wearing identical red baseball caps. The mood is strained and there are two empty seats. Gene, whose two front teeth are missing, picks up his chop.

GENE

This isn't Mr. Smolensky, is it?

GLORIA

Now's not the time to suddenly get smart on us, Gene. Linda! Dinner!

(back to Gene)

Apart from everything else we wouldn't recognize you.

LARRY

Yeah, cause if you were smart - everyone would confuse you with me.

Gloria humors Larry. RAY CONWAY (38) strides in and sits. He's a bit sooty and also has the same red baseball cap on. He picks up his chop and looks dubiously at it.

GLORIA

(exasperated)

Please, don't say a word...

The family sits in a somewhat stunned silence. There is still an empty setting.

GLORIA (cont'd)

Linda, last time, butt, table, dinner... anytime around now, please!

(To Ray)

She doesn't listen to me.

She clearly expects him to intercede. He raises his hands.

RAY

I'm not supposed to say a word.

Gloria gives her husband a mock evil eye.

RAY (cont'd)
Sweetheart, darling, your
mother's getting cold!

Gloria accepts the jibe and passes the potatoes.

4 INT. LINDA'S BEDROOM - CONTINUOUS

4

LINDA (12), a plump prettyish girl in a peasant top, is checking out her developing figure in the mirror of a pink vanity. Kung Fu Fighting is playing at low volume on her record player. She tests some dance moves to see if her boobs jiggle. She leans into the mirror and grimaces at a large pimple forming on her forehead.

LINDA
I'm not hungry!

GLORIA (O.S.)
And I'm not Grace Kelly!

Linda flips her mother the finger and then incorporates it into some dance moves. She gets lost in the groove until she catches sight of that pimple again in the mirror.

5 INT. CONWAY'S KITCHEN - CONTINUOUS

5

Gloria holds her hand to her ear like she is expecting a response. Nothing. She raises her eyebrows at her sons as if a miracle has just occurred. She playfully continues....

GLORIA
Which is why I have to slave all
day over a hot stove! ... To feed
my loving family!

She smiles benignly at the assembled gathering and then listens again for a response.

GENE
It's your favorite, Linda...
Burnt neighbor!

GLORIA
(to Gene)
If you want to eat your next meal
through a straw, keep talking.

Gene and Larry laugh and Linda arrives and plops down at the table. Her pimple is now an inflamed spot. Everyone eats quietly, except Billy, who is slumped in his seat.

Gradually, Billy looks up to find everyone staring at him. At first, he doesn't know how to react but then he makes a silly face. His brothers laugh but his mother looks worried.

GLORIA (cont'd)
Gene, tell your father about the trouble you got into today.

Gene looks up from his meal. There is a small slice of beetroot on his forehead in the same position as Linda's pimple.

LINDA
Dad, Gene's being a retard.

RAY
Eat your dinner, Gene.

LARRY
Start with your pimple.

RAY
Larry.

GLORIA
Your son and that stupid-ass Post kid shut the clean Smith's cat in the dirty Smith's car with old whosey-whats-it's chihuahua.

Gene giggles. Ray looks disapprovingly at him.

GENE
Mr. Holloway's dog is such a wuss.

Ray directs Gene's attention to his meal. Gloria throws up her hands. Quiet dining follows except for Billy who is looking sideways toward the backyard.

BILLY
At first, I thought Mr. Smaminsky was dancing.

Larry laughs nervously until Gloria jabs him.

BILLY (cont'd)
He looked like he was dancing.

LINDA
He was doing the ha cha cha.

The twins laugh.

GLORIA

That's it! No more jokes! It's not funny. No laughing. No funny looks. No dessert!

The kids protest! Gloria pretends for a moment that she's deaf.

LARRY

I would have put him out with the sprinkler.

GLORIA

So much for being the smart one, Larry.

LARRY

What'd I say?

BILLY

He ran right at me.

LINDA

He just wanted to get to the sprinkler, Billy, that's all.

BILLY

No. He was really mad at me.

Gloria is clearly concerned. She looks to her husband and he turns to Billy, who is still waiting for an explanation. After a moment of thought, Ray gives Billy a little pat. Miffed, Gloria shoots her husband a glare. The family turn their attention to the meal.

Billy picks up his milk, looks towards the yard and again becomes lost in thought. The glass slips from his hand and smashes on the floor.

BILLY (cont'd)

I'm sorry, it was an accident!

Billy is crying and Gloria is immediately up and comforting him.

GLORIA

What do you say we do something fun tonight? Forget about this whole **horrible**, awful day?

*

She wipes a tear away and Billy manages a nod.

6

EXT. DRIVE-IN (CAR) - THAT NIGHT

6

The movie is The Three Stooges. **Billy and his brothers are sitting** on the roof of the family car **laughing**.

*

*

Beneath them, in the front seat, Linda and her parents are laughing merrily. Suddenly, everyone stops mid-laugh. On the screen, Moe Howard's back is on fire! Billy is mortified. Gloria's eyes drift upwards towards Billy. Gene whispers in Billy's ear and then slips off the roof and disappears.

Gloria gets out of the car.

GLORIA
Come here, Billy... Where in the hell is Gene?

Larry shrugs. Gloria gathers Billy and then notices DOUG POST (10), a bright-eyed boy, in a red baseball cap speed by on a bike. She bundles a distraught Billy into the car.

GLORIA (cont'd)
There, there... it's just a movie. It's make believe. It's time for us to go home, anyway.
(to Ray)
Can you go find Gene? He's disappeared. And little lord dopey just flew by on his bike. Please, before they have a chance to discover the outer-most reaches of stupidity.

Billy looks at the screen and points

Slate is falling from the center of the screen. A large hole opens up in Moe Howard's head. A few horns sound. Gloria looks ill. She grips the dashboard. Gene appears in the hole.

RAY
Too late.

GLORIA
I swear if shit were brains, that kid would eat his head for dinner.

9 EXT. DRIVE-IN (SCREEN) - CONTINUOUS

9

Gene unzips his trousers. Climbing into the framework behind the him is DOUG POST(10), a bright-eyed boy.

GENE
Hey, Doug, you're just in time to see all hell break loose.

DOUG
What are you going to do?

10 EXT. DRIVE-IN (CAR) - CONTINUOUS 10 *

Billy watches a long stream of urine arcs out of Moe's neck. Car horns go ballistic. Billy giggles with delight and amazement. Gloria can't help but marvel a little. *

Gene pumps his fist, triumphantly, and nearly falls. *

Gloria gasps and looks to Ray but he's laughing so she passes Billy and jumps from the car. Her finger thrusts out at Gene like a spear as she marches toward the screen. ***

GLORIA
Eugene Conway! Get down from there NOW! Before I turn your little ass into a - *

She strides over a small rise and suddenly falls flat out of sight.

GLORIA (O.C.) (cont'd)
SHOE!

11 EXT. DRIVE-IN (SCREEN) - CONTINUOUS 11

Gene peers innocently though the hole at her. Doug peers out from behind him and waves. Gene points to his mother. Doug's expression turns to a painful wince.

12 EXT. DRIVE-IN EXIT (MOVING) - LATER 12 *

The Conway family car passes through the exit. ***

13 INT. CONWAY'S CAR (MOVING) - MEANWHILE 13

The Conway family is tense after the fiasco. Gloria has a band-aid on her nose. Big raindrops splotch on the windshield. Billy is in the back seat between his brothers. Linda is by the door behind her mother. ***

GLORIA
(To Gene)
So, Mr. Moviemagic, what did the cops have to say?

GENE
They said that Moe was a friend of theirs and if I peed out of his head again they'd shoot me. *

GLORIA
(To Ray)
You gotta sit that boy's ass down and have a long, serious chat... I keep telling you this but...
(MORE)

GLORIA (cont'd)
 what do I know? I'm just some
 dumb guy's wife. Or are you
 waiting for him to blow up the
 school library again?

GENE
 It wasn't the library, it was the
 card catalogue, and it was an
 accident.

GLORIA
 Shuddup or your goddamn ass is
 going to have an accident with
 the pavement!
 (To Ray)
 What in the hell are we going to
 do with him?

*

LINDA
 Give him to the Jehovah Witnesses
 next time they come around for a
 donation.

GLORIA
 Shhh, Linda, there's a lot of
 pavement out there.
 (to Ray)
 Slow down, it's raining.

RAY
 I am slowed down.

GLORIA
 Well, slow down more.
 (To Gene)
 And don't think, for one minute,
 little Mr. Big Deal that you're
 playing in the Championships this
 weekend...

Ray turns abruptly towards her and glowers. Gene and Larry
 are horrified. She glowers back at her husband.

GENE
 But, ma!

GLORIA
 Don't 'ma' me, I don't remember
 giving birth to a horse's ass.

LARRY
 But we'll lose!

BILLY
 (innocently)
 Not if you play as good as Gene.

*

LARRY
Shuddup, Billy! Dad!

Mrs. Conway examines her husband for a reaction. Ray, with his jaw clenched, stares straight ahead. Larry angrily knuckles Gene in the thigh.

GENE
Owww!

LARRY
(to Gene)
You always ruin everything!

Gene retaliates. Billy cowers. There is a further exchange and then Linda hits them both. *

LINDA
Stop it!

GENE
(to Linda)
Leave us alone, we're not hurting anyone.

Gloria turns right around in her seat and gets her finger into Linda's face.

GLORIA
Linda, you're being a penitentiary-size pain in the ass right now.

Linda is outraged. Gloria turns front and Larry and Gene resume their attacks. Linda flips her mother the double bird.

GLORIA (cont'd)
And... that's it for that little shit, Douglas Post! He takes one step in our yard and I'm calling the police.

GENE
He didn't have anything to do with it.

GLORIA
Do you think I was born at breakfast? You two are Pete and stupid Repeat.... The tree fort fire, the bowling ball explosion, the kite hitting the airplane... that lady's Volkswagen getting filled up with water-

GENE
They really are water-tight. *

GLORIA

(To Ray)

Feel free to jump in here, Ray,
or are you happy to keep driving
like a homicidal maniac?

Peeved, Ray tightens his grip on the steering wheel.

GLORIA (cont'd)

Jesus Christ, Ray, you wouldn't
say shit if your mouth was full
of it! And SLOW DOW-

RAY

(screams)

SSHHHHIIIIIT!

He slams on the brakes. Everybody lurches and the car
screeches to a halt. Everyone including Gloria is shocked.

*
*

RAY (cont'd)

I want you to shut the... eff up
for one fucking minute!

Ray pumps the gas and car jerks forward. He's fuming. They
drive quietly for a moment. Gloria seems pleased.

*
*

GLORIA

Nice goddamn language in front of
the kids.

The rain becomes torrential. Gloria shakes her head at it.
Larry knuckles Gene again and Linda hits Larry. Billy flees
the melee by climbing into the front seat.

*

GLORIA (cont'd)

I'll tell you all right now,
things are going to be a lot
different from here - Billy,
careful... what are you...

*
**

Billy tumbles into the dash. His parents grab for him and
bump heads. Ray comes up rubbing his temple. Then a bright
light hits him. He is on a collision course with a truck!
He turns hard. Gloria clutches for Billy. In super slow-
motion, the car skids a full 360 on the wet road. The
family look almost peaceful as the car slowly spins.

*

Then, suddenly, BAM! The car slams side on into a tree.
Despite crunching metal and shattering glass - there is no
sound. The car settles still, a smoking wreck.

*

14

INT. CONWAY'S KITCHEN - DAY

14

TITLE: EIGHT YEARS LATER 1982. The table is set for three.
BILLY (now 15) enters with his school books. The kitchen is
run down, dingy and hazy with cigarette smoke.

Gloria is now 45 going on 57. She is standing at the stove staring into a pot. Billy puts his books on the table.

GLORIA
In your room with those, dinner's almost ready.

BILLY
Why so early?

GLORIA
Did you forget you had baseball practice?

BILLY
I was trying to... What are we having?

GLORIA
I told you, dinner.

She looks at the meal suspiciously.

BILLY
I mean what exactly?

GLORIA
I don't think it's anything exactly. Tell Larry it's ready.

BILLY
Can't we leave a plate by his door?

GLORIA
Do you want a riot? *

BILLY
Larry! It's feeding time. *

Billy exits with his books and avoids LARRY (now 17) as he lumbers in and plops down at the table. Gloria serves up something mysterious. Larry watches as it hits his plate.

She finishes serving the slop, returns the pot to the stove and then sits. Billy re-enters and also sits. They eat quietly. *

LARRY
You've outdone yourself. *

GLORIA
(to Larry) *
Do me favor, will you? *
(to Billy) *
Hit your goddamn father over the head with a baseball bat. *

BILLY
Why? What'd he do now?

Gloria doesn't look in any mood to argue.

BILLY (cont'd)
Ok, but the police are gonna
wanna know why.

GLORIA
Just say he had it coming.

Gloria indicates an impact between the eyes. Larry nods approvingly and taps his forehead with his fork.

15 EXT. BASEBALL FIELD - AFTERNOON 15

In a super slow-motion scene, a baseball bears down on the camera. Billy, standing at the plate in a red baseball cap, begins to recoil. Ray, in the dugout, tracks the ball. It's on a trajectory with Billy's head. As it nears, Billy's face convulses. ***

BLACKOUT:

16 EXT. CONWAY'S HOUSE - DUSK 16

Mrs. Smolensky, in a nightgown, is poking around a dismantled bed, a small pink vanity and chest along with some clothing and a girl's bicycle, all of which is piled by the road. She picks up a frilly pillow. A car pulls up at the curb.

Billy and Ray emerge from the car. Billy has a bump in the center of his forehead. Mrs. Smolensky greets them, pillow in hand.

MRS. SMOLENSKY
Buster Bill, my goodness, are you
all right?

BILLY
It's nothing, Mrs. Smolensky,
just my natural charm revealing
itself.

RAY
He was showing off his baseball
skills.

Billy shoots a pissed-off look at his father.

BILLY
It was quite a display.

MRS. SMOLENSKY
 (to Ray)
 You have to look out for young
 Buster here, he's very special.

Mrs. Smolensky hands the pillow to Ray for emphasis and toddles towards home. Billy quickly walks to the house. Ray turns his attention to Linda's furniture.

17 INT. CONWAY'S LIVING ROOM - MOMENTS LATER

17

A pink wardrobe sits in the middle of the room. Billy enters and is stopped in his tracks.

BILLY
 (nervously)
 Ma!

DOTTIE POST (50), a solid, somewhat forbidding, woman enters from the hall. Billy is taken aback.

DOTTIE
 Hi... I'm Dottie...

BILLY
 Douglas Post's mother.

Dottie, too, registers the awkwardness of the moment.

DOTTIE
 Yes. I... found your mother in
 the front yard... She's been
 having some-

GLORIA (O.S.)
 Billy!

Gloria enters holding the wall.

GLORIA (cont'd)
 I'm all right... I just strained
 myself trying to move...

Gloria flaps her hand at the wardrobe. Just then, Ray enters.

GLORIA (cont'd)
 Oh, look, *it's* the spokesman for
 Useless Bastards. *What brings you
 here?*

Ray points to Billy's head.

GLORIA (cont'd)
 (to Ray)
 He was supposed to crack you with
 the bat.

*
 *
 *
 *

*

Billy feels the lump, it's big. Gloria makes her way to the sofa and sits. Dottie exits into the kitchen.

GLORIA (cont'd)

*

(to Ray)

If that was a practice session,
what are you going to do to him
in the game?

RAY

It was an accident. Are you all
right?

GLORIA

You mean... speaking of
accidents?

RAY

Gloria. Don't start!

Dottie reappears with a glass of water for Gloria.

GLORIA

(to Dottie)

My husband wants a divorce. He
wants to move on. Start a new
wife.

Billy is shocked by the news. He looks at Ray,
incredulously. Ray, in turn, glares at Gloria. Gloria
drinks the water.

GLORIA (cont'd)

(to Ray)

Ops... I take it you didn't find
a good time to tell him - what
with the concussion and all.

RAY

Billy, I'm sorry but I think it
is best for everybody.

GLORIA

(to Dottie)

Don't mind my husband, his head
is so far up his ass, every time
he blinks, it tickles his fancy.

Ray bristles.

RAY

Where's Larry? We could use a
hand.

Ray indicates the wardrobe.

GLORIA

He's... not here.

RAY
Is he visiting Gene?

Gloria stubbornly doesn't answer.

RAY (cont'd)
If you did that once in a while
you might... feel better.

GLORIA
Yeah, and if the dog didn't stop
to shit, he would have caught the
rabbit!

Ray and Gloria stare each other down. She gets up with
difficulty and crosses to the wardrobe.

GLORIA (cont'd)
Leave this. Billy can take care
of it. We don't need your help.
And on your way out, please,
please take the time to trip over
your dead daughter's bicycle.

Gloria stands her ground the best she can. Ray nods to
Billy and Dottie and leaves.

Gloria buckles over with a sharp pain in her gut. Billy
grabs her and he and Dottie help her back to the sofa.

BILLY
Are you OK?

Clearly, she is not. She lets out a gasp.

BILLY (cont'd)
(to Dottie)
Should I call the ambulance?

GLORIA
No, call the National Guard.
This, I think, qualifies as a
disaster.

*
**

Gloria winces again and studies Linda's wardrobe. Tears
well in her eyes.

DOTTIE
I'm going to take your mother to
the hospital. She's having female
problems.

Gloria shoots Dottie an angry look.

BILLY
What do you mean? I thought...

Billy indicates the wardrobe. Gloria, with a pained expression, points to her nether regions.

GLORIA
If I'm lucky, the Department of
Health will board me up.

Billy looks confused.

DOTTIE
(to Billy)
You can stay at my house.

GLORIA
I don't think that's such a good
idea!

BILLY
I'm not staying with dad.

GLORIA
That... son... of yours, **he** still
causing trouble? *

DOTTIE
Do you want my help or not?

Gloria looks **weary**. *

18 EXT. POST'S HOUSE - LATER 18

Night descends over a well kept ranch-style home with a jagged path leading to a well lit entrance.

19 INT. POST'S LIVING ROOM - MEANWHILE 19

TINY POST (50) is an enormously fat man. He is embedded into the sofa guzzling beer. Billy and his ice pack share what remains of the sofa. Doug Post, now a handsome **but somewhat buttoned-down** 17 year-old, sits opposite. They're watching commentary on the television concerning the significance of the first Space Shuttle mission. *

TINY
It's not everyday you get to see
history happen.
(yells)
Dottie! I'm empty!

He holds a beer can out into space.

DOUG
History's not happening. It
happened the other day.

TINY

Don't wise off, Doug. They got back alive, that's what I'm trying to tell you.

Dottie enters with a fresh can and does the swap.

DOTTIE

Hey you, play nice in front of our guest. *

DOUG

Yeah, the other day!

Dottie gives Doug the evil eye and exits.

TINY

When they made history! If Columbus didn't make it back after he discovered America, we wouldn't be sitting here watching this on TV, that's for sure. Isn't that right, Billy?

Billy clearly doesn't want to get involved.

BILLY

Your TV's really nice.

DOUG

We would too be sitting here cause someone else would have discovered America.

TINY

You're not listening to me Doug! It's the invention of the wheel, Christ and all that business, the discovery of America - *by Columbus*, the discovery of gravity, World War I, World War II and then the moon landing. That's the history of the world so far.

DOUG

So what does the space shuttle have to do with it? They didn't discover anything.

TINY

Damn it, Doug, don't carry on like a pissant just because there's a peanut gallery here.

Tiny indicates poor Billy who settles in with his ice pack for a long night.

DOUG
 My father likes to be right...
 You should try humble pie
 sometime, Dad, it's low-cal.

*

Tiny gives Doug a threatening look. At which point, KATRINA POST (15), Doug's pretty sister, arrives home.

KATRINA
 Ah... this isn't still on, is it?
 What a yawn festival. Can't we
 watch Dallas?

TINY
 We're watching this and you're
 shutting up.

Katrina looks at the floor and then looks up to find Billy and his ice pack.

BILLY
 Hi.

DOUG
 You know Billy Conway, from over
 on Providence Court?

BILLY
 Got hit by a baseball.

Katrina nods in a bewildered way. Billy reveals the wound.

KATRINA
 Oou.

Katrina looks away in revulsion.

20 INT. NURSING HOME - MEANWHILE 20

In a darkened room, light from the street spills across a bed. In it, GENE (17) lies asleep. NURSE MATRON (40s) enters briefly to check on him. *She closes the window and exits.* Larry sneaks out of the bathroom. He stands for a moment against the wall, lowers the blinds and leaves.

**
 **

21 INT. DOUG POST'S BEDROOM - LATER THAT NIGHT 21

Billy sits on his cot while Doug sleeps peacefully. Light from a street lamp filters through the blinds and illuminates bits of the room. Billy scans Doug's possessions. There is an old framed photo of Doug and Gene in baseball uniforms. Billy's gaze eventually lands on Doug. He gently nudges him and Doug wakes with a jolt.

BILLY
 You were snoring.

DOUG

Sorry...

BILLY

You miss Gene?

DOUG

You should try and get some sleep.

BILLY

Were you there the time he built the toilet paper wall across Miami Court?

DOUG

Yeah, and my ass got kicked around the living room because of it. I now call it the barely living room.

*
*
*

BILLY

You're not serious?

DOUG

My father... he tore through it in the car because it was just toilet paper, right? But it wasn't, Gene also put a wire across and it ripped his windshield wipers off.

**
**
**
**
**
**

Doug can't help but smile at the memory.

BILLY

Have you been to see him lately?

DOUG

It's only family allowed.

BILLY

Really? That sucks.

Billy climbs out of bed and stands at its foot.

BILLY (cont'd)

Well... you're not going to take that lying down, are you?

Doug looks uneasy. Billy smiles excitedly.

24

INT. NURSING HOME WARD RECEPTION - LATER

24 **

The matron rubs her eyes and picks up another file. Suddenly, a buzzer on her console sounds. She does a double take at it and then quickly stands and briskly exits.

**
**
**

24A INT. NURSING HOME GENE'S ROOM - MOMENTS LATER 24A **

Gene is sitting up in bed. Billy releases the call button. Doug is half out the window urging Billy to hurry. Billy doubles back to place a folded towel in Gene's hands and to give him a quick hug. Doug follows suit. Billy yanks Doug away and they climb out the window. **

The door to Gene's room is partially open. A bucket of water balances precariously on top of it. The matron opens the door, the bucket tips, drenching her. **

Billy and Doug's faces disappear from the window as the matron recovers. She looks in the bathroom and even under the bed. She then crosses to the foot of the bed and smiles at Gene. **

NURSE MATRON **

So, Mr. Conway, did you enjoy **

that? Was it fun turning me into **

a wet nurse? Hilarious. **

The matron nods her head and waits for Gene to concur. She takes the towel from Gene's hands. ***

NURSE MATRON (cont'd) **

Thank you. How thoughtful. **

She dries herself taking note of the open window. **

26 EXT. NEIGHBORHOOD STREET - LATER 26 **

Billy and Doug, laughing, are doubling on the bike. Porch-lit doorways line the corridor of a suburban street. The bike wobbles and eventually tips and the boys spill off onto the street in hysterics. Billy gets up and runs down the street howling. Doug collects the bike and follows. **

A short while later, Doug rides down the street looking for Billy. Out of the night sky, in slow motion, drops a glowing light bulb. It smashes at Doug's feet. He spots Billy on a darkened porch. Billy races towards the next porch. Doug abandons the bike and heads for a house on the opposite side of the street. *

In a quick montage, hands unscrew light bulbs after light bulb plunging various porches into darkness. Then the action escalates to reveal light bulbs going off in rapid succession on either side of the street, ultimately, leaving it dark.

At the top of the street, the boys engage in a light-hearted battle. A barrage of glowing bulbs volley in the night air and sometimes hit their mark. The boys delight in their mischief.

Finally, a florescent tube flips high in the air and suspends in super slow-motion. Quickly, back in reality, it smashes on the road near Billy and then, again, super slowly envelopes him in a cloud of fine white powder. Before the dust can settle, a police car is suddenly there. It's doors open revealing the silhouettes of two policemen. Doug rockets a bulb against the cruiser's hood. The cops duck for cover and the boys flee into the night. *** *

27

INT. NURSING HOME DAY ROOM - AFTERNOON

27

Gene is in his wheelchair looking at nothing in particular. Nearby, there are a few elderly patients looking similarly bored and a woman is feeding her wheelchair-bound son. Billy, with the wound on his head is nearly healed, hurries in. He playfully approaches Gene but hugs him very delicately.

BILLY
(whispers very quickly)
Hey, bub, there you are. Wasn't that fun the other night? It was hysterical.

Billy mimes an avalanche.

BILLY (cont'd)
Hang on.

Billy quickly checks the hall and excitedly returns.

BILLY (cont'd)
Doug is really cool. We've been hanging out. It's been crazy-

Gene's head tips to the side and his gaze hits directly on Billy. Billy looks like he has seen a ghost. *

BILLY (cont'd)
Gene?

Gene is looking directly at Billy.

BILLY (cont'd)
Oh my God, Gene!

Billy moves closer.

BILLY (cont'd)
Gene, it's me, Billy... I'm here.
(gasps)
Nurse!

Billy presses a call button located on a nearby wall. He quickly returns and waves his hand in front of Gene's face. Gene gaze shifts into his lap. Billy picks up Gene's hand out of his lap and holds it. Tears roll from Billy's eyes.

He leans in to meet Gene's gaze again. Gene doesn't respond. Billy soon realises he has been mistaken. He is crestfallen. Larry enters.

LARRY

Don't listen to anything he says, Gene, he's a little pussy. Lucky you don't have to live with him.

BILLY

Good one, dickhead.

Billy composes himself. A wholesome looking NURSE (20's) enters. *

NURSE

Is everything OK?

Billy hesitates.

BILLY

Sorry... ah... it was... sorry.

The nurse exits.

BILLY (cont'd)

Mom was in the hospital, Gene. They took a lot of her female stuff out, like her philippino tubes and... everything except her Mildred. That's what Doug calls a pussy. Gross, huh?... She's Ok though. She's a lot better. She might not come see you for a while, though, she'll be a bit shaky. *

LARRY

Might not? What a joke! She's not coming. She's happy, finally, 'cause she's got an excuse. You can bet she'll be milking it. ** *

BILLY

And Larry has been a complete asshole. As usual. ***

LARRY

Eat me, Billy. And who cares anyway what Douglas Post calls anything. Speaking of pussies. ***

Ray makes a big entrance giving Gene a kiss.

RAY

Hey, kiddo! Did Billy tell you about his home run the other night? *

LARRY
No one could believe it.

BILLY
You weren't even there.

LARRY
Yeah, I know, I've only ever seen
you get knocked out. **How many**
times is it now?

*
*

Larry holds up six fingers and looks for confirmation.

**

BILLY
I just went - BAM!

Billy swings an imaginary bat like it was nothing special.

BILLY (cont'd)
Dad, show Gene the dance you did!
Dad went nuts!

LARRY
Yeah, let's see the dance.

Ray takes up a position along Gene's eye line and executes a wild strutting dance. It's part ostrich, part camel, part Jackie Gleason and every part is ridiculous. Larry laughs derisively at his father and at the same time nudges Gene in the hope that he might join in. Ray, becoming upset, abruptly stops and leaves.

BILLY
Then I quit.

Billy nods confirmation and looks towards where his father had exited.

*

28 INT. CONWAY'S LIVING ROOM - DAY

28

Gloria is convalescing on the couch watching a game show on a very fuzzy television. The phone is ringing.

GLORIA
If that's the doctor, tell him I
want my uterus back.

Billy races in from the kitchen. His head wound is healed. He hands Gloria a glass of water and heads for the phone, however, Larry is already there.

LARRY
Hello... What? Who is this?

Gloria and Billy are curious.

LARRY (cont'd)
They hung up.

GLORIA
Just as well, I have static to watch.

BILLY
The Post's have a really nice TV.

GLORIA
They also have a shit-for-brains son who wouldn't know his ass from a goddamn exit sign.

BILLY
Well, we got Larry.

LARRY
The phone call was some guy asking if I wanted to sneak out with him later. It wasn't your boyfriend was it, Billy?

*

*

Larry enjoys his put down. Billy sneers.

BILLY
Ha, ha. More like your imaginary friend... But which one? Oh, that's right you only got the one.

Billy mimes wanking. Gloria, weary, takes the medication and eases back into the couch.

GLORIA
How would you two like to go live with your good-for-nothing father?

*

BILLY
Larry would.

Larry gives Billy the finger. Billy looks at the phone.

29 EXT. POST'S BACK STEPS - LATER

29

Billy knocks on the door and Dottie answers.

DOTTIE
Hi Billy, is everything all right?

BILLY
Yeah, my mom is doing... a lot, lot better... I just wanted to thank you for helping out...

*

*

(MORE)

BILLY (cont'd)
It was nice of you... My mother
really appreciated it.

DOTTIE
It's what neighbors do.

Billy hesitates.

BILLY
And thanks for letting me stay...

DOTTIE
Are you sure everything's OK?

BILLY
I think I left my baseball cap
over here? Is Doug home? It's
probably in his room.

DOTTIE
I don't think you were wearing
it.

BILLY
I must have been. Could I look
for it?

Dottie holds the door open and Billy enters.

30 INT. POST'S HOUSE - MOMENTS LATER 30

Dottie watches Billy walk down the hall towards Doug's
room. Billy hesitates by Katrina's door. She's is wearing
headphones and subtly dancing. She stops when she sees
Billy and moves to close her door. Billy moves on. *

31 INT. DOUG'S BEDROOM - MOMENTS LATER 31

Doug is lying on his bed. He's happy to see Billy enter.

BILLY
(loudly)
I think I left my baseball cap
somewhere in here.
(whispers)
Was that you who called?

Doug nods and bounds from the bed. He checks the hall to
make sure his mother has gone. He closes the door. They
whisper.

DOUG
Shit, that was so funny. Was that
Larry? What'd he say?

BILLY
He asked if you were my
boyfriend.

DOUG
Ha! The bastard. He was always
the downer twin. I tried to be
his friend but... not necessary.
(loudly)
Maybe it's over here.

Doug has fun by looking for the cap in implausible places.

BILLY
(whispers)
Look, it's kind of tricky if you
call my house. My mother thinks
you're, like, a crime lord.

DOUG
Still?

BILLY
Have the cops been here?

DOUG
No. Why? Have they been to your
house?

Doug is scared. Billy shakes his head. Loud voices boom
from somewhere in the house. Tiny is going off about the TV
remote. Dottie yells back.

DOUG (cont'd)
That's the last thing I need.

Doug groans in exasperation at the continued yelling.

DOUG (cont'd)
Your head looks better.

BILLY
Than what?

They chuckle. There's a pause. Then more intense yelling,
which is getting closer.

DOUG
Want to do something later?

BILLY
Can't. My mother **will be home**.
She's like a shut-in.

*

DOUG
I talked my mother into taking
her to Bingo.

BILLY
 What tonight? Really? But they're
 like... paper and scissors.

DOUG
 More like rock and scissors.

They crack up.

BILLY
 You should come over. *

DOUG
 Will the downer be there?

BILLY
 Not if I can help it.

Billy smiles and opens the door. Tiny is standing on the other side.

BILLY (cont'd)
 Hi, Mr. Post, you haven't seen my
 cap, have you?

Billy points to his head, squeezes past Tiny and is gone.

32 INT CONWAY'S KITCHEN - EVENING

32

Katrina Post is standing near the door. Billy hovers nearby. Katrina tries to ignore him.

BILLY
 My mom won't be long. You going
 to Bingo too? I thought it was
 just old ladies that went.

GLORIA (O.S.)
 I heard that.

KATRINA
 It's better than staying home
 with my father.

A bell dings and Gloria enters gingerly. She's wearing make-up and has a cardigan draped over her shoulders. She takes in Katrina.

BILLY
 Ma, you know Katrina? Mrs. Post
 is waiting in the car.

Gloria smiles and goes to the oven.

GLORIA
 Hi, Katrina. Larry! Dinner's
 ready!

She takes two TV dinners from the oven and sets them on the stove. She pulls the foil off, steam rises. A horn toots.

KATRINA

Don't mind my father. We don't call him Tiny because... he has a lot of patience. He's just dropping us off.

*
**

BILLY

You call him Tiny?

*
*

KATRINA

Not to his face.

*
*

BILLY

Oh. Well, I hope you both win.

*
*

GLORIA

I don't know about you Katrina, but I'd have a better chance shitting a gold Cadillac.

Katrina grins but Gloria wasn't joking. Gloria grabs her purse. Larry enters from the other room and checks Katrina out. Katrina ignores him.

Gloria (cont'd)

Dinner's ready. There's a chicken and turkey. Don't fight over them.

Katrina and Gloria exit. Billy gives Katrina a little wave that is not returned. Larry clocks the wave and chuckles.

BILLY

I'm having the turkey.

LARRY

I'm having the turkey.

BILLY

You always have the turkey.

LARRY

(mocks Billy)
You always have the turkey.

Billy and Larry try to keep each other away from the stove.

BILLY

I'm having the turkey. Why do you always have to be a jerk? Why don't you go live with Dad... make everyone happy?

LARRY

Everyone except me and Dad. You like turkey so much? You go live with him.

Larry flicks Billy across the room with little effort.

BILLY

You'll just get drunk later and throw it up.

LARRY

Bite me!

Larry picks up the steaming turkey dinner and hot potatoes it from hand to hand. It's a tease.

BILLY

Just make sure you throw it up somewhere other than here.

LARRY

It's hot. Hot! Hot! Hot!

Larry lurches towards Billy and Billy knocks Larry back. The steaming dinner flips in the air in super slow-motion. Billy slowly recoils but it lands in a flash on his back and sticks. Billy howls and quickly pulls his shirt off. Enraged, Billy charges at Larry but Larry shoves him to the floor. Billy screams and writhes off his back. Larry points in Billy's face.

LARRY (cont'd)

You only have yourself to blame for that.

Billy is furious. He shrills with pain and frustration. Suddenly, Doug bursts through the door.

DOUG

Whoa! What's going on?

LARRY

What the fuck you doing here?

BILLY

He threw a TV dinner at me!

Billy shows Doug his back. There is a nasty red welt on it.

DOUG

What'd you do that for?

BILLY

Because he's a Mildred!

Larry cuffs Billy so Doug shoves Larry. Larry elbows Doug away and pursues Billy. Doug holds him back. Larry breaks free and confronts Doug.

LARRY

That was you who called here earlier.

Larry eyeballs Doug intensely and then turns to Billy.

DOUG

What of it?

Larry juts his elbow into Doug's chest. Billy looks on as Larry and Doug apparently get into it. There is a lot of crashing sounds and Billy stands back once or twice to avoid the melee. Eventually, the fight dies down. Doug has Larry pinned to the floor.

DOUG (O.S.) (cont'd)

You hurt Billy again and I'll kick your ass! Again.

Billy grins. Chairs are upended everywhere. Larry is humiliated and, eventually, submits. Doug releases him and Larry quickly leaves the house.

DOUG (cont'd)

Let me see.

Billy shows him his back. Doug's pained expression says it all.

33 INT. SMALL GROCERY STORE - NIGHT

33

Orderly aisles, banal Muzak and florescent lighting set the scene. An elderly lady rings up items for a woman and her toddler son. Suddenly, two naked boys wearing balaclavas burst in and streak around the registers. The smaller of the two has a gauze dressing on his back. The women at the check-out are aghast, the toddler points and the boys head for the exit. The smaller stalker turns back and steals a large bag of M&Ms and then tries to get out the entrance door. The larger boy re-enters and drags his cohort out the proper exit. The witnesses are left agog.

34 EXT. STREET - LATER

34

Billy and Doug are fully dressed and bouncing down the street. They are bubbling with excitement. Billy throws back M&Ms and Doug takes a slug from a small bottle of Bourbon. Without breaking pace, Doug springs up someone's walkway, unscrews a lit porch light and then rejoins Billy, who has his nose pressed against the side window of a car. Doug joins him.

*
*
*
*

DOUG

What is it? *

BILLY

Looks like some form of trouble. *

Doug does a quick look around. Billy checks also. And then they both look to each other for encouragement to proceed. Doug casually, feigning innocence, forces the vent window and releases the door. They delight in his daring. Then Billy reaches in and produces a square wooden box. He opens it and takes out a shiny black bowling ball. Their eyes widen with excitement. Billy runs into the middle of the street and bowls it, and so begins a spirited chase. *

A SHORT WHILE LATER - The boys are looking under a Volkswagen Beetle. The ball is wedged there. They both take a big gulp of the booze and Doug edges up one side of the car for Billy to slide under. A car turns onto the street. Doug lowers the VW onto Billy and hides. The car passes and Doug returns.

DOUG

Billy? You OK? *

BILLY

No, I've been crushed to death.

Doug lifts the car again and Billy crawls out with the bowling ball. They both crack up. They have another guzzle and walk.

BILLY (cont'd)

I better get home before my
mother does or she'll threaten to
turn my ass into prison food. *

Doug laughs and races off in a weaving pattern down the street. Billy tries to get an angle on him, he chases for a bit and then bowls. Doug squeals and jumps well clear of the ball. They both give chase.

The ball slows as it approaches a small rise and the boys almost reach it. But it crests the hill and quickly gathers speed down a steeper incline. Just then, a car speeds into view travelling along the main road. The boys pull up suddenly and stop.

35

EXT. MAIN ROAD - CONTINUOUS

35

The car swerves hard to avoid the ball and crashes full speed into a telephone pole. The accident makes no noise. The boys are too shocked to move. A light in a nearby house comes on. The boys heads snap towards it. Then another light. Suddenly, they bolt.

An aerial view reveals the boys running at full speed. The sound of the impact eventually catches up to them. "CRASH!"

37 INT. DOUG'S BEDROOM - MOMENTS LATER 37

Billy looks to be thinking. Doug is shaking.

BILLY

It'll be all right. There is nothing we can do about it now. Someone would have called an ambulance.

Billy sits Doug on the bed.

BILLY (cont'd)

It was an accident, Doug. They were speeding. It wasn't anybody's fault.

A siren sounds in the distance. Billy gestures towards the sound.

DOUG

But what if they're dead?

38 EXT. MAIN ROAD - CONTINUOUS 38

A police car arrives at the crash scene. Two cops shine torches at the mangled, smoking wreck. A few shocked locals arrive.

39 INT. POST'S KITCHEN - MOMENTS LATER 39

Doug and Billy arrive and hover anxiously over a ringing phone. Doug deep breathes, shakes the tension out and then picks up the receiver. More sirens travel in the distance. *

DOUG

Hello... hi Mom... no... *

The life drains out of Doug's face.

DOUG (cont'd)

He hasn't picked you up?
(mouths to Billy)
Oh my god!

Billy is suddenly on red alert.

DOUG (cont'd)

(into phone)
I'm sure he'll be there soon.
He's not here. When did he leave?
Ah...

Billy mimes sleep but Doug looks perplexed.

BILLY
(mouths)
You've been asleep.

DOUG
I don't know, I fell asleep...
Oh, ok, bye. What? Sirens? I
don't know, there must be an
accident, or fire... somewhere... *
I'm sure he'll be there soon...
Bye.

Doug hangs up the phone and looks at Billy.

DOUG (cont'd)
Oh, shit... What if that was my
father? Did you see the car? Did *
it look like my-

BILLY
You gotta stay calm. It could
have been anybody's car. He's
probably just late.

Increasingly upset, Doug moves frantically around the kitchen.

BILLY (cont'd)
It'll be Ok. We got to be cool-

DOUG
We have to go over there!

BILLY
No, we don't.

DOUG
I got to know. I have to go over
there!

Billy, suddenly, looks terrified.

BILLY
Oh shit! *

BILLY & DOUG *
The bowling ball! *

40 EXT. MAIN ROAD - LATER

40

Billy and Doug stand some hundred yards from the crash scene and composes themselves. They try to get a clear view but a fire truck is obstructing it. There is also an ambulance in addition to the squad car.

The wreckage is brilliantly illuminated to the point of being blinding. Fire and police personnel are milling about. Broken glass sparkles everywhere. The police are instructing bystanders to stay back.

Billy calms Doug and then on his own tentatively moves closer.

41 EXT. CRASH SCENE - MOMENTS LATER

41

Billy wanders the area sneaking looks for the bowling ball. Finally, he dares to confront the crash. Shaken, he quickly averts his eyes from the carnage.

*
*
*

Doug, suddenly, arrives and his first glimpse is devastating. He nearly faints. Billy sees Doug's silhouette against the glare of the wreckage. He hesitates momentarily and then goes to his aid.

The front end of the car is buckled around the base of the telephone pole, nearly encircling it. The windshield is shattered.

Several rescue workers with cutting tools are attempting to free Tiny's body from the mangled wreck. Doug staggers in utter disbelief, tears begin to stream and Billy ushers him away. Billy takes this opportunity for another, more desperate, search for the bowling ball.

One of the hefty cops, OFFICER PRATT, approaches Billy and Doug. Doug is sobbing. Billy doesn't know how to console him.

BILLY

It's his father. His name's...
Tiny Post.

*

Pratt gestures to his partner to join them.

OFFICER PRATT

I'm Officer Pratt. What's your name, son?

BILLY

William Conway.

OFFICER PRATT

What's your friend's name?

BILLY

Douglas Post.

A hefty cop with a pad approaches.

OFFICER PRATT

This boy here is the man's son.
His name is Douglas Post.

OFFICER HOLDSWORTH
 I'm Officer Holdsworth, Douglas.
 Are you Ok? I'm very sorry, son,
 there was nothing we could do for
 your dad.

All at once, Doug is inconsolable.

DOUG
 It was an accident... I...

OFFICER HOLDSWORTH
 Yes, son. It was a bad accident.

BILLY
 I better take him home.

DOUG
 No. Officer... I... It was-

BILLY
 A bad accident, Doug.

Doug hiccups.

DOUG
 No! (hic) It wasn't supposed
 (hic) to happen... like (hic)...
 we... we... It was...

*

Doug looks at Billy intently. Billy swallows. Mrs.
 Smolensky appears.

MRS. SMOLENSKY
 You need a glass of water, dear.
 Come with me.

She leads him away. Billy points to Doug.

BILLY
 I think what he was trying to say
 was... his father drinks a bit.

Billy mimes tipping a bottle next to his mouth then follows
 Doug.

42

EXT. FIRE TRUCK - MOMENTS LATER

42

Mrs. Smolensky takes a glass of water from a man in a
 bathrobe and holds it while Doug drinks. Billy steps around
 the end of the fire truck and joins them.

Doug coughs the water back up. He is now coughing as well
 as hiccupping. Mrs. Smolensky sits him down on the running
 board of the fire truck and rubs his back.

MRS. SMOLENSKY
 Terrible business this, Buster
 Bill, are you OK? I only see you
 when something terrible happens.

BILLY
 Yeah, I'm Ok, I guess... I don't
 know... No.

Eventually, Doug adds retching to his repertoire and when he has enough of that, he chucks. And then he starts to hiccup again. Billy is trembling. Mrs. Smolensky comforts him.

MRS. SMOLENSKY
 Well, don't worry about a thing,
 Buster, I'm looking after you.

Billy, suddenly, looks stricken. He sees a taxi pull up and, immediately, heads towards it. Gloria, Dottie and Katrina get out. Billy goes to his mother and keeps her from coming nearer to the crash. Doug stands.

DOUG
 Mom!

Doug crumbles. Dottie shrinks in shock. Katrina sees her father's car and screams. Dottie gathers Katrina and then Doug too runs into her arms. Katrina is hysterical. Dottie quakes while Doug becomes increasingly distressed. Gloria, as if in a daze, wanders towards the wreckage. Doug implores Billy for help. But Billy runs after Gloria.

BILLY
 Ma, let's go over here.

Billy steers Gloria away. He looks back to Doug, who is bereft.

BILLY (cont'd)
 (mouths)
 Can't find it.

Doug does a little under gesture towards the car. Billy looks like he's been slapped with a subpoena. Dottie stamps the ground and another wave of emotion sweeps through her family. Gloria and Billy are somewhat perplexed by the scale of their grief and gawk. Gradually, Billy's gaze turns to the wreck.

*

A moment later, Officer Pratt escorts the Post family to the squad car. Doug looks back at Billy in a panic.

Billy, quickly, kneels and pretends to tie his shoe while surreptitiously trying to see under the car. Doug, from the back seat of the departing squad car, is looking for confirmation. Gloria stands between Billy and the crash and gestures that they should go.

Billy has to abandon his search. He stands up to see the squad car disappear around the corner.

In the background, Mrs. Smolensky directs a fireman to hose the vomit away. *

The CAMERA drifts under the car and there is no ball. *

43 EXT. CONWAY'S HOUSE - MORNING 43

A sprinkler twirls in the Smolensky's front yard. Larry crosses their lawn dodging it while intently reading the newspaper. He enters his house.

44 INT. CONWAY'S KITCHEN - CONTINUOUS 44

Larry walks in the door with the newspaper. Gloria is at the table in her housecoat attempting to make a cake. She puffs on a cigarette as she consults the recipe. Amongst all the mess, Billy is eating a bowl of cereal.

LARRY

It's practically the whole front page.

He shows Gloria the paper. There is a big photo of the crash and a banner headline, Horror Smash Kills Local Man.

GLORIA

I don't want to see that.

BILLY

What's wrong with you Larry?

Larry sits at the table and reads the article.

LARRY

He used to be in the navy.

Gloria points to an item on the back page.

GLORIA

What's that story?

Larry flips the paper and reads.

LARRY

Streakers in Shoplifting Spree. Last night two naked teenage youths wearing balaclavas surprised eighty year old cashier, Emily Barstow, at Drummond's Grocery Store when they raced in and stole a bag of candy.

(MORE)

LARRY (cont'd)
 Mrs. Barstow said the smaller of
 the two individuals had a gauze
 dressing in the middle of his
 back...

Larry pauses. He looks at Billy and Billy looks innocently
 back.

LARRY (cont'd)
 ...but she didn't see much else
 to distinguish the offenders. The
 larger youth then reportedly
 stole a bottle of whiskey from
 the Liquor Barn next door before
 the pair fled on foot.

GLORIA
 Well, it's official - I've now
 heard of everything.

LARRY
 Where were you last night Billy?

BILLY
 I was here. You were the one who
 went out...

LARRY
 I thought you might have gone
shopping. With a *friend*.

Billy drills Larry with a powerful stare. Gloria looks up
 from the mixing bowl and points to a carton of eggs. Billy
 pushes the carton into her reach. Gloria breaks two eggs
 into the bowl and then picks out big chunks of shell.

GLORIA
 That poor old lady in the store.

BILLY
 She probably got a thrill.

LARRY
 I don't know, the paper said she
 didn't see much of anything to
 distinguish them... Except the
 gauze.

Larry laughs. Gloria attacks the bowl with a hand mixer.
 Flour dust mushrooms up out of the bowl to mix with the
 cigarette smoke. Everybody coughs and waves the air.

Billy stands at the door with a lop-sided cake. He balances
 it precariously in one hand while he knocks with the other.
 Doug comes to the door.

BILLY

Hi. My mother made it.

Billy holds out the cake, Doug opens the screen door, it bumps the cake, which flips and lands icing down on the steps.

DOUG

Shit.

They crouch trying to rescue it, and whisper.

BILLY

What did the cops say?

DOUG

They think it's weird there weren't any skid marks-

BILLY

What about the bowling ball? Did they mention anything about it?

Doug looks cautiously into the house.

DOUG

No. Was it under the car?

BILLY

I don't know, my mother made me go.... Did you see the article in the paper about us streaking?

Doug stands up with 'the cake'. He is suddenly emotional. Billy backs away. Doug trembles and cries. Billy rescues the cake from him.

BILLY (cont'd)

Come on, big breath...

DOTTIE (O.S.)

Who's at the door?

Doug startles. He collects himself and then wipes his eyes.

BILLY

It's me, Mrs. Post... Billy Conway. My mother baked you a cake.

Billy places the cake back into Doug's hands and reassures him. They take a deep breath together.

46 INT. POST'S KITCHEN - CONTINUOUS

46

Doug is holding the schmooshed cake. The icing is all over the place. Billy shuffles in the doorway. Dottie is there. She looks washed out. She notices the cake.

DOUG
I knocked it with the door.

BILLY
It was an acci...

An uncomfortable moment ensues. Katrina slides into the room.

KATRINA
Hi Billy.

BILLY
Hi. I'm really sorry about your father...
(To Dottie)
About Mr. Post...

DOTTIE
Thank your mother for the cake,
it was a nice thought.

Billy points to the sad-looking cake.

BILLY
It's probably better off this way.

Dottie gets teary and leaves the room. Katrina looks askance at the cake.

BILLY (cont'd)
Dropped it.

Billy points towards the steps and makes a dumb face and Katrina chuckles. Doug smiles too and then detects some attraction between Katrina and Billy.

47 EXT. NURSING HOME - DAY

47

Establishing location.

48 INT. NURSING HOME - MEANWHILE

48

Gene is sleeping. His bony frame barely makes a dent in the bed. Nurse Matron is adjusting an oxygen mask to his face. Ray stands bedside holding Gene's hand. Larry and Billy are at the foot of the bed. They look very concerned.

NURSE MATRON

He hasn't been breathing...
comfortably.

**

RAY

Do you think he'll wake up soon?

NURSE MATRON

No, he's not going to wake up...
He's been sedated. This...
situation is likely to occur...
more frequently now. He needs
rest.

**

**

She looks suspiciously back and forth between Billy and
Larry. Billy feigns innocence. She exits into the bathroom.
A tap is heard running.

**

**

**

Ray surveys the room. It's gloomy and contains just a few
personal items. Some cards and a child's painting are on
the wall and Gene's baseball cap hangs limp from a hook in
the corner. A respirator is helping Gene breathe.

**

RAY

Your brother needs his sleep, we
should go... and...

Ray raises his eyebrows and gestures towards the door. The
Matron emerges from the bathroom holding a jug of water.
She holds the door for their exit. As Billy exits last, she
pours some water down his back.

**

**

NURSE MATRON

I'm so sorry.

**

**

Billy turns and the Matron smiles slyly.

**

49 INT. BOWLING ALLEY - LATER

49

Billy collects a shiny, black bowling ball from the ball
return and lines up against a full set of pins. Ray sits
taking score while Larry watches from a bench.

Billy lifts the ball, which momentarily creates a black
out. Then he bowls a spectacular strike. The apparatus
clears away the debris. Billy is fixated by the process.
The ball arrives again next to him.

50 INT. POST'S LIVING ROOM - DAY

50

Tiny's wake is in progress. Billy, in a shirt and tie, is
seated on a folding chair next to his mother, who is
dressed somberly. Gloria is sitting on the sofa, the other
end of which is crushed beyond all recognition and still
contains a fairly detailed impression of Tiny's enormous
form.

She sneaks a look of amazement at it and then notices a framed photo enshrined on the end table. On closer inspection, it's of Tiny in a sailor suit when he was young and skinny.

GLORIA
(under her breath)
What in the hell did he do to
himself - eat an ice cream truck?

Billy gives her a stern look.

GLORIA (cont'd)
Where's your sense of humor? With
a face like yours you'd think
it'd be standard equipment.

Gloria looks up to find Dottie.

DOTTIE
I'd offer you a piece of your
delicious cake but it's all gone. *

Dottie nods at Billy and then gestures to a man across the room. BOB (40ish), a well built man with a mustache and his blonde daughter, Becky (24) come forward. Becky hugs Dottie. *

BECKY
I'm so sorry for your loss.

Dottie comforts Becky.

DOTTIE
Yes, thank you, Becky. Gloria,
this is Bob and his daughter,
Becky. Bob worked with my
husband.

BOB
It's nice to meet you, Gloria. *

GLORIA
This is my son, Billy.

Bob and Billy shake hands.

BOB
It's a terrible thing. The world
is so unpredictable. I lost my
wife a few years back in an
accident.

Becky sniffs and then signals that she is Ok.

GLORIA
I lost my daughter eight years
ago.

BECKY

Accident?

Gloria nods and Becky immediately hugs her.

BECKY (cont'd)

I'm so sorry.

Gloria taps on her back like a wrestler who has just been pinned. Becky then hugs Billy. Billy doesn't respond in any way.

DOTTIE

Doug, come meet Bob, he was a workmate of your father's.

Doug shakes Bob's hand.

BOB

Your dad was a helluva guy, a big character... Everyone's gonna miss him down at the **showroom**.
It's a real shame. He was very nice to my daughter and me when my Peggy died a few years back...
Terrible.

*

Doug nods. He is quite moved.

BECKY

Oh, I'm so very, very sorry for your loss. Don't cry...

Becky hugs Doug. At which point, the front door swings open and LOUISE, a bosomy brunette in a skimpy red dress, makes a big entrance brandishing a bottle of vodka.

LOUISE

So... Who died?

*

DOTTIE

Louise. **Oh, goodness...** **Louise...**
We're having the wake.

*

*

Louise surveys the room. In addition to the principals, there is only Mrs. Smolensky and a few other guests in attendance.

**

LOUISE

Oh, sis, **of course you are and**
you could use a **good** cheer up.
So, cheer up!

**

**

Dottie gives Louise a 'you better behave' look.

**

LOUISE (cont'd)

Everything is going to be
alright, I'm back. I like what
you've done.

**
*

Louise gestures large at the room.

DOTTIE

I haven't done anything.

*

LOUISE

Oh... well, it looks... roomier.

Dottie is nonplussed. Louise pales and spots Doug.

**

LOUISE (cont'd)

Dougie! Poor Dougie, give your
Auntie Louise a little kiss.

Louise gives Doug a big kiss until he, eventually, pulls
away.

*
*

LOUISE (cont'd)

Is that peach fuzz? This calls
for a drink. Where's Trina?
Trina!

Louise makes a hasty exit into the kitchen.

LOUISE (O.S. (cont'd)

Trina!

Katrina squeals excitedly from the kitchen. Dottie disapproves. Gloria snares Billy's attention with a cough and rolls her eyes towards Louise in the kitchen and then over into the crater in the sofa. Billy chews on a cocktail frank and gives her a 'you better behave' look.

Louise breezes back into the living room displaying a large cocktail. She raises it.

LOUISE (cont'd)

Here's to the living. You know
what they say? When God closes a
door he opens a beer.

*

The mourners are fairly stunned by the gesture and only a few respond. Unperturbed, she sips and raises her glass again...

LOUISE (cont'd)

And here's to boys shoplifting in
the nude!

Billy chokes on his cocktail wiener. He coughs a couple of times loudly and Louise thumps him in the middle of his back, right where the burn is.

BILLY

Owww-

Billy gasps in pain and sucks the wiener deeper down into his windpipe where it lodges. Now, Billy is really choking and doing a fair bit of painful writhing. Gloria jumps to her feet in a panic, knocking Bob into Louise.

LOUISE

Oh, hello. Excuse me for a moment...

Louise pushes Billy's head down between his legs and thumps his back again good. Billy yelps and a chunk of lumpy meat pops out onto the carpet. There are tears in his eyes as he tries to conceal his agony.

LOUISE (cont'd)

Yes, that's right, I work in the hospitality industry. Take a load off, I'll be right back.

Louise directs Bob to the crater in the sofa and then turns to her sister, Dottie and gives her a look that says 'see, I won't embarrass you'. Dottie ushers Louise from the room passing Becky hugging Mrs. Smolensky along the way.

**
**
**

BECKY

That's terrible! You poor woman... I'm so sorry.

**
**
**

MRS. SMOLENSKY

No need to be sorry, dear, he wasn't a very good husband.

**
**
**

Louise quickly returns with Katrina in tow.

**

LOUISE

I think we could do with a little music.

**
**
**

Louise pushes a button on the radio and a raucous tune plays. She entices Katrina to dance. Mrs. Smolensky starts swaying.

**
**
**

LOUISE (cont'd)

Does anyone have a cigarette?

**
**

Gloria reaches for her purse and Bob hands it to her. Billy observes the exchange and then notices Doug looking downcast. Dottie races into the room, aghast.

**

53

EXT. STREET - LATER THAT AFTERNOON

53 ***

The music from the last scene plays over this one. Billy and Gloria are walking home. The sky is still gloomy.

GLORIA

That sofa! It was like sitting next to the Grand Canyon. I was expecting an echo.

BILLY

What did you think of that guy and his daughter?

GLORIA

Why do you ask... ask ...ask..?

She fakes an echo. Billy chuckles.

BILLY

The guy was alright, don't you think? Bob?

GLORIA

No, I don't think. Anyway, there's a fruit loop alert on the daughter.

She stops suddenly. Surprised, Billy stops as well.

GLORIA (cont'd)

I hope this isn't leading to an episode of The Dating Game because my foot might have to go on a date with your large colon.

*
*

She walks off and Billy hurries to catch up.

GLORIA (cont'd)

So, do you think it was an accident? Or did he do it on purpose? Purpose? Purpose?

She fakes another echo but this time Billy's not laughing.

BILLY

That's not funny.

GLORIA

Funny... Funny... Funny...

Gloria is suddenly crying.

BILLY

What's the matter?

She gestures to the heavens and then looks in several directions like she doesn't know which way is home.

GLORIA

I always think the next funeral will be Gene's.

She veers towards the curb and stalls. Billy rubs her back.

GLORIA (cont'd)
I can't go home.

She takes off in the opposite direction. Billy quickly catches up and strides beside her. She stops and cries.

GLORIA (cont'd)
How is he?

BILLY
He's... the same...

Billy puts his arm around her.

BILLY (cont'd)
It'll be all right.

GLORIA
When? When they're making snow globes in hell - that's when! I walk in that house and Gene is everywhere. I wash my face but I don't look in the mirror... I see the chips he took out of the sink with the ball-peen hammer killing ants... And every morning, there's the melted carpet in the hall from the chemistry experiment that went wrong, or right if you're... him... and... it's another day and I can't... I can't.

She breaks down. The cops car drives by and Billy shields her. Billy and Officer Pratt eye each other as the car slowly passes.

54 EXT. CONWAY'S HOUSE - EVENING 54

Ray's car is parked in front of the house.

55 INT. CONWAY'S KITCHEN - MEANWHILE 55

Gloria regards Ray from across the table. There is a document on the table.

GLORIA
You look like hell.

RAY
You always knew how to sweet talk me.

GLORIA
I'm not signing the divorce papers so let's not pretend this is about sweet talking.

RAY
I'm not going to come back.

56 INT. BILLY'S BEDROOM - MEANWHILE

56

Billy is sitting on his bed while, across the room, Larry lying on his. Gene's old bunk above Larry's is very neatly made but Larry's bed and the area surrounding it is a total mess.

BILLY
What do you think they're talking about?

LARRY
Probably what an little pussy you are. The divorce, dipshit! Can you hear anything?

BILLY
His balls being crunched.

LARRY
What balls?

They laugh. Larry holds his hand up to silence Billy and moves to the door.

LARRY (cont'd)
Wait a minute... I can hear Dad... He's saying... 'Billy is a faggot'.

Larry produces a small flask and raises it in salute.

57 INT. CONWAY'S KITCHEN - MEANWHILE

57

Still at the table, Gloria pushes some documents to one side and leans into Ray.

GLORIA
Whenever shit hits the air conditioning unit, you're the first to check out.

RAY
Don't! You... don't!

Ray is very disturbed. A raw nerve is exposed.

GLORIA

No one's meant to get out of this easily! And what about the boys? They hate you, you know?

RAY

No.

She reaffirms that it is true.

GLORIA

We have a son who... will never come home but damn us all to Hell's Asshole for not having a home for him to come to.

RAY

What can I say... I'm the spokesman for useless bastards everywhere... and I am sorry... But we can't just wait for Gene to die, Gloria. We'll waste away with him... Lose all feeling. Turn into vegetables. Make a salad.

They remain still, captured in the light from above the table. Their attention is captured by a disturbance in the next room.

58

INT. BILLY'S BEDROOM - MOMENTS LATER

58

Billy and Larry are wrestling quietly but intensely on the floor. Ray enters followed by Gloria.

RAY

Knock it off!

The boys roll away from each other, stunned. Billy's shirt is nearly ripped off. Billy takes a big breath... and then points accusingly at Larry.

BILLY

He's drunk.

Larry smacks Billy to shut him up.

LARRY

I am not!

Billy stands up and looks around the room. He turns away and the gauze dressing on his back becomes evident. Billy locates the flask on the floor and points to it, righteously.

RAY

What happened to your back?

Billy is, momentarily, stunned but then redirects his point at Larry, who looks incredulously back.

LARRY
Billy went streaking!

BILLY
I did not! He's lying!

LARRY
With Douglas Post!

BILLY
That's nuts! That's completely nuts! He's a alcoholic!

Larry charges at Billy. Billy seeks protection behind Ray.

RAY
Hey! That's enough!

Ray has to hold Larry back.

GLORIA
(to Ray)
See all the fun you're missing
out on.

Gloria turns and walks out. Ray regards his sons, who are exchanging filthy looks.

59 EXT. MR. CONWAY'S CAR (MOVING) - MOMENTS LATER 59

Ray stares ahead at the road. A folded document sticks out of his shirt pocket. Larry sits glumly beside him. A duffle bag is on the back seat.

Raindrops splash against the windshield.

LARRY
Slow down.

Larry is genuinely frightened. Ray slows the car.

60 INT. CONWAY'S KITCHEN - MEANWHILE 60

Billy stands in the doorway. Gloria sit magisterially at the table. She doesn't look at him.

GLORIA
Happy now?

BILLY
What? That I got burned with a TV dinner?

GLORIA

Larry is more hurt than anyone.
Even more than Gene.

BILLY

It'll be better now Ma, I
promise.

She looks at him angrily.

GLORIA

How in-the-hell is that going to
happen? I'm divorced... I have
one child who's dead, one that's
a vegetable... another one who's
apparently a drunk and you... who
I thought I could trust, you take
your clothes off and run through
stores stealing things!

BILLY

That wasn't me.

GLORIA

I wasn't born in Stupidville
anytime around breakfast, Billy.
I'll call your father back and he
can take you too.

BILLY

Larry threw the dinner at me and,
I don't know, I just needed... to
not kill him... and Doug Post
happened to come by...

GLORIA

Douglas Goddamn Post! What in the
name of Retarded Bill are you
hanging around with him for?

She jumps to her feet. Her chair falls over behind her. She
is incensed!

BILLY

I'm not hanging around with him.

She pulls him by the hair into a chair.

GLORIA

So Douglas Post just happened to
come by? Please explain.

BILLY

Yeah, he just stopped by. He was
going to the store... and wanted
to know if we needed anything and-

GLORIA

And you said, yeah, I need to strip butt naked and steal something from Drummond's. I catch you with that son-of-a-bitch again and I'll burn a whole lot more than a patch on your sneaky little thieving back! You hear me!

BILLY

Yes. And you won't, I promise.

Gloria glares at him just to make sure. She then looks around the kitchen at her life. She crosses to the sink and from the dish rack grabs and smashes several cups and saucers and plates in quick succession. Then she storms out of the room. There's another smash. A door slams. A despondent looking Billy surveys the mess.

61 EXT. CONNIE'S HOUSE - DAY

61 *

It's a bright, sunny day. Billy follows Larry and Mr. Conway along a stone path leading to the front door of a very nice suburban home. Puzzled, Billy secretly gets Larry's attention and tacitly asks for an explanation. Larry just grins. Mr. Conway holds the door open for his sons.

62 INT. BINGO HALL - MEANWHILE

62

Gloria and Dottie are sitting amongst several older ladies at a long table. They are busy marking cards.

DOTTIE

You know, my Dougie was such a big help through everything. I don't know what I would have done...

Gloria bites her tongue. Dottie sees her reaction.

DOTTIE (cont'd)

Douglas is a good kid.

BINGO CALLER (O.S.)

G - 52. Five - two.

GLORIA

Where was that number last game when it would have done me some shittin' good? He's like the rest of the useless bastards.

DOTTIE

Who?

GLORIA

The doofus up there with the
little balls.

She gestures towards the BINGO CALLER, a dull bespectacled man, and his bingo contraption containing little balls.

DOTTIE

He's single.

Dottie smirks. Gloria casts a cold eye at the caller.

BINGO CALLER

I - 16. I - sweet sixteen.

GLORIA

The little balls are probably
just the tip of the iceberg.

DOTTIE

What did you think about Bob?
From the wake? He's very nice.

GLORIA

The daughter's a panoramic fruit
display.

DOTTIE

You don't have to date her.
There's some big shindig on over
at the navy base tonight. I can
call him. Billy thinks it's a
good idea.

BINGO CALLER

O - 75. Seven - five.

*
*

GLORIA

Did he put you up to this?

*

FLUSTERED LADY (O.S.)

Oh! Bingo! **Bingo!**

*

Gloria turns to an ancient FLUSTERED LADY (75) who is sitting nearby. She has pink hair and is wearing a smart pink suit. Gloria huffs and clears her cards.

GLORIA

Great, she's funding a color
scheme.

Dottie regards the pink lady who is trying to relocate the winning card to show the monitor.

DOTTIE

Gloria, you're a free woman...
I'll ring him if you want...

GLORIA

If you want to wear this can of
bingo chips, then go right ahead.

**

*

Gloria taps the can for emphasis. She then slowly wipes a
pile of chips off the table into the can. She seems to be
reconsidering.

*

63

EXT. CONNIE'S YARD - MEANWHILE

63

Music is heard from the house. Billy is pushing RICKY (5)
on a swing. Next to them, CONNIE (40), a toothy blonde, is
preparing food on a picnic table. Larry sits nearby on a
lounge. Ray is tending a barbecue in the background.

RICKY

Higher!

CONNIE

It's so nice, finally, to meet
you, Billy. Your father has told
me so much about you.

BILLY

He hasn't said anything about
you.

CONNIE

Yeah, I know, we were keeping it
under wraps until we were sure,
you know... of us.

Meat sizzles on the grill. Ray flips a steak.

RAY

Meat's almost ready!

LARRY

So are you sure?

CONNIE

Yes, Larry, we're very sure.

LARRY

(to Billy)

Because Connie's pregnant.

CONNIE

Larry! Honestly...

(to Billy)

Your brother is... such a joker.
Larry!

RICKY

Billy, higher!

LARRY
 (seriously)
 So you're not pregnant?

Connie laughs nervously.

CONNIE
 Where did you get that idea? Ray!
 Did you tell Larry that...?

Connie gestures frivolously for a moment and then points surreptitiously towards her tummy. Ray is, at first, confused but then shakes his head. Connie looks back at Larry like the matter is settled.

LARRY
 I heard you two talking about it.

Ray comes over. He and Connie are suddenly a bit shifty.

CONNIE
 (whispers)
 We're not really sure... about
 it. You know.. five weeks.

Connie and Ray act like it's a trivial concern.

RICKY (O.S.)
 Look!

Everyone looks to Ricky who hangs mid-swing in super slow-motion. He's pointing. The grill is ablaze with swirling slow-motion fire! Billy is fixated. Still in slo-mo, Ray flaps his apron at it. Billy, slowly, turns back to Ricky. Real time resumes and the swing smashes him in the face.

BLACKOUT:

64 INT. CONWAY'S LIVING ROOM - LATER

64 *

Billy arrives home. His nose is swollen and bruised and one eye is blackened. Gloria emerges from her room wearing a deep sea blue dress that reveals a whole lot of cleavage. She pick up a glass of wine and leans against the door frame. Billy smiles in disbelief. She sweeps her arm in a grand gesture and then executes a shaky turn.

GLORIA
 Will I pass in a crowd?

BILLY
 Depends on how big it is?

GLORIA
 It'll be even bigger than that
 blood clot in the middle of your
 face. What in the hell happened
 now?

**

BILLY
 We went to the fun park.

GLORIA
 Fun Park?

BILLY
 Wasn't much fun. Why are you
 dressed up?

Gloria doesn't believe him.

GLORIA
 Fun park?

BILLY
 Yeah. Banged my nose on the bar.

Billy mimes a bar. He grips it and then jolts his head.
 Gloria looks dubious.

GLORIA
 I got a date with your friend,
 Bob... Remember him? I was just
 about to take an estrogen
 tablet... And a nerve pill. **Have**
you thought this through? Because
I have three words for you -
 crazy hugging girl. Better make
 that two nerve pills.

*
*
*
*

She finds her purse, takes the pills and immediately feigns
 calm.

BILLY
 Your earrings aren't right.

She covers her ears in mock horror and gallops back into
 her bedroom. She pops out holding a dangly pair of
 rhinestones up to her ears. Billy nods affirmation and she
 pops back in to her room.

65

INT. GLORIA'S BATHROOM - A MOMENT LATER

65

Gloria leans into the mirror to change into the rhinestones
 and then quickly moves away. The view from the mirror shows
 her getting smaller as she exits to her room. She stops for
 a moment and then slowly returns to the mirror. She looks
 good and hard at her self.

66

INT. CONWAY'S LIVING ROOM - MOMENTS LATER

66

She enters showing-off the earrings and spraying herself with perfume from a tiny atomizer. She looks beautiful.

BILLY

You're definitely going to pass.

She looks doubtful but playfully sprays the perfume up her dress anyway and then gives Billy a spritz. Then she systematically smothers him in it.

GLORIA

That oughta keep you out of trouble.

Outside, a car horn toots. The sound stuns her into stillness. She is suddenly fuming. She looks to Billy like, what-in-the-hell-was-that?

BILLY

I don't know, maybe... he hurt his leg... since we saw him?

GLORIA

I don't care if they were both blown off at the hip. He better drag his goddamn ass to the door or I'm not going anywhere.

Another moment passes and there is a knock on the front door. She opens it and waits. Bob smiles broadly.

BOB

Hello, Gloria... you look real nice.

There is no response. He's a bit taken aback.

BOB (cont'd)

Sorry, if I'm late.

He shrugs in a sorry, but-it-was-one-of-those-things-that-couldn't-be-helped, kind of way.

GLORIA

That wasn't the *sorry* I was looking for.

A pregnant pause follows. It stretches into its third trimester before she finally caves in.

GLORIA (cont'd)

You remember, Billy? Bob.

BOB

Hi, Billy. Ouch!

Bob points to his own nose. She bristles past him and down the steps. Bob looks to Billy like, *What'd I do?* Billy mimes tooting a horn and Bob responds by hitting his head with an imaginary hammer. Bob leaves and Billy tries the hammer mime on his own head.

67 EXT. POST'S HOUSE - EVENING

67

The Post's sofa is sitting by the road. A big hefty bag fills the crater and there are also several boxes. Billy rubbernecks past it on his way to their door. He knocks and Katrina answers. Billy looks uneasy.

KATRINA

Billy, hi, come on in.

Katrina doesn't stand aside so Billy has to brush against her. She giggles. Billy seems shy.

KATRINA (cont'd)

You smell 'nice'.

Billy shakes his head in disagreement.

68 EXT. NAVY BASE - MEANWHILE

68

Bob's late model Chevy pulls into a car space. Bob gets out and starts towards the hall. Gloria remains in the car waiting for him to open her door. He quickly realizes and races around to her side of the car and opens the door.

BOB

You'll have to forgive me. I haven't been on a date in ages. I'm bound to make mistakes.

Gloria gets out and faces him.

GLORIA

Like tooting the horn?

BOB

Yeah, yikers, I don't know what I was thinking. Gee, you smell nice.

She strides off towards the hall. He follows.

GLORIA

Yes, you said that before, right after you went through the red light. You didn't apologize for that either.

She stops again to face him.

BOB

Sorry. Look you're not going to
bust my balls all night, are you?

She considers it and then carries on.

69

INT. POST'S LIVING ROOM - LATER

69

Billy nervously enters escorted by Katrina. There is a big empty space where the sofa was. Dottie sits facing away on the floor sorting through bills.

KATRINA

Look who's here.

BILLY

Hi, Mrs. Post.

DOTTIE

Hi, Billy.

BILLY

My mother just went off on her
date.

DOTTIE

(abruptly)

Thank you for the update.

Billy is taken aback.

BILLY

I mean, it was nice of you to set
it up, and all... Thank you.

Dottie puts down some papers and turns to Billy and studies him. Billy appears unnerved.

BILLY (cont'd)

Well, I just came by to say
thanks... again.

Dottie is not convinced. Billy looks anxiously down the hall towards Doug's room.

BILLY (cont'd)

And... see what Katrina was
doing.

Katrina smiles. Dottie gives him an 'I thought so' look.

DOTTIE

Bob's a very nice man.

BILLY

I hope.

KATRINA

Want some cake?

Katrina tugs Billy out of the room. Dottie returns to her bills.

DOTTIE

Yes, we have plenty of cake.

70

EXT. BALCONY - MEANWHILE

70

Gloria and Bob tumble out from the ballroom, where a big band is in full swing. They are breathless from dancing. Lights reflect on a bay.

BOB

You're full of surprises.

GLORIA

Surprise! I haven't danced since... since before the twins were born. Did Dottie tell you about everything that's happened?

BOB

I hope so. I'd hate for there to be more.

They both look out onto the bay.

GLORIA

How did your wife die?

BOB

Electrocuted... doing the dishes...

Gloria can't help but laugh. Embarrassed, she tries to stop, but can't.

GLORIA

I'm sorry. That caught me by surprise, that's all. I'm sorry... I... I hate doing dishes.

She gets caught up in the laughter again. Bob has to laugh too. *Gloria gives Bob a playful jab.*

71

INT. KATRINA'S BEDROOM - MEANWHILE

71

Katrina is smoking a joint out the window. Billy, eating a piece of cake, nervously watches the door. Music is playing.

KATRINA

I miss my father and everything,
but... Does that sound bad? I
miss my father and everything -
but? It's just that he could be
such a mental case when he wanted
to be. I think I ought be able to
make some mistakes sometimes.

BILLY

My mother can get kind of screw
loosey, too. She went full scale
psychiatric at me the other
night.

KATRINA

What'd you do?

Billy takes a toke. And coughs.

BILLY

Got caught streaking.

Katrina is shocked but finds it hysterical.

KATRINA

Streaking! That was you! Ohmygod!
That was you?

Billy nods proudly.

KATRINA (cont'd)

Who was the other guy?

Billy hesitates.

BILLY

My brother.

KATRINA

Weird... but Ok... I guess.

Katrina thinks about it over a toke. She grooves to the
music. She passes the joint.

KATRINA (cont'd)

My Aunt Louise gave it to me.

Billy chokes on it.

KATRINA (cont'd)

You'll get used to it. You want
to kiss for awhile?

Katrina looks pretty determined. Billy's not so sure. He
looks again towards the door. Katrina dismisses his worry.

BILLY

Ah... Ok, yeah, Ok. Then can we
get some more cake?

Katrina stubs out the joint and waves the smoke out the window. They both sit next to each other on the bed. Katrina closes her eyes and parts her lips. Billy leans in and softly kisses her. She opens her eyes.

KATRINA

Not like that.

Katrina lowers Billy's chin with her finger. His mouth opens. She plants a steamy french kiss on him.

72 EXT. MOTEL - MEANWHILE 72

Bob's car is parked in front. A flashing motel sign
reflects on its bonnet. **

73 EXT. CONWAY'S HOUSE - LATER 73

Billy arrives home somewhat stoned to find Doug sitting on the door step.

DOUG

Where have you been?

BILLY

At your house looking for you. *

DOUG

The official police report came through. It says my father committed suicide.

BILLY

Wow... that's good, isn't it?

DOUG

No! The insurance company doesn't pay for suicide.

BILLY

Oh, oh... Oh...

DOUG

We have to go to the police.

BILLY

What? Are you crazy? My mother would...

Billy mimes an explosion and then crumbles and falls to the ground. *

DOUG

I got a mother too, you know.

Doug is very upset and looks around helplessly. Billy gets up during his speech and pats his Doug's shoulder.

*

BILLY

Hey... it'll be all right... You know, like I told you, shit like this happens. You just gotta forget about it... life goes on. Everyone's going to be all right. You gotta... you know...forget.

DOUG

I can't! My mother has to get some crap job and I'm messing up at school and-

BILLY

Don't play the sob story game with me, ok Doug, cuz, I'll win, like, hands down... And going to the police isn't going to help...

**

Billy comes in close. There is a moment.

DOUG

You smell like perfume... and pot?

BILLY

I've been with Katrina.

DOUG

What do you mean?

BILLY

We made out... We smoked pot and made out. Can you really smell it? **Shit!**

*

Billy takes off his sweater and shakes it. Doug stands.

DOUG

So, are you going to come to the police with me?

BILLY

Do you wanna go to jail? Because I don't! **I really don't.**

*

Being stoned, Billy giggles. Doug starts to leave.

*

BILLY (cont'd)

Doug! What if they think we did it on purpose?

(MORE)

BILLY (cont'd)
 I'm sorry you lost your father
 but this could turn into a great
 big shit shower with, like... no
 soap.

*
 *
 *

Doug turns and they stare each other down.

DOUG
 Gene would come with me... He
 wouldn't wimp. Yeah, shit
 certainly does happen.

Billy looks at the ground. Doug walks away.

BILLY
 Doug, wait... Wait! Give me a
 couple days... Ok? Just a couple?
 I have to tell my mother first...

DOUG
 You have until Monday.

Doug walks off leaving Billy alone. Billy looks up through
 the tree at the moon.

74 INT. CONWAY'S KITCHEN - EVENING

74

The table is set for two. Billy is making dinner. He looks
 anxious. Gloria arrives home from work.

GLORIA
 Any calls.

BILLY
 No. Don't worry, he'll call.

GLORIA
 Yeah, and the Pope has a key to
 the Playboy mansion. What are you
 making?

BILLY
 He might... I'm making dinner.

GLORIA
 Can you be more specific?

BILLY
 I can't even be approximate.

She looks in the pan. It's ghastly. It's a goulash.

GLORIA
 I'm so hungry I could eat a crow
 bar and shit a jungle gym.

BILLY

Good. All those loose screws you
have will finally come in handy.

*
*

GLORIA

You're funny. Like a prison riot.

Gloria holds her bowl out for a serving. Billy dishes the meal up and they eat. After a while:

BILLY

You know the accident?

Gloria braces herself as if she is going to get the impact all over again. Billy takes a deep breath.

GLORIA

You missing your sister?

Billy tries to regroup.

BILLY

No, I mean... I miss Gene, but...

GLORIA

I didn't ask you if you missed Gene. You don't think I miss him?! I asked you if you missed your sister.

BILLY

I don't remember her very much.

GLORIA

How can you say that?

BILLY

I don't. I remember her playing music. But I don't-

Gloria stands up in a rage! She heaves the table away from Billy. He quickly rises and backs away.

BILLY (cont'd)

Ma!

Gloria gets into Billy's face.

GLORIA

You better think good and hard because you can do a helluva lot better than "her playing music".

BILLY

(nervously)

I meant Mr. Post's accident...

(MORE)

BILLY (cont'd)
 I had been thinking about *that*
 accident... There's something
 that I have... to...

He clears his throat and... the phone rings. Gloria jolts into a freeze. She then makes for the phone only to pull-up short.

GLORIA
 You answer it. If it's Bob, tell
 him... I'm cooking dinner. Yeah,
 tell him, I'll be there in a
 minute.

Lost in thought, she starts fixing her hair and then motions for Billy to hurry. Billy hops to it and answers.

BILLY
 Hello.

75 INT. CONNIE'S LIVING ROOM - CONTINUOUS 75
 Ray is standing talking into the phone.

RAY
 Hi, Billy, Dad here.

Ray smiles and looks to Connie who is exuberant.

76 INT. CONWAY'S KITCHEN - CONTINUOUS 76 *
 Billy looks at his mother. She is anxious.

GLORIA
 (mouths)
 Is it him?

Billy gestures to her to be quiet. She puts her hand out for the receiver. Billy turns away from her.

RAY (O.C.)
 It was a nice day the other day,
 wasn't it?

BILLY
 Yeah...

Billy feels his bruised nose. He shakes his head at his mother. She huffs.

GLORIA
 (mouths)
 Who is it?

Billy waves her away.

77 INT. CONNIE'S LIVING ROOM - CONTINUOUS

77

Connie playfully snuggles into Ray.

RAY

Connie and I are getting married
on Sunday.

Connie leans into the phone.

CONNIE

And we'd really love it if you
could be there.

78 INT. CONWAY'S KITCHEN - CONTINUOUS

78 *

Billy glances quickly at his mother. Her eyebrows raise.

BILLY

Oh... yeah, OK.

RAY (O.C.)

Great. Great. I'll pick you up at
ten, OK?

Gloria is very impatient.

BILLY

Yeah, OK.

RAY AND CONNIE (O.C.)

Bye.

BILLY

OK.

The line goes dead but Billy does not hang up.

BILLY (cont'd)

I'm sorry, I can't help you. Our
television's a piece of crap.
Goodbye.

Billy hangs up.

BILLY (cont'd)

Somebody doing a survey.

Gloria swallows the bitter pill and shuffles back to the
kitchen. Billy hits his head with the imaginary hammer.

79 INT. NURSING HOME DAY ROOM - NIGHT

79

Billy and Gene are in front of a large window. They are
alone. The lights are off and the two are silhouetted
against the outside world.

*

BILLY

I have this dream. In it, you're eight again and I'm six and you walk me to school. That's it. That's the dream. You don't shut anyone's cat in anybody's car with the Holloway's dog. You just hold my hand and walk with me to school. It's a nice day.

Billy is trembling and because he is holding Gene's hand, Gene trembles also.

BILLY (cont'd)

Wake up, Gene. Please wake up!

Billy rattles the wheelchair, shaking Gene. Suddenly, he shoves the chair hard sending it the length of the room. It slows and almost disappears into the dark.

BILLY (cont'd)

How can you just sit there!?

*

80

EXT. CONNIE'S YARD- DAY

80

Ray and Connie are beaming in front of a rose bush. The JUSTICE OF THE PEACE (65), a sad stooped figure, conducts his office with feigned interest. The small wedding party is all smiles. On closer inspection, Billy's smile looks a bit tense and Larry doesn't even attempt one.

JUSTICE

All that's left to do is sign the registry book.

The *happy couple* sign and the Justice closes the book.

JUSTICE (cont'd)

Congratulations, Mr. and Mrs...

The Justice looks back to the book but it's closed.

CONNIE

Conway-Kellywood.

The newlyweds kiss. There are awkward hugs all round.

81

INT. CONWAY'S HOUSE - LATER

81

Billy enters through the front door. The house is dark and quiet. He walks towards the hall but stops. He turns to find Gloria sitting in the dark, smoking. She doesn't acknowledge him. He shifts on the spot.

GLORIA
 Can't I let a fart without you
 being around to smell it?

Billy shuffles some more and then walks down the hall and disappears into his room. Gloria stares into space.

82

INT. POLICE INTERROGATION ROOM - LATER

82

Billy looks despairing. His nose is largely healed. He and Doug sit opposite Officers Pratt and Holdsworth at a large table. **Holdsworth** looks up from his pad, perplexed.

*

OFFICER HOLDSWORTH
 About this mysterious bowling
 ball, you say you stole it from a
 car... what car?

Billy and Doug look at each other.

BILLY
 It was a black ball... car, I
 think, the car was black.

OFFICER HOLDSWORTH
 A black car?

BILLY
 Yeah, I think. Black or blue. It
 was a dark color.

OFFICER HOLDSWORTH
 Where was it?

BILLY
 (to Doug)
 Where was it?

OFFICER HOLDSWORTH
 I'm asking you.

BILLY
 On the other side of the hill.

OFFICER PRATT
 That's not very helpful.

BILLY
 I don't remember things really
 clearly because we were drunk.

OFFICER HOLDSWORTH
 Drunk. And where did you get the
 alcohol from?

DOUG

I stole it from the Liquor Barn.
We're the shoplifting streakers.

Billy shoots panicked glance to Doug. The officers laugh.

OFFICER PRATT

This just keeps getting better.

BILLY

We stole a bunch of light bulbs
too.

OFFICER HOLDSWORTH

Light bulbs? You boys have been
busy.

OFFICER PRATT

Hey, it wasn't you guys that took
the shot at President Reagan, was
it?

BILLY

You almost caught me. I was in
the middle of the road covered in
white powder.

DOUG

These guys are different cops.

Holdsworth looks at his partner. Pratt shrugs.

OFFICER PRATT

We're different cops.

OFFICER HOLDSWORTH

I don't get it. What's this
about?

(to Pratt)

Do you get it?

OFFICER PRATT

I don't get it. What white
powder? Are you kids on drugs?

BILLY & DOUG

No!

OFFICER HOLDSWORTH

Tell us then because we must be
dumb. We're big stupid cops. What
makes two kids who have never
been in trouble suddenly start
taking their clothes off and
breaking into cars and stealing
things?

The boys don't know how to answer.

DOUG

I used to get in trouble all the time when I was younger... like seven, eight.

Pratt looks at Doug like he's an idiot.

OFFICER PRATT

And... your old man beat the shit out of you so... like... *eight, nine* years later - you do cocaine and kill him with a bowling ball? You realize you're looking at manslaughter here.

BILLY

Involuntary mans-

DOUG

It was an accident! We didn't mean to do it! I tried to tell you guys afterwards but I got the hiccups.

OFFICER PRATT

Yeah, I remember...

OFFICER HOLDSWORTH

You wouldn't believe how many good confessions get ruined by the hiccups. So, you returned to the scene of the crime to confess?

Doug is confused and losing hope.

BILLY

We had to get the bowling ball.

OFFICER HOLDSWORTH

But it wasn't there. What happened to it?

Billy is stumped.

BILLY

It disappeared...

Pratt throws the pad on the table. Doug looks desperately to Billy. The officers look at each other. Everybody is exasperated. Billy watches his reflection stretch in a mirrored window.

DOUG

I admit I wished my father was dead sometimes. But we didn't mean to kill him... He was fat.

(MORE)

DOUG (cont'd)
He was supposed to have a heart
attack.

*

The cops suddenly seem interested.

83 INT. CONWAY'S HOUSE - LATER

83

Billy enters quietly through the back door. The house is still. Billy walks through the house and stands outside his mother's door for a moment listening. He goes to knock but decides against it and instead goes to his room, closing the door quietly behind him.

LARRY
Same old Billy sneaking around.

Billy whirls around to find Larry reclining on his old bed.

LARRY (cont'd)
Least you got your clothes on.

BILLY
What are you doing here?

LARRY
Aren't you going to welcome me
home?

BILLY
What do you mean, home?

LARRY
Man, that Connie is a cunt.

BILLY
Ah, shit, Larry. Ma know you're
here?

LARRY
What do you think? You didn't
tell her about Connie the Cunt.
You're the bad son.

Larry enjoys this moment of triumph.

84 INT. GLORIA'S BEDROOM - MOMENTS LATER

84

Billy slowly enters. Gloria is curled up in bed facing the wall. The bedroom suite dates from the time of her marriage in 1961.

BILLY
Ma, you Ok? I'm sorry... I'm
really sorry, but you had that
date with Bob and... it happened
so fast...

GLORIA
Bob's a goddamn idiot!

BILLY
Yeah, but so's Dad.

She turns to face him.

GLORIA
And so the Christ are you! I
thought I could trust you. What
in-the-hell-else aren't you
telling me?

Billy gulps. And then hesitates...

BILLY
I was trying to protect you.

GLORIA
I don't need protecting, Billy. I
need someone who is on my side,
damn it.

BILLY
I was just worried you might take
it bad.

GLORIA
What in the hell is wrong with
you? Of course I was going to
take it bad! Your father tried to
kill himself...

BILLY
What?

GLORIA
After the accident... how in-the-
hell do you think he managed to
break both damn ankles? It wasn't
ballroom dancing! The branch
broke... I'm the strong one,
Billy. I've had my problems but
they should have been our
problems, your father's and mine.
Connie? Connie Goddamn Conway.

She is incredulous.

BILLY
(scowls)
Conway-Kellywood...

Gloria throws her hands up.

BILLY (cont'd)
And she's pregnant...

*

GLORIA
Seagrams Seven in there already
told me the joyous news.

Billy starts to leave but stalls at the door.

BILLY
Mr. Post's accident wasn't really
an accident... not like everyone
thinks. Me and Doug were fooling
around with a bowling ball.

GLORIA
What?

BILLY
Doug and I stole a bowling ball
out of someone's car. And... I
bowled it and... it got away from
us... down the hill. And... I
didn't mean... It was just meant
to be fun... and Mr. Post swerved
to avoid the... and...

Gloria looks horrified.

GLORIA
And... went through his goddamn
windshield!

Gloria turns away for a moment and thinks. She then stares
right through Billy. She slowly crawls out of bed and
staggers to her feet. She paces about the room looking as
if she's lost something on the floor. Finally, she
confronts Billy.

GLORIA (cont'd)
Douglas Goddamn Post! Connie
Goddamn... Conway Kennel
Compound! Billy! Little-kick-me-
in-the-teeth-thanks-for-goddamn-
nothing anything else you been
keeping from me, little Mister
Shit-for-brains?

*
*
*

Billy is **trembling**.

BILLY
We were just at police station.
And told them everything.

GLORIA
Lovely. And?

BILLY
They didn't find the bowling
ball... but they're going to
investigate further...

(MORE)

BILLY (cont'd)
and get back to us. They thought
it was suicide... and the Post's
insurance doesn't pay for... So,
Doug...las Goddamn Post thought
we should confess and... maybe it
would help.

GLORIA
And what part did guilty
consciences play in all this?

BILLY
Played some. Played... a big
part. *

GLORIA
A big part? You know what the
trouble with you is, Billy?

BILLY
(seriously)
My goddamn brain needs more
goddamn brains in it?

Gloria's hackles are now completely raised.

GLORIA
You're selfish! You pretend to
think of other people but you
only ever think of yourself!
You're just like your father!
I've had it right up to my finish
line with the whole damn bunch of
you! And to think I had some hope
for you... I thought you might
amount to something...

Gloria slaps Billy hard across the face.

GLORIA (cont'd)
I should have been more specific!

Billy exits and Gloria retreats to the furthest corner of
her room.

85 EXT. DRIVE-IN - LATE AFTERNOON

85 ***

The drive-in is now derelict. Billy walks his bicycle
towards the screen, which looms large and empty except for
a patch where Gene damaged it. Billy abandons the bike and
continues on his own. Gradually, he comes to a complete
stop.

86 INT. CONWAY'S HOUSE - MORNING 86

Billy emerges from his room wearing pajamas and carrying a gift. He walks down the hall and stands by a door. He takes hold of the door knob and, after a hesitation, he enters.

87 INT. LINDA'S BEDROOM - CONTINUOUS 87

Billy closes the door quietly and surveys the room. Billy walks around stacked furniture and piles of Linda's belongings that are being stored. He plugs in a record player, selects a record from her collection, blows dust off it and puts it on the turntable. *Kung Fu Fighting* comes on. Billy exits with the gift.

88 INT. CONWAY'S HALL - CONTINUOUS 88

Billy knocks quietly on his mother's door with the gift.

BILLY

Ma?

GLORIA (O.S.)

What do you want?

Billy enters her room.

89 INT. GLORIA'S BEDROOM - CONTINUOUS 89

The curtains are drawn. It's dark.

*

BILLY

I got you something.

*

Billy turns on a lamp and presents her with the gift.

*

Gloria looks pained and doesn't reach for the gift. Billy sets it on the bed next to her. She stubbornly disregards it and him. Billy proceeds to unwrap it. It's a small wooden treasure chest. He opens the lid. There is a photo of Linda inside.

BILLY (cont'd)

I thought you could... keep some of Linda's things in it...

She gives the box a sideways glance and then looks away.

BILLY (cont'd)

I remember I used to sit on her lap and watch TV... And one time she dressed me up like a girl... I was kinda cute. And we danced sometimes.

Billy smiles and then gets teary. He sniffs and hangs his head. Gloria closes the box. They settle into stillness.

BILLY (cont'd)
We haven't been to the cemetery
in a while.

She blows her nose and looks at him.

BILLY (cont'd)
This was her favorite song.

Kung Fu Fighting is winding up in the background. Gloria heaves a sad sigh and gives Billy a sweet smile.

90 EXT. CEMETERY - LATER 90

The left half of the headstone reads, LINDA CONWAY, BELOVED DAUGHTER AND SISTER, LOST AT 12. IN THE MIDST OF LIFE WE ARE IN DEATH. The other half is blank. Billy and Gloria sit on a bench some twenty feet away and stare at the stone like it's a television. Billy takes her hand. *

BILLY
Gene is getting worse, Ma.

Gloria looks at the grave's blank half.

91 EXT. NURSING HOME - LATER 91

Gloria's car pulls up in front and parks. Gloria, decisively steps from the car. Billy trails her up the steps and through the front door.

92 INT. GENE'S ROOM - MOMENTS LATER 92

Gene is propped in bed. He is back on the respirator. Larry is seated next to him. Gloria enters and then hesitates by the door. She looks between Gene and Larry, they no longer look alike.

LARRY
Gene, Ma's here.

Larry stands. Billy arrives at Gloria's shoulder.

GLORIA
(upset)
Maybe I can't do this.

BILLY
You can.

GLORIA

He looks terrible... Gene... I'm sorry I haven't been... I've been trying. You've got whiskers.

Gloria looks about the room. It's dull. She sits next to Gene.

GLORIA (cont'd)

I'm here... made it. What do you want me to say? I'm sorry... Are you listening to me? You never used to. In one ear and... I think it came straight out the same ear. You listening now? I was here... always. And I'm here now. I won't come again. I can't. Can't... you made... Gene... a big light. A shine... You listening?

She strokes his face.

GLORIA (cont'd)

You... Gene, it's your turn... You have to go.

She slowly rises and kisses him for several seconds on the lips. She then stands back for a final look.

GLORIA (cont'd)

I love you, son.

Gloria walks out. Billy, confused, starts to leave but then returns.

BILLY

Gene... I'm going to go with Ma...

He kisses Gene's cheek. It feels final.

BILLY (cont'd)

You coming Larry?

Larry examines Gene for a sign. Fighting tears, Larry nods.

93

EXT. NURSING HOME - MOMENTS LATER

93

Gloria strides down a sidewalk to the car trailed by Billy and then Larry. They accumulate in the car and look straight ahead. Gloria makes no attempt to start the engine.

GLORIA

Do you hate me?

A tear wells in Billy's eye.

BILLY

No.

GLORIA

Larry?

She looks in the rear view mirror at Larry who is in the back seat.

LARRY

How could you do that?

GLORIA

How could I not?

Larry can't answer. They sit for a moment. Gloria starts the car.

94 EXT. CONWAY'S HOUSE - LATER

94

Officers Holdsworth and Pratt stand at the front door. At the curb, in their cruiser, sit Dottie and Doug. Mrs. Smolensky is gardening next door. Gloria, Billy and Larry pull into the drive and get out of the car. There is a moment, and then a few anxious glances are exchanged.

95 INT. CONWAY'S LIVING ROOM - LATER

95

Gloria, still, stands by the police. Larry leans in the doorway. Billy is seated and decidedly nervous.

OFFICER HOLDSWORTH

Your son and Douglas Post came forward a few days ago and claimed that they were responsible for Douglas's father's death.

GLORIA

Yes, I know, Billy told me **that**.
I was shocked. You could have knocked me over with a dessert spoon and then eaten me with it.

*

Gloria looks at Billy and shakes her head scornfully.

OFFICER HOLDSWORTH

We'd like to question him further down at the station. You'll need to come with him.

Gloria is shaken. She looks at Billy, who is frightened.

LARRY

Oou, Billy, your halo is slipping.

BILLY

Don't you have a 'friend' you need to 'meat'.

Billy briefly mimes jerking off for Larry's edification.

GLORIA

Pardon the duelling banjos. I think there **were** some cousin-marriages on their father's side.

*

Gloria glowers at her sons. They glare back.

OFFICER PRATT

You might want to engage a lawyer.

GLORIA

Larry, ok, you've had enough of the fun, now tell the policemen what you told me.

LARRY

About what?

Gloria looks at Larry impatiently.

GLORIA

Apparently, so my son tells me, the Post dope, dreamed up this bowling ball caper so that his family could collect the insurance money.

LARRY

I didn't tell you that.

GLORIA

No, Billy did, after you told me that they were *here* the whole night.

Surprise flickers across Billy's face.

GLORIA (cont'd)

(to the officers)

Like I said - Billy is an idiot.

Gloria cuffs Billy up side of the head for emphasis. Billy concurs.

GLORIA (cont'd)

I was like yourselves, gentlemen,
I swallowed the original story
like it was a turd cake smothered
in a rich chocolate sauce, it
nearly killed me, then I hear
from Larry-

OFFICER PRATT

I assure you, ma'am, we didn't
swallow anything. So, Larry... we
would like to hear from you, in
your own words, what happened.

*
*
*

Gloria can't look. Billy looks sick and Larry seems to be
enjoying the power. Larry regards Billy.

*
*

LARRY

The Shithead and Asswipe were
here. All night... They had TV
dinners.

*

Billy does his best to look innocent. Gloria acts like the
matter is settled but the cops don't seem convinced. There
is a stand-off. Gloria steps forward.

*
*
*

GLORIA

I guess the real question is - Do
you have the bowling ball?

*
*

OFFICER HOLDSWORTH

Well, no.

96 INT. BINGO HALL - MEANWHILE

96 *

Gloria and Dottie sit facing each other dabbing their
cards. They look rather uptight. Bored, Louise and Katrina
regard them.

*
*
*

LOUISE

Bingo!

Louise's hand shoots into the air. Gloria and Dottie look
up from their cards. Katrina grins.

DOTTIE

Are you sure?

Louise points to a card. Dottie checks it.

DOTTIE (cont'd)

No!

LOUISE

It's close enough.

DOTTIE
Louise! Sorry, everyone, sorry!

LOUISE
False alarm! Just testing the
bingo arm! Bingo.

Louise shoots the arm up again. The crowd grumbles. Gloria smiles and lets out a guffaw. Louise and Katrina start laughing. Finally, Dottie, grins and laughs.

DOTTIE
(mouths to Gloria)
Thank you.

Gloria nods. They have a secret.

97 INT. CONWAY'S KITCHEN - EARLY THAT EVENING

97

Billy is at the sink washing dishes. Larry, unnoticed, slips through the door, closes it and then braces against it.

LARRY
I have to hand it to you...

Billy startles and turns off the tap. Larry applauds.

LARRY (cont'd)
You have a real talent for
causing car crashes.

Larry lurches from the door and grabs into the table.

BILLY
You're smashed.

LARRY
No, I'm serious, you should take
a bow. Two fatal crashes! And you
kept Mr. Smolensky from getting
to the sprinkler. You're amazing.
I mean it, you really are... I
just had a hand in the one crash
and it totally fucked me up...
Oh, thanks for the alibi, Larry.
Sure, no problem, bro.

Larry staggers towards Billy via the stove where he calmly but purposefully knocks a bunch of saucepans to the floor. Billy flinches, water splashes out of the sink.

LARRY (cont'd)
I just left him... Gene... I went
back... he... he... Where's ma?

BILLY

Bingo.

Larry appears lost.

LARRY

Bingo?

Billy looks into the sink and suddenly his face drains. The suds are red. Larry wanders unsteadily into open space.

LARRY (cont'd)

I can't handle things the way you do. How do you do it? How do you not feel anything?

Billy can't respond at first. He pulls the plug and the water drains exposing a bloody hand holding a broken glass.

BILLY

I feel things.

Billy casually lifts his hand from the sink. His palm is bleeding. He wraps it carefully in a dish towel.

LARRY

I'm sorry. I'm sorry...

Larry tries to see Billy's hand but Billy shields it, bringing the brothers face to face.

BILLY

It's not your fault.

Larry tries to speak but becomes upset. Billy calmly backs off and opens the door.

LARRY

Where are you going?

Billy points to his hand and exits. Larry remains stuck to the spot and very much alone.

98

EXT. POST'S HOUSE- A SHORT WHILE LATER

98

Billy stands on the steps with his hands behind his back. Doug opens the door.

DOUG

Katrina's not here.

BILLY

I know... I'm sorry about the insurance... I think my mother was a bulldozer in a past life.

Doug doesn't respond. Billy presents his hand, the towel is blood-soaked.

BILLY (cont'd)
Do you have any bandages?

DOUG
What happened? Did Larry do that?

Billy shakes his head. Doug ushers him into the house.

99 EXT. CONWAY'S HOUSE - MEANWHILE 99

Ray gets out of his car and walks to the house. He arrives on the steps and hesitates.

100 INT. BINGO HALL - MEANWHILE 100

A good looking YOUNG MAN approaches the table. Gloria, Dottie and Katrina are marking their cards giggling. Louise prepares herself for his arrival.

YOUNG MAN
Excuse me, is there a Gloria Conway here?

LOUISE
That would be me.

YOUNG MAN
You have a phone call.

LOUISE
That would be her.

She indicates Gloria. Gloria smiles at him. *

YOUNG MAN
Follow me, it's in the back.

LOUISE
That would be me again.

Gloria stands up. She looks slightly concerned but decides to have fun. As she follow the man, she glances back at the girls and plays up for the amusement. *

101 INT. POST'S KITCHEN - MEANWHILE 101 ***

Billy and Doug are seated at the table. Doug ties off the bandaging on Billy's hand.

BILLY
Gene used to be the center of the universe. He still...
(MORE)

BILLY (cont'd)
 has a big pull... I try really
 hard to forget, you know, about
 everything that's happened.
 Just...

*

His hands press **down on** an invisible force.

*

BILLY (cont'd)
 It's best if we don't hang out
 anymore...

DOUG
 My mother had a full-grown cow
 when I told her what we did.

*

Doug nods. After a moment, Billy stands, shifts on the spot
 and then gestures towards the door. He holds up his
 bandaged hand.

*

BILLY
 Thanks.

*

DOUG
 What about Katrina? Do you like
 her?

BILLY
 I guess...

DOUG
 Hanging out with you... was like
 getting Gene back. It was! It was
 better. It was... great until
 everything... went shit-shaped
 and...

Billy nods in agreement. Doug is teary. Billy stands aside
 peering at the floor.

BILLY
 I'm really sorry but... my mother
 needs you to be the bad guy...

Doug sniffs.

DOUG
 I loved it, you know... all of
 it. Except... the smash bit...
 and... *this* sucks...

Doug wipes his eyes.

DOUG (cont'd)
 It was... like I was alive.

BILLY
 Doug... I'm not exactly a lucky
 charm.

Doug is touched by the revelation. Billy opens his arms for hug. Doug walks into them and they embrace and then clutch onto each other to fight off some strong emotions.

101A EXT. POST'S HOUSE - MEANWHILE 101A ***

Dottie, Katrina and Louise get out of Louise's car in the drive and head for the house. ***

101B INT. POST'S KITCHEN - MOMENTS LATER 101B ***

The intensity of Billy and Doug's embrace reaches an intimacy and then, gradually, softens. Although neither can fully end the moment. ***

BILLY
Somebody's here. ***

DOUG
What?

Billy points to the door. There are footsteps approaching. Suddenly anxious, Doug wipes his eyes.

DOUG (cont'd)
(whispers)
Shit! That's my mother! You're not supposed to be here.

Doug quickly bundles Billy out of the room.

A brief moment later, Dottie, Louise and Katrina enter. Dottie unloads her purse and points to a coffee pot on the stove.

LOUISE
Were we just at a bingo parlor or did I have an acid flash back? *
(to Katrina) *
Just say no to drugs.

Katrina lights a fire under the coffee. Doug enters.

DOUG
You're home early.

DOTTIE
Gene Conway died.

Doug is staggered by the news.

DOUG
Are you sure?

Tears return to his eyes. Dottie comforts him. Katrina, too, seems moved.

DOTTIE

Oh, sweetheart... don't cry. This was a long time coming. It's for the best.

The CAMERA drifts away from the table and out of the room.

102 INT. DOUG'S BEDROOM - CONTINUOUS 102

Billy is still and standing just inside the door staring into space. He becomes aware of approaching foot steps. ***

Katrina walks in and goes directly to the photo on the dresser. The door slowly closes behind her of its own accord, revealing Billy. Billy pulls the door open again concealing himself. But Katrina crosses to the door and uncovers him. She then surveys the room and returns her gaze to Billy. She then regards the photo in her hands and gently passes it to him. Billy looks at it and, immediately, chokes up. After an awkward moment, she quietly leaves, closing the door. ***

103 INT. POST'S KITCHEN - MEANWHILE 103

Doug glances towards the bedroom. He is anxious as well as grief-stricken. Dottie shakes her head. Katrina enters and sits next to Doug but doesn't look at him.

DOTTIE

It's a pity they couldn't have buried him all those years ago. It would have saved a lot of grief.

Louise tips some bourbon in her coffee, and then Dottie's.

KATRINA

I could have sworn that picture of you two was... Maybe you should go look for it.

Suddenly, Billy appears in the room. He holds the photo. Dottie is taken aback. Doug and Billy regard each other tenderly. Billy hands the photo to Doug and then slowly turns and exits.

104 EXT. VARIOUS STREETS - MOMENTS LATER 104

Light rain falls on Billy as he runs frantically but in super slow motion. He arrives breathless in his backyard. The house is dimly lit.

105 INT. CONWAY'S HOUSE - CONTINUOUS

105

Billy enters the kitchen. It's quiet. He steps softly into the living room. Gloria and Larry are sitting there still. Billy is momentarily taken aback to also find his father present. His family is disturbingly calm.

GLORIA

Billy.

Billy looks back and forth between his parents. Tears well up in his eyes.

RAY

We were worried that something happened to you.

Billy is completely distraught. Ray stands.

RAY (cont'd)

It's Ok.

Billy is crying badly. Gloria stands.

GLORIA

Billy, stop. Stop. Stop crying, Billy.

Billy is fully sobbing.

BILLY

I, I, I... can't. I can't.

A sob catches in Billy's throat. He turns to his mother. He is wide-eyed and wide open and she looks right into him.

GLORIA

He was in there, Gene was. He must have been... so wise, my little boy.

LARRY

Gene died, Billy.

Billy swallows hard.

BILLY

I know. I know. I know... I know. I'm sorry... I'm sorry. I know.

Billy dissolves in tears and falls into his father's arms.

RAY

Larry was with him when he went.

Billy looks up at his brother. Larry's mind is far away.

106 INT. NURSING HOME - EARLIER 106

Larry sits next to Gene lost in thought. Gene stares vacantly from his bed. Larry looks Gene's way and then looks more closely. Larry quickly stands and the view shifts overhead. Larry remains still.

107 INT. CONWAY'S LIVING ROOM - MOMENTS LATER 107

Viewed from above, Billy is still, and still in his father's arms. Gloria and Ray exchange a look and then she shifts her gaze to Larry. Larry stands. Gloria puts her hands to her mouth. Everyone remains still. She then slowly moves towards Larry. She pauses in front of him and figures how to proceed. Awkwardly, she moves to him and he responds with an embrace. She hugs him close. Larry looks up and catches Billy's eye. Neither look away.

FADE TO BLACK.

108 I/E. CAR (MOVING) - DAY 108

The CAMERA is in the passenger seat of a black car. The car winds along a narrow road surrounded by budding trees gleaming in the bright sunlight. Mrs. Smolensky's big black Buick slows to a stop across the street from cemetery gates.

109 EXT. CEMETERY - LATER 109

Mrs. Smolensky and Billy are sitting on a bench viewing Linda and Gene's grave. Gene's half reads, 'HERE AFTER A SHORT LIFE AND A LONG ILLNESS RESTS EUGENE CONWAY - HE ONCE APPEARED IN THE MOVIES'. The grave is covered in grass.

MRS. SMOLENSKY

I have only one regret in my life, Buster Bill. I'm sorry you had to see Mr. Smolensky die in that awful way.

BILLY

You couldn't have helped that. It was an accident.

Mrs. Smolensky looks guilty. She chooses her words.

MRS. SMOLENSKY

I could have prevented it. But more to the point, Bill, you couldn't have. Nor could you have saved him. Some things are just meant to be... sad as they are.

She indicates the grave. She stands and looks down on him fondly. She moves slowly away and beckons him to follow.

Moments later, at her car, she opens the trunk. Inside is a shiny black bowling ball. Billy is dumbfounded.

MRS. SMOLENSKY (cont'd)

We all pay for our mistakes,
Bill. You paid for yours long
before you made them. And now...
it's time to stop paying... And
see what the world has to offer.

She gestures that he should take the ball. He does so with trepidation.

BILLY

What am I going to do with it?

She mimes a sneaky bowling action towards the woods. He stares into the trees and then slowly lifts the ball up in front of his face. It's blackness obliterates everything else for a moment and then Billy's reflection comes into focus. He aims it carefully at a gully leading into the woods and then runs and bowls it with great purpose.

BILLY (cont'd)

Thank you.

MRS. SMOLENSKY

You're welcome, Bill.

They have an understanding. The CAMERA lifts up over the cemetery. They get into Mrs. Smolensky's car and ride away.

The CAMERA finds the ball in the woods tumbling down a hill. It launches off a cliff and becomes airborne. Below, Officers Holdsworth and Pratt get out of their cruiser and approach an idling car from behind. Holdsworth takes out his pad. The policemen stop freeze frame.

*

THE END

Kick-ass rock music plays over closing credits.