

Red Carpet

by

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OPENING CREDITS

Credits roll as pictures of a privileged girl, SAMANTHA ASHLEY, growing up - a lavish birthday, Disneyland, Hawaii, joining her mother on the set of a talk show host, getting a Mercedes on her 16th birthday.

INT HUGE BATHROOM - AFTERNOON

Present day - A beautiful, grown-up SAMANTHA, 23, is now getting ready for a big night out. Sam is in a luxurious bathroom while a man does her makeup. A pretty young woman, LINDA, walks in holding a beautiful dress.

LINDA

Samantha, you decided on the Gucci, right?

Samantha looks up to see the dress. The makeup man fusses.

MAKEUP MAN

If you keep turning your head, you're going to look like a Michael Jackson on the most important day of the year.

A handsome young man walks into the bathroom. He is JONNY HARTLAND, her sometime sex partner/movie premier escort. He's a model, wannee-be actor who looks good, but lacking a little in the brains department.

JONNY

Is there any water?

SAMANTHA

(perturbed)

As a matter of fact, I do. There is a thing in the kitchen. It's called a faucet. You turn the handle and water comes out. A simple process, really.

She thinks "Is he really this big an idiot?"

JONNY

I can't drink that kind of water. It's unhealthy to drink?

SAMANTHA

Unhealthily?

Jonny seems not to notice that he made up a new word.

JONNY
What about beer?

SAMANTHA
I have no idea. Check the
refrigerator.

Jonny walks out. The makeup man's eyes follow Jonnys ass.

MAKEUP MAN
(Shaking his head)
That is such a shame.

Linda is still standing there holding the dress.

LINDA
Sam?

SAMANTHA
Yes, Lin, the Gucci.

LINDA
Would you like a glass of wine to
take the edge off?

SAMANTHA
I'm thinking a Grey Goose
Cosmopolitan.

LINDA
Twist?

SAMANTHA
Of course.

Linda waits for a response, maybe a thank you, but Samantha just checks her nails.

EXT AWARD SHOW - EVENING

Samantha arrives via limousine to the Academy Awards. The red carpet, the paparazzi, the television hosts vying for the stars attention. The biggest night in Hollywood. Stars dressed to kill, walk up the red carpet.

Pushy paparazzi vie for position; entertainment television hosts grab celebs for impromptu interviews.

Samantha is lead from her limousine, Jonny behind her. She is as used to the attention as any woman her age could be, having grown up in the middle of it. A TV hostess beckons.

TV HOSTESS
Samantha....Samantha...

Samantha responds and makes her way to the hostess.

TV HOSTESS (CONT'D)
Samantha, you look lovely, who are
you wearing?

SAMANTHA
I'm wearing a Gucci dress and of
course Diamonds by Henry.

TV HOSTESS
You look simply marvelous. Who's
your date?

Jonny smiles and waves to the camera.

SAMANTHA
This is Jonny Hartland.

Samantha's hoping he doesn't say much. But he has to say
something to promote himself.

JONNY
Hi mom!

He flashes a huge, perfect, practiced smile

TV HOSTESS
Samantha, you are up for Best
Actress for your wonderful role in
Lakeside Park and Jill Sanders is
up for the film Who am I?

Samantha smiles politely at the name of her rival.

TV HOSTESS (CONT'D)
I hear from my sources that you are
both up for the role of Dana, from
the runaway best seller, Heights of
Despair. Since you share an agent,
I'll bet things around that office
are a little tense.

SAMANTHA
Of course not. Jill and I are the
best of friends I'll be happy for
whoever gets the role.

A huge, but expected lie.

EXT AWARD SHOW - EVENING

Samantha's chief competitor, JILL SANDERS arrives with her date, an aging male star, ROLF, known for his sexual appetite as well as his six marriages.

Jill makes her way up the red carpet, waving smiling sweetly to the adoring crowd. The camera moves in on Jill.

JILL
(smiling sweetly, lips
barely moving)
I hate these damn things. They're
all goddamn parasites.

ROLF
A necessary evil. They also pay for
our houses, vacations and Botox.

JILL
Speak for yourself. I hate them
all.

Samantha walks away from the TV Hostess as Jill arrives. They lock eyes for a brief moment. It's clear that they don't like each other. Briefly, Jonny and Jill eyes also lock. Shouts from the crowd. Jill walks over to the TV Hostess.

TV HOSTESS
Jill Sanders, how are you dear?

Jill smiles sweetly.

JILL
I'm great, and you look better
every year. Who are you wearing
this year?

The TV Hostess is charmed by this turn.

TV HOSTESS
Why, it's an old thing by Dior.

JILL
Well, it's lovely.

TV HOSTESS
Thank you, but it's now my turn.
Who are you wearing darling?

JILL
Chanel, and I love it.

TV HOSTESS

You look beautiful. You are the odds-on favorite to win your first award here. How do you feel about your chances?

JILL

Oh, I don't know. Everyone was so great, Robin, Julia, Kate..I'm just honored to be mentioned in the same sentence.

Samantha is obviously omitted from her accolades.

TV HOSTESS

Well thank you dear and good luck.

JILL

Thank you.

Back on the red carpet Jill whispers to Rolf.

JILL (CONT'D)

My god. Could she look any worse?

ROLF

Botox and cocaine is a horrible combination.

INT CROWDED AUDITORIUM - LATER

The crowded auditorium is filled with Hollywood royalty. Two presenters are standing at the podium. They open an envelope.

PRESENTERS

And the award goes to.....Jill Sanders for Who am I..

The audience cheers and applauds politely. She may not have been their choice. The camera cuts to Samantha who is clapping but a little disappointed in losing. Jill takes her time walking to the podium where she is greeted by the two presenters and given the coveted award.

JILL

I'm shocked...I don't even have a speech prepared...

(dramatic pause)

First, I'm just honored to nominated. Being in the same category with Robin, Julia and Kate is such an honor.

She omits Samantha once again.

JILL (CONT'D)

I want to thank my agent, Kyle Bronson, the producers and of course all my fans whom I love dearly. Thank you all.

She leaves the stage to polite applause.

INT AGENTS OFFICE - DAY

Inside uber-agent KYLE BRONSON's huge office sits Samantha. Kyle and Samantha sit on comfy chairs with director GORDON WINSTON sitting on a couch. They check their watches, obviously waiting on someone. The door opens and Jill enters, looking like she's been up all night. She clutches a cigarette and Starbucks coffee in one hand and her award in the other. She makes a show of putting the award in the coffee table in front of Gordon then takes a seat next to him. Kyle rises from his chair.

KYLE

Thanks to all of you for coming. I guess we all know why we are here. Dana. The most coveted female role since Scarlett O'Hara. We all know the book and the character. And I'm lucky enough to represent the two ladies that are up for the role.

GORDON

The role of Dana's sister Melissa is a smaller, supporting role, but is a demanding role, that in some ways will test the actress more than the lead.

KYLE

We want to test you both in both roles, then see who fits best in which role. Does that sound fair?

Jill is visibly upset and points to her award.

JILL

See that award? Do you want to know what it's saying? It's telling me that I don't have to audition.

She blows smoke in Samantha's direction. Sam fakes a cough.

SAMANTHA

It tells me that you got a great script and slept with the producer to get the role.

Samantha gets an evil glare from Jill. Gordon tries to mediate.

GORDON

Julia Roberts still auditions...

Jill will hear none of this.

JILL

I will not play a supporting role to her. I don't care who her mother is. I've earned this. I've lived Dana. The closest she's come to adversity and pain is breaking a nail.

(To Samantha)

And I never slept with him, even though he begged me.

SAMANTHA

I have no problem auditioning for the roles.

(To Jill)

And I have had to overcome adversity and pain, thank you very much.

Kyle tries to intervene.

KYLE

Jill, just a screen test.

JILL

I've live the role, I don't need to test. She needs to test. She's not even a grown up. She's never had to support herself. Her mother got her into this business. She can't play the role of Dana because she can't even live the life of a regular woman.

(To Samantha)

Have you ever fixed yourself dinner or done your own laundry?

SAMANTHA

I won't even bother to answer that idiotic question.

JILL

Of course you wont because the answer is no. I grew up taking care of two brothers while my mother worked to put food on the table. I cooked, I cleaned. Everything.

SAMANTHA

Playing a role doesn't require a person to actually have lived that role. Tom Hanks was never marooned on an island or went into space. That's why it's called acting.

It's quiet in the room.

GORDON

Jill, you say Samantha hasn't lived the role so she doesn't deserve it. What if she does live it? Will you audition then?

Jill laughs at the suggestion.

JILL

If she lives it, she can have the role.

SAMANTHA

What would I have to do?

GORDON

Live as a normal twenty-something woman. That means no limousines, no expensive dinners, no laundry service.

Samantha is skeptical. So is Jill.

SAMANTHA

For how long?

GORDON

For two months.

Jill likes this idea.

JILL

Four months.

SAMANTHA

Three months.

Kyle is concerned. Can she do it?

JILL

I have a few conditions. Nobody can know who she is. She has to get a real job, her own place and actually pay the rent. No credit cards.

SAMANTHA

I get a credit card for emergency purposes, and five thousand dollars to start out with.

JILL

A credit card with a thousand dollar limit and twenty-five hundred cash.

SAMANTHA

Fine.

KYLE

(to Samantha)

Where are you going to go?

JILL

Somewhere nobody knows her.

SAMANTHA

Maybe San Diego. San Francisco.

JILL

She needs to be further away, someplace far away from L.A. and she can't tell anyone who she is. If anyone finds out who she is or she doesn't make it the full three months, I get the role.

GORDON

I'm fine with those conditions. Kyle? Any thoughts?

KYLE

I don't know. I wish there was a way of making this easier. Like flipping a coin.

Kyle is worried about losing one of his major stars.

SAMANTHA

I can do it, no problem. It will be role research. I do have one condition though. Jill can't know where I'm going.

(MORE)

SAMANTHA (CONT'D)
The tabloids will have someone
waiting for me if she knows.

JILL
Fine. Like I'd need to do that.

KYLE
I guess we have a deal.

A deal where nobody seems happy at all.

INT SAMANTHAS CLOSET

Samantha is supervising the packing her suitcases by her assistant, LINDA. Samantha is wearing glasses and her hair is back to it's natural brown. Without makeup she looks surprisingly unglamorous. Samantha is looking through her clothes.

SAMANTHA
I love this silk shirt.

She hands it to her Linda.

LINDA
This is hand wash only, are you
sure you want to take it?

Samantha is annoyed at this question.

SAMANTHA
I am capable of doing something as
simple as washing a shirt.

LINDA
I'm sorry, I didn't know if it
would get ruined.

She hands Linda some pink pumps.

SAMANTHA
Here.

LINDA
Do you think those will be
necessary in Nambia?

INT AGENTS OFFICE

Samantha and Kyle are in his office. He hands her an envelope.

KYLE

Here is twenty-five hundred dollars and a credit card. Do you have your birth certificate, drivers license and social security card?

Samantha looks at the documents.

SAMANTHA

Mary Samantha Ashley Donner. My legal name.

KYLE

With your brown hair and glasses, nobody will know it's you. Have you ever been to Michigan?

SAMANTHA

Not sure.

KYLE

Well you're going there now. We want you to have an authentic Dana experience. You're going to Caro, Michigan, a couple hours north of Detroit. Population about 400. Lots of farms, small businesses.

Samantha isn't pleased. She was hoping for a bigger city, somewhere more anonymous.

SAMANTHA

What will I do there?

KYLE

You'll do what do normal twenty-something women do for jobs.

SAMANTHA

I can be a designer, or writer, you know write commercials.

KYLE

I don't think there will be many positions like that there. You'll probably have to waitress or be a cashier or something.

She's a little disappointed.

SAMANTHA

I'll find something fun to do.

KYLE

As a cover story, you are going on a trip abroad for some role research and self-discovery. I'm the only one who knows where you are.

He hands her an envelope.

KYLE (CONT'D)

Do you have any money or credit cards besides these?

She opens her wallet and takes out about 15 credit cards and hands them to Kyle.

KYLE (CONT'D)

Cell phone?

She hesitates giving up her lifeline.

SAMANTHA

I can't keep mine?

KYLE

I got you one that only I have the number for.

Samantha gives him her phone and takes the other.

KYLE (CONT'D)

This way you won't be distracted by all the calls while you're away.

SAMANTHA

How will I know what's going on here?

KYLE

If there's anything important that I think you need to know about, I will call you.

SAMANTHA

When do I leave?

KYLE

In an hour. A flight to Detroit then you go about two hours to Caro. I made maps for you.

Kyle hands her a folder.

SAMANTHA

Will there be a limo waiting for me there?

He can only look at her.

INT PLANE - DAY

Samantha (who will now be known as Mary) sits in first class, enjoying her last taste of luxury for a while. She reaches for the last of her champagne and drains it. The flight attendant reaches for her glass, but Mary grabs it first.

MARY

I'm not quite through, thank you.

The flight attendant is taken aback by the way Mary snapped at her.

FIGHT ATTENDANT

I'm sorry ma'am, we will be landing soon.

Mary realizes, she's not Samantha anymore.

MARY

I didn't realize that we were landing this soon.

She hands the attendant the glass.

INT DETROIT AIRPORT - DAY

Mary looks around the airport, unsure of where to go. She looks at the signs and walks toward the luggage claim.

INT - AIRPORT LUGGAGE CLAIM - MOMENTS LATER

Mary is retrieving her matching luggage from the carousel. A porter comes to assist her.

PORTER

Would like me to help you with those ma'am?

MARY

Yes, I need to get these in a car and be driven to a place called Caro.

PORTER
Caro? Never heard of it..

Mary is frustrated and getting impatient.

MARY
I have a map here.

She hands him a map from the folder. The porter looks it.

PORTER
That's about a hundred miles.
You'll never get a cab to take you
there.

MARY
Cab? I won't take a cab. I need a
limo.

The porter looks at her like she's crazy.

PORTER
Sorry miss, we don't have limos
waiting outside. You'll have to
call them.

INT STUFFED CAB - LATER

Mary is sitting in the back seat, surrounded by suitcases.
The cabdriver is looking at the map, shaking his head.

CAB DRIVER
I can't take you all the way there.
That's too damn far.

MARY
Well, what am I suppose to?

CAB DRIVER
Can you drive?

MARY
Yes.

CAB DRIVER
Then I suggest you rent a car.

EXT AIRPORT - DAY

Mary and all of her belongings are sitting on the sidewalk.
The cab driver looks at her and speeds off.

INT RENTAL CAR COUNTER - MOMENTS LATER

Mary is standing at the counter.

MARY

You don't have a long term rate for renting one of these?

RENTAL AGENT

Ma'am, we have weekly rates. At the weekly rate, \$168, times thirteen weeks comes to \$2184, plus tax and mileage.

Mary thunks her head down on counter.

EXT USED CAR LOT - DAY

A typical urban used car lot, full of used-up cars. Mary and her luggage are dumped in the middle of a used car lot.

INT USED CAR LOT OFFICE -DAY

The 50ish, overweight salesman/owner, NED KELLY, is sitting at his desk looking outside at Mary. He smiles.

EXT USED CAR LOT - MOMENTS LATER

Ned is walking out to meet Mary. He sees the expensive luggage.

NED

Hi, looks like you can use a car to get all your things where you're going.

Mary is tired. It's been a long, stressful day already, especially for a woman who's not used to doing anything for herself.

MARY

Yes, I do.

NED

What are you looking for? Car? Truck? Van?

She starts optimistically.

MARY
Something sporty and foreign. Has
to be in good condition.

NED
Well let's start with price. How
much do you want to spend?

MARY
I don't know, maybe a thousand,
twelve hundred if it's really nice.

Ned rolls his eyes and points to a dented, green Lumina

NED
See that one. That is what you can
get for twelve hundred dollars. Or
that minivan.

He points to a rusted Chrysler van. Mary is very
disappointed.

MARY
Ewwww. What about that one?

She points to an Accord

NED
That's a little more, six thousand.

Mary walks over to the blue Lumina and opens the door. She
sits in the driver's seat and almost gags.

MARY
What's that smell?

NED
I think the previous owner was a
smoker or something. I'll knock a
couple hundred off it for you. One
thousand even. I'll even throw in
an air freshener.

She looks around the lot at the other cars.

MARY
(sighing)
I'll take it.

INT LUMINA - DAY

Mary drives through the suburbs, trying to follow the maps.

INT GAS STATION - EVENING

On a two-lane road north of the Detroit, Mary pulls into the gas station. She waits. And waits. People pull in and get gas and leave. She is all alone. Finally after about 10 minutes, the cashier comes out and over to her window.

CASHIER

Is there something wrong?

MARY

Well, I have been waiting for a long time for someone to put gas in the engine.

CASHIER

This is self serve. It means you have to put the gas in the gas tank yourself.

MARY

(surprised)

Really? By myself?

He nods and walks away. Mary gets out of the car, unsure of what to do. She walks to the pump and reads it. She can apparently follow directions because she lifts the nozzle out and goes in search of the gas tank. She finds it on the other side of the car. She pulls the hose to the other side where the hose won't reach. She tries pulling it, only to have it slip out of her hands and bounce across the roof. The cashier inside can't help but to laugh at her. The intercom crackles to life.

INTERCOM

If you pull your car around to the other side it will be much easier.

She stops and thinks about it. She gets in and pulls it around. She gets the nozzle in the gas tank and waits. Satisfied there is sufficient fuel she goes inside to pay. The cashier is waiting for her, unsure if this is really happening.

CASHIER

You have to squeeze the handle in order to get the gas to go into the tank.

Mary is really bummed out.

INT LUMINA - EVENING

It's getting dark and Mary is driving through cornfields. She's trying to find a radio station. The windows are open and she keeps spraying perfume to cover up the odor. She comes to a run-down, no-frills motel. She pulls in.

EXT MOTEL - NIGHT

She opens the car door. It's dark. Darker than shes ever seen. The clear midwest sky is full of stars. Then she hears the crickets and frogs calling loudly. She walks to the door.

INT MOTEL - NIGHT

A sleepy clerk greets her as she walks into the hotel.

CLERK

Good evening. Can I help you?

MARY

Is it always this noisy at night?

CLERK

Is what always this noisy ma'am?

MARY

That noise, outside.

CLERK

Oh, the crickets, yea, they can make quite a racket on hot July nights. I guess you get use to them after a while. What can I do for you?

MARY

I need a room for the night.

He looks at the keys hanging on the wall.

CLERK

Got a single room for thirty five dollars.

MARY

That is fine. Is room service still available?

The clerk stares blankly into her eyes.

CLERK
(deadpan)
I'm afraid our chef has gone home
for the evening.

Mary seems to believe this. She reaches in her purse to pay him.

MARY
Is there a place around here that I
can get something to eat?

The clerk thinks.

CLERK
There's a Seven-Eleven about a mile
up the road. They are open all
night.

He hands her the room key.

CLERK (CONT'D)
Room seven, fourth on the right.
They have a good hot dog and Slurpy
deal going right now.

Mary grimaces.

MARY
Aren't there any places with sushi
or fresh salads near here?

CLERK
Well, there is a new Walmart in
Caro, about forty miles north. I
hear they have a nice big salad bar
and they are open all night. Not
real sure about the sushi though.

INT HOTEL ROOM - LATER

Mary is in the room, choking down an ugly hot dog and drinking the first of many Smirnoff Ice beverages. She switches channels on the TV. Nothing on. She keeps clicking.

MARY
Shit.

INT LUMINA - MORNING

Mary looks a little rough, driving the rest of the way to her new home. She's drinking bitter gas station coffee and hates it.

MARY

I would pay one thousand dollars
for a Starbucks non-fat Latte right
now.

EXT ROAD - MORNING

She drives up on an Amish family, Mom, Dad, brother and sister, in a horse-drawn carriage plotting along the road. She tries to pass them, but cars keep coming the other way.

INT LUMINA - MOMENTS LATER

She's getting upset. Finally she is able to pass them and yells out the window at them.

MARY

(yelling)

HEY!! GET A CAR, YOU MORONS!!

EXT ROAD - MOMENTS LATER

The Amish family looks at each other and shake their heads at her.

INT LUMINA - MORNING

She passes corn fields and more corn fields then sugar beet fields then soy fields and finally a sign: Welcome to Caro

MONTAGE

Mary in Walmart. A woman shaking her head. No job openings.

Mary in an office. A man shaking his head.

Mary in a feed store. Nothing here either.

EXT CARO MAIN STREET - DAY

Mary's holding a newspaper and walking down the street looking for a store. She finds it. Emery's Market.

She opens the old door and steps onto the ageless wooden floors. Except for the type of merchandise, they store could have come straight out of the 40's. She walks around looking, almost stumbling on an old lady tending the lower shelves.

MYNA

Excuse me, dear.

Mary is startled by her. MYNA EMERY stands about 4'11 and is 78 years old.

MARY

Do you work here?

MYNA

For the past 54 years I have. I'm Myna.

She offers a hand then a surprisingly strong handshake.

MARY

Then I'm looking for you. I'm here for the position. Mary Donner.

MYNA

After that new place opened, we have had a hard time keeping people. They pay more than we can.

MARY

You mean Walmart?

Myna puts her finger to her mouth and walks to the counter.

MYNA

Please don't say that. George's blood pressure rises each time he hears that name.

MARY

Who's George?

MYNA

The store owner. He's also my husband of fifty-seven years.

Mary is impressed.

MARY

Wow, that must be some sort of record.

MYNA

Naaa, not even in my own family. My parents were together sixty-six years. Let's get you an application.

They arrive at the counter. Myna pulls out an application. GEORGE EMERY, 81 walks slowly from the back room.

MYNA (CONT'D)

(to Mary)

Just put your name and social security number on it. I don't need the rest of that stuff.

(to George)

George, this is Mary. She's here for the job.

GEORGE

Mary's a good name. I'm pleased to meet you. Don't like those names like Brittany or Tiffany. Just can't trust 'em.

As George walks away, Mary fills out the application and hands it to Myna. Myna examines the application.

MYNA

Okay Mary, have you ever worked a cash register?

MARY

No. But I'm a quick learner.

MYNA

Have you ever stocked shelves?

MARY

I'm sure I can. I'm pretty good at emptying shelves.

Myna smiles at her.

MYNA

Are you trustworthy? Have you ever stolen anything?

Ashamed, Mary confesses.

MARY

Yes, when I was twelve, I stole a bracelet from a store.

A \$500 bracelet from Tiffanys.

MYNA

Did you get caught?

MARY

Not by the store, worse. My mom.

MYNA

What did she do?

MARY

She made me take it back and apologize to the store owner.

MYNA

Well your mother did the right thing. You're hired.

Mary smiles at Myna.

MARY

When do I start?

MYNA

Tomorrow morning. But I have to tell you, we are trying to sell the business so I can't promise you a job if we are successful in finding a new owner.

MARY

That's okay, I can't promise you I will be here long anyway.

INT CHEAP MOTEL ROOM - NIGHT

Mary tosses and turns on the bed, unable to sleep on the cheap mattress. She turns on the TV. One of her movies is on TV. She starts to cry.

INT EMERYS MARKET - NEXT DAY

Mary knocks on the glass door. George walks slowly to the door and unlocks it.

GEORGE

Good morning Mary.

MARY

Good morning.

She yawns, tired from lack of sleep. He leads her back of the store.

INT EMERYS MARKET OFFICE

Myna sits doing paperwork. Myna looks up at her.

MYNA
Good morning.

MARY
Good morning.

GEORGE
Would you like some coffee?

A fresh pot of coffee sits in the coffee maker.

MARY
I would love one. I looked for a Starbucks on the way here.

MYNA
What's Starbucks?

MARY
It's a place that sells coffee.

GEORGE
That's all they sell?

MARY
Well, they sell Cappuccino,
Espresso, Caffè Latte, Caffè Mocha,
Macchiato...

GEORGE
I thought they sold coffee?

MARY
Those are coffees. Just different
types.

GEORGE
If coffee is all they sell, they
must sell it cheap.

MARY
It is pretty cheap. Under five
dollars a cup.

This bombshell freezes Myna and George.

MYNA
And people actually pay that much
for coffee?

George shakes his head.

GEORGE

Coffee, a beverage that is just hot water poured through ground up beans?

(to Myna)

Honey, we are in the wrong business.

Myna smiles and pours a hot cup coffee and hands it to Mary.

MYNA

Here, dear. This is the best coffee. The free kind.

Mary takes a sip. It's not as good as she is use to, but with enough sugar, it will do.

INT EMERYS MARKET - CASH REGISTER

Mary learning to use the cash register. It's an old push button one. No bar codes here.

She rings up a soda and a can of soup. \$126 dollars. Myna shakes her head no.

She rings up a soda and a can of soup. 12 cents. Myna shakes her head no.

She rings up a soda and a can of soup. \$1.26. Myna shakes her head yes. Finally.

Mary ringing up customers Patient people smiling sweetly.

INT EMERYS MARKET - DAY

Mary is stocking shelves. She uses a knife to cut open a box. She cuts the top of the box off then reaches in to pull out a box of cereal. She tips the box of cereal a little and cereal falls out on the floor.

INT EMERYS MARKET - DAY

Mary eating cereal out of the cut box while ringing customers up.

Using the price gun to try to put prices on the merchandise. Not so good.

Mary is leaning on the counter drinking a Red Bull. Myna approaches her.

MYNA
Are you tired, dear?

MARY
Yea, a little. I have to find
someplace to live. The motel bed is
terrible. There's this ad for a
room to rent.

She shows Myna the ad.

MYNA
You're looking for a place to stay?

MARY
Someplace cheap.

Myna walks toward the door and locks it.

MYNA
I know a place for you to live.
It's about two miles from here and
cheap enough. Furnished too.

They walk into the office.

INT EMERYS OFFICE

Mary and Myna are in the office.

MARY
That sounds perfect. How cheap?

MYNA
How about \$200 a month?

MARY
That's cheap, I think. Where is it?

MYNA
It's above our garage. The farm
hands use to live there. It's nice
and roomy.

MARY
That would be perfect

MYNA

Now let's get out of here and I'll show you your new apartment.

EXT EMERY HOUSE - EVENING

The couple pulls up in their old, but pristine Buick to an old farmhouse. It is in good shape, but needs a little TLC. Mary pulls in behind them and looks at the house and the surrounding farmland.

MARY

I haven't seen anything like this except in the movies. Where's Dorothy and Toto?

Myna smiles.

GEORGE

You should have seen it in the fifties. We had over five hundred acres, growing the best crops in the county.

They walk toward the door.

MYNA

George's vegetables were winners every year at the Tuscola County Fair.

GEORGE

You won a few years yourself, with your sheep and your peach pies.

INT EMERYS KITCHEN - MOMENTS LATER

They enter the house, which could double as a museum. Everything is nice, but at least 30 years old with the exception of the avocado range and refrigerator, and a microwave. George sits at the table. Myna makes dinner.

MYNA

Breakfast is included and served at seven.

MARY

In the morning?

GEORGE

Hope you like a big breakfast, Mary.

MARY

Well, usually I just have a coffee.

MYNA

That's why you're so skinny, honey. You need some breakfast to get you going and to get those boobies to grow. Come on out, I'll show you your room.

An embarrassed Mary looks at her chest and follows Myna outside.

INT MARYS APARTMENT - MOMENTS LATER

The apartment is larger, and dirtier than Mary expected. It could use some work, but is livable. The carpet is red. Very red. There is a bathroom, but the bed is out in the main living area along with a couch.

MYNA

I need to start dinner now. George is on a diet schedule. Do you need help with your things?

MARY

No, that's okay, I'll get them.

MYNA

Okay dear, dinner will be ready in an hour, if you're hungry.

Myna leaves Mary's apartment. Mary looks around.

MARY

Not the red carpet I want to be walking down.

EXT MARYS CAR - MOMENTS LATER

Mary is pulling a heavy suitcase from the trunk.

INT STAIRS - MOMENTS LATER

Mary lugging it up the stairs.

INT MARYS APARTMENT - MOMENTS LATER

Mary finally getting the last of them in the new apartment. She falls on the bed and is fast asleep.

INT EMERYS DINING ROOM - MORNING

Myna is cooking a big breakfast, eggs, bacon, hash browns. George is reading the paper, drinking a cup of coffee. A scene that has been repeating itself for decades. They hear the door open. A refreshed Mary walks in to the dining room.

MARY

Good morning.

MYNA

You must be starving this morning.
You didn't join us for dinner.

GEORGE

You missed a mighty good pepper
steak.

MYNA

I went to see if you wanted dinner
but you didn't answer the knocking.

MARY

I was so tired, I fell asleep in my
clothes.

Myna is filling a plate with scrambled eggs, bacon, hash browns and toast. She sets it in front of Mary. It smells like nothing else she's ever smelled. She closes her eyes and inhales the wonderful odors. George notices her.

GEORGE

You have to use the fork, Mary. It
won't get there any other way.

Mary opens her eyes and smiles at him.

INT EMERYS MARKET - DAY

Mary is ringing up a customer. She is doing better now.

MARY

Thanks, have a good day.

The customer walks away. Before the customer exits. Two young ladies enter. They are KAREN FOSTER, 22, and DEANNA SHOLTER also 22. They are the best looking girls this small town has to offer and they know it. They would be merely average in a big city and below average by Hollywood standards. Karen picks up a novelty tee-shirt from a shelf.

KAREN

Who in their right mind would wear
this?

They look at it laugh.

DEANNA

I can't believe you actually worked
here.

They laugh and wander over to the counter. Karen looks over
at Mary. Something is familiar about her but she can't put
her finger on it.

KAREN

I can't believe it either. How
stupid was I?

They both laugh.

DEANNA

Why did we come here anyway?

KAREN

I didn't feel like standing in
those long lines just for tampons.
I make enough, I can afford it.

Deanna plays along with her friends bragging.

DEANNA

How much does the head cashier at
Walmart make anyway?

Karen is pleased to tell her. Again.

KAREN

Eight twenty an hour, plus
benefits.

Mary snickers.

MARY

Wow. Eight twenty an hour.

Both girls turn and look at Mary.

KAREN

Plus benefits.

Karen smiles smugly and puts her tampons on the counter. Mary
bites her tongue as Karen studies her.

KAREN (CONT'D)
Did you go to Owendale?

MARY
What's an Owendale?

The girls laugh at her. Again.

KAREN
It's a school and a town about
twenty miles from here.

MARY
I'm not from around here, I'm not
sure where that is.

Mary rings up the tampons.

KAREN
So why did you here in this shitty
town?

She leans in to the girls. They also lean in.

MARY
(softly)
The government put me here. Witness
protection.

The girls gasp. This may be the most exciting thing that's
happen to this town in... well they don't know of anything
exciting that's happened.

DEANNA
What did you see? What did you do?

Mary looks around. She leans in once again.

MARY
I saw a mob guy kill another mob
guy.

Both girls stare with open mouths.

KAREN
(Trying not to look
impressed)
So what happened?

Mary has no idea. She has to make something up.

MARY
I was a waitress in an Italian
place.

(MORE)

MARY (CONT'D)

I was getting ready to serve some guy his ravioli and then, BAM, his buddy shoots him in the head.

Just like Godfather 1.

MARY (CONT'D)

I dropped his food on the floor.

DEANNA

Holy shit!! What did you do?

Karen looks on skeptically.

MARY

I already said. I dropped his food on the floor.

KAREN

So why didn't he shoot you?

MARY

I don't know, they have some code about that sort of thing.

Deanna nods.

DEANNA

I heard about that.

Karen glares at Deanna.

KAREN

When have you heard about anything about the mob?

DEANNA

I've heard things.

MARY

I'm here until the trial, then I go back to testify.

DEANNA

Aren't you scared?

MARY

Sure, a little. But they say I'm safe here as long as I don't tell anyone. You guys can keep a secret can't you?

They can. But they won't. The whole town will know by dinner time.

KAREN

Sure, we can keep it to ourselves.

Mary motions to the tampons.

MARY

Did you want to pay cash or charge these?

EXT REAR OF EMERYS MARKET - EVENING

Mary exits the building through the rear door. Myna and George are there to lock the door behind her.

MYNA

Should we expect you for dinner, dear?

MARY

I think I'll go for a drive, eat something while I'm out.

MYNA

Okay, drive carefully.

MARY

Thanks.

Mary watches the elderly couple slowly enter their car and drive away. She opens her car door and slides into her seat and turns the key. It cranks and cranks and cranks. Tries again. Same thing. It won't start.

MARY (CONT'D)

Shit.

INT RESTAURANT - MOMENTS LATER

At a phone in a nearby restaurant, Mary thumbs through a yellow pages. She finds an auto repair place. She dials the number.

ANDY (O.S.)

P&A Service, Andy speaking.

MARY

Hi, I need some help. My car won't start.

ANDY (O.S.)
I'm sorry, we closed about ten
minutes ago. Can I come and look at
it in the morning?

Mary isn't use to waiting for anything. This is such an
inconvenience.

MARY
Well I had plans tonight...

INT B&A SERVICE - EVENING

ANDY MACAULAY, 25, is a clean-cut, handsome young man who
looks extremely out of place in a garage. His work uniform is
neat and clean.

ANDY
What kind of car is it?

MARY (O.S.)
It's a blue one.

ANDY
(laughing)
What kind of blue car is it?

MARY (O.S.)
Lummix...Lima....Luna..

ANDY
Lumina?

MARY (O.S.)
Yes! That's it. Lumina.

Andy is a little charmed by her naivety.

ANDY
What's it doing?

MARY (O.S.)
It's not doing anything. It won't
start.

ANDY
Does the engine try and start?

MARY (O.S.)
Yes, it tries and tries.

ANDY
Does it smell like gas in the car?

MARY (O.S.)
No, I don't think so.

ANDY
Okay. Where are you?

INT RESTAURANT - SAME TIME

Mary is on the phone.

MARY
I'm at the Clock restaurant. Not
sure what the street is.

ANDY (O.S.)
I'll be there in about ten minutes.
If it's what I think it is, it will
only take a few minutes to fix.

MARY
You will? That's great.

EXT RESTAURANT - LATER

Mary is waiting outside. A tow truck pulls in and slowly
drives around the parking lot. Mary realizes that he's
looking for a blue Lumina. She walks over to the truck. Andy
rolls down the window.

ANDY
Blue Lumina?

Mary is a little embarrassed.

MARY
I should have told you where the
car was, right?

EXT EMERYS MARKET REAR PARKING LOT - MOMENTS LATER

The hood of her car is up and Andy is under there working on
it. Mary sits behind the wheel.

MARY
Is this going to cost very much? I
work here and don't have much
money.

ANDY

You work here? I think half the people in this town have worked here at one time or another. If it's what I think it is, it will cost you about four dollars plus labor.

MARY

And what will labor cost?

He comes up from under the hood.

ANDY

Try it now.

Mary turns the key. The engine cranks a couple times then roars to life. Mary is relieved.

MARY

You are a lifesaver.

ANDY

Hope you can still make your plans.

Mary forgot the lie she told.

MARY

I already cancelled them. I didn't think I'd be able to make it.

Andy closes the hood and walks to her window.

ANDY

I'll be right back with the bill.

Mary waits in her car, dreading the bill. Andy walks back and hands her the bill. She looks at the bill and then back at him.

MARY

Ten dollars?

She can't believe it.

ANDY

Too much?

MARY

No, I guess I was expecting more.

Andy is genuine and honest.

ANDY

The filter was four dollars and labor was six dollars. I was only here ten minutes.

She still can't believe it.

ANDY (CONT'D)

If you don't have it, you can drop it off tomorrow. The address is on the bill.

MARY

Can I at least buy you a beer?

Andy looks away shyly.

ANDY

I don't think my girlfriend would appreciate that, but thanks.

Wow, a guy with morals she thinks.

MARY

Well than I'll buy you one and drink it myself. Where's the best place to go?

Andy thinks.

ANDY

Wiltzes. They actually have music that wasn't recorded in the 50's. I think they have a band tonight.

MARY

I'll have to check it out. You're sure its okay to pay you tomorrow?

ANDY

Yes, I'm sure.

MARY

Your boss won't mind?

ANDY

No, he won't mind at all.

Andy laughs a little laugh. She notices the patches on his shirt. One says B&A Service. The other says Andy.

MARY

You're the "A" in B&A.

ANDY

The "B" is Bob. My dad.

MARY

So I'm getting the "Know the Owner" discount?

ANDY

I guess you're getting the "Meet the Owner" discount. I'm Andy Macaulay.

Mary reaches to shake his hand.

MARY

I'm S..

Shit. She can't use that name but quickly fakes a cough.

MARY (CONT'D)

Nice to meet you. Mary Donner.

ANDY

Well Mary, I have to go close up the shop. If you're going to be in town for a while, I'm sure we will run into each other. Enjoy that beer for me.

MARY

I will. Thanks.

Andy slowly walks to his tow truck. Mary watches his ass in her side view mirror.

MARY (CONT'D)

(softly to herself)
Nice buns.

INT MARYS APARTMENT BATHROOM - EVENING

Mary is fixing her makeup in the cramped bathroom. The light isn't very good.

INT MARYS APARTMENT - EVENING

Mary looking through her closet for something appropriate for going out to the bar.

EXT WILTSES BAR -EVENING

From the outside the bar appears to be nothing special. The vehicles parked in the gravel parking lot outside are mainly trucks. She looks around the parking lot and the neon signs advertising various beers.

MARY
(psyching herself up)
Fit in. You can do it.

She looks down at her outfit. She's going to stand out. She walks toward the door, stumbling in her high heels on the gravel.

INT WILTSES - MOMENTS LATER

The front door opens and Mary walks in. Surveying the bar, it looks the same as she thought it would look. An old wooden bar, covered with thousands of cigarette burns, sits on the far wall. The bar is about half full and the jukebox plays some classic rock. The men mostly wear hats, Levis and tee shirts advertising their favorite beer, sports team or anatomy part. Some women wear tight jeans and belly shirts. Even the ones who shouldn't. Mary walks over to an empty seat at the bar. She sits down. The bartender, Rod, walks over. He's a pleasant looking man of 35, a little overweight.

ROD
Hi, what can I get you?

MARY
I'll have a Grey Goose
Cosmopolitan. With a lemon twist.

ROD
Sorry, we don't have Grey Goose. I
can make it with Smirnoff or Popov.

Mary wrinkles her nose.

MARY
I guess I'll just have a glass of
Merlot.

ROD
Not much of a wine list either, I'm
afraid. Just red or white wine.

MARY
What kind?

ROD
Whatever was on sale at the time.

MARY
I'll have a glass of red.

The Rod goes to get her a glass. Mary turns to look around the bar. Half of the bar is looking at her. Some turn away when she sees them. Rod returns with her wine.

ROD
That will be two seventy five.

Mary hands him a twenty. He leaves to get her the change. She has a sip and about chokes on it. Rod returns with her change and sees her face.

ROD (CONT'D)
Not quite what you're use to drinking?

No need to insult the bartender the first time here.

MARY
It's okay. Guess I'm not really in a wine mood tonight.

ROD
How about a nice cold Budweiser?

MARY
Sure.

He leaves to get her Bud.

ON FRONT DOOR

The front door opens and Karen and Deanna walk in the door. Men and women greet them by name as they walk through the bar. They walk to a table on the other side of the bar from Mary, near where the band will be playing.

ON BAR

Rod comes back to Mary.

ROD
How's the beer?

MARY
Tasting pretty good.

ROD
 You'll fit in better drinking the
 beer. Not many locals drinking
 Cosmopolitans or wine.

MARY
 I look more local with a beer?

ROD
 Yes, but those clothes still give
 you away.

She looks around at the girls in the bar. He's right.

ROD (CONT'D)
 How long until the trial anyway?

She laughs. Word gets around fast.

MARY
 Not sure. I'm glad they could keep
 a secret.

ROD
 Small town. Word travels fast.
 Mary.

He knows her name.

MARY
 I see. Can you keep a secret...?

She's waiting for his name.

ROD
 Rod.

Rod moves close.

ROD (CONT'D)
 Is this new secret that you were
 bullshitting them?

MARY
 Yes.

They both smile.

ROD
 That was pretty good, they bought
 it all. You should be an actress.

She smiles at him.

MARY

Any Sinatra on the jukebox.

ROD

C-9. My Way.

INT WILTSES BATHROOM - MOMENTS LATER

Karen and Deanna enter the bathroom. They start fixing their makeup.

KAREN

Did I tell you? I might go to the new store in Bay City? I'll get out of here, finally.

DEANNA

What about Andy?

KAREN

You think I'm actually going to marry him? I need a man with ambition. He left his ambition on Wall Street.

DEANNA

He's got a good job. His own business. What's wrong with that?

KAREN

Nothing if you want to stay here and spend every week of your life doing the same things.

DEANNA

It's not that bad here.

KAREN

Yes it is. It's boring and monotonous. It's Friday night and here we are, in this shitty bar drinking beer.

DEANNA

I like beer and this bar.

KAREN

Wouldn't you like to be in a classy place drinking classy drinks with good looking men who have good jobs. Ones who have something going on.

This does have some appeal to Deanna.

DEANNA

I guess.

But she's still not convinced.

DEANNA (CONT'D)

Did you tell anyone about that girl today at Emerys?

KAREN

No. Did you?

A lie

DEANNA

No, me either.

Another lie. They finish and leave the bathroom. As soon as the door closes Mary opens a stall door. She heard everything they said.

INT WILTSES BAR - MOMENTS LATER

Walking back to her seat Mary sees Andy sitting with Karen. Dressed in regular clothes he looks pretty good. He waves to her. Karen sees him wave and gives him a dirty look. She sits and finishes her beer. Rod appears.

ROD

Another beer, Mary?

MARY

Sure.

Rod goes turns around to get one from the cooler and returns in an instant.

ROD

It's on the house. New customer discount.

Mary is impressed.

MARY

This town treats it's visitors very well.

ROD

So you know Andy?

MARY

Sort of. He fixed my car today.

ROD

He's a good guy. Know his girlfriend?

MARY

She's one of the one's I lied to.

ROD

She likes to talk.

She looks over at her and Andy who is sitting there bored while Karen flirts with another guy.

MARY

What does he see in her? He seems like a nice guy.

ROD

He is. That's the problem.

INT SMALL APARTMENT - NIGHT

Jonny is sitting in his barren apartment, looking under couch cushions, counting out change so he can go out. He is broke. Magazines sit cluttered on a table. An idea pops into his nearly empty head. He flips through one of the tabloids then picks up the phone to dial.

JONNY

Do you pay cash for pictures?

He smiles at the answer.

INT WILTSES BAR - LATER

The band is playing bad 70's rock tunes and the place is rocking. Mary is still there drinking beer. She's watching the band and swaying to the music. A tap on her shoulder from behind. She turns and it's Andy.

MARY

Hey, my hero. Going to let me buy you that beer now?

He holds up a full beer.

ANDY

Not now, maybe later.

MARY

You have something against a woman
buying you a beer?

He does.

ANDY

No, but I have a full one right
now.

MARY

The girlfriend know you're over
here?

He looks over at Karen who is busy talking with a guy.

ANDY

I doubt if she knows I've left the
table.

MARY

She doesn't seem like your type.

Andy won't speak badly of her out of respect.

ANDY

We've been together on and off
since high school. She's a nice
girl once you get to know her.

MARY

I had a feeling you were going to
say something like that.

Andy shrugs.

ANDY

So you didn't tell me you are
hiding here in our little town.

Mary fakes surprise.

MARY

Who said I'm hiding?

ANDY

Word travels fast. Especially since
you told the biggest gossips in
town.

Mary smiles at him.

MARY

And they still believe it?

ANDY

I don't think so. Too many people have made fun of them for believing it. They are kinda pissed about it.

MARY

I guess I should feel bad about that.

ANDY

Do you?

MARY

Not really.

Andy is interrupted by a tap on the shoulder. It's Karen and she's not happy.

ANDY

Hi Karen. You've met Mary, right?

Karen coldly stares at Mary, looking over her outfit.

KAREN

Well, if it isn't the mafia princess. Seen any good murders lately?

Mary laughs at this.

MARY

Psychiatric disorder. I'm working on it.

Karen hates her. Silence. Karen has to say something to save face.

KAREN

Speaking of disorder, where did you get those ugly shoes? Payless? And that shirt. I'm sure I saw it on the discount rack at Walmart.

Mary looks down at her \$720 Casadei shoes, \$480 Fendi Jeans, and her \$430 Moschino Patchwork T-Shirt. Should she tell her? Yep.

MARY

These are Casadei shoes.

Karen looks at her.

KAREN

Like that's a real designer.

She's never heard of Casadei.

ANDY

Please excuse me ladies.

Andy walks off to the bathroom.

KAREN

So what were you two talking about?

MARY

Nothing much. My job. Caro.

KAREN

There's not much to talk about. The town sucks and the Emery's are fossils. I think they founded it this shitty town.

Karen turn and leans on the bar looking at the towns people having fun.

MARY

The Emery's are sweet. And I like this town. It's comfortable.

KAREN

Yea, comfortable like an old slipper. Please. This place is so damn boring. If you like it here, you obviously haven't been many places.

Not many except Paris, Rome, Cannes...

KAREN (CONT'D)

I need to get back to my table. My friends are waiting.

Before Mary can say a thing, Karen has left.

MARY

Good-bye Sweetie.

She smiles sweetly as Rod approaches.

ROD

Casadei shoes. You aren't from Ohio.

Rod know his shoes and may have a few secrets of his own.

INT LAUNDRY MAT - NIGHT

Mary walks into a laundromat carrying two paper grocery bags of dirty laundry. She looks around, unsure if what to do. The attendant, an older man, merely looks up from watching a baseball game and nods. She walks over to an empty machine and reads the directions on the lid. She puts her quarters in the slots and starts the washer. An older woman sitting near smiles at her. Mary dumps one bag of clothes in the washer and closes the lid.

OLDER WOMAN

Aren't you going to use soap, dear?
You need soap.

MARY

It doesn't go in automatically?

OLDER WOMAN

No, you have to put it in yourself.
They have some over there in the
dispenser.

Mary walks to the dispenser and inserts more quarters. Out pops a small bag of detergent that is good for four loads of clothing. Mary goes over to the washer and dumps the entire opened bag into the washer. The old woman shakes her head in disgust. Mary sits in a chair and picks up a magazine.

Slowly bubbles start to emerge from the washing machine. Mary is still reading. The old woman looking at the washing machine, eyes wide open. Back at the washer, more bubbles emerge. Bubbles are now overflowing on the ground.

The older woman slowly gets up and starts walking over to tell Mary. The camera focuses on her feet, treading slowly on the soapy wet floor. Then it happens. She loses her footing and crashes to the floor in a painful thud.

EXT LAUNDRY MAT - LATER

Two EMT's are loading the old woman in the back of an ambulance. Mary is crying as the attendant attempts to comfort her. He puts his arm around her.

ATTENDANT

Don't worry, lots of women her age
break their hips every day.

With this Mary cries even harder.

INT EMERYS MARKET - DAY

Mary is working the register. Myna is stocking the shelves. George comes out of the office.

GEORGE

Myna, I'm not feeling well right now. Think you can take me home?

Myna comes to him.

MYNA

Do you need to see Dr. Wolcott?

GEORGE

No, I just want to go home and rest.

MYNA

(to George)

You're going to see Dr. Wolcott.

(to Mary)

Will you be okay here?

MARY

Yes, I'll be fine

GEORGE

We hardly have customers anymore; of course she'll be fine.

He gives her a wink as Myna pulls on his arm.

MYNA

Come on, let's go.

GEORGE

Old age is hard, Mary. I wouldn't recommend it.

MARY

What's the alternative?

She smiles at him.

INT JILLS HOLLYWOOD HOME - EVENING

In a beautifully furnished living room, Jill reading a tabloid. She picks up a cell phone and dials a number.

JILL

Hello? I have a story that I think you would like...

She looks up as Jonny Hartland enters the room.

JONNY
Do you have any bottled water?

She shushes him and returns to her call.

JILL
I have information about Samantha
Ashley...

INT MARYS APARTMENT - EVENING

She's trying to iron some clothes. Entertainment Tonight is running a story on her. The television plays.

ON TV

We see clips of Samantha in various movie parts, at premiers, etc.

HOST (V.O.)
Samantha is rumored to be staying
in an undisclosed drug rehab
center. Calls to her
representatives have not been
returned.

MARY
Dammit!

She doesn't notice that the iron is too hot. She lifts it with the clothing stuck to the iron. A \$300 shirt is ruined. She hears the Emery's car pull into the driveway. She runs down to see them.

EXT EMERYS DRIVEWAY - MOMENTS LATER

Mary goes to the passenger door to help with George.

MARY
(to Myna)
Is he okay?
(to George)
Are you okay?

MYNA
He's comfortable now. We have more
tests in Saginaw.

They are walking to the house.

GEORGE

I'll be fine. I just need some rest.

INT EMERY HOUSE - MOMENTS LATER

They get him in his easy chair in the living room. He is in obviously in some pain.

MARY

Can I do anything to help?

MYNA

No, dear. We are okay now. He feels better here at home.

MARY

He should be in the hospital if he's in that much pain.

GEORGE

Nonsense, I'll be fine in a few days.

INT MARYS APARTMENT - NIGHT

Mary is in bed, tossing and turning. She can't sleep. She looks at the clock. It's 1:00 am.

EXT MARYS APARTMENT - MOMENTS LATER

Mary walks out of her apartment into the darkness. The sounds of a country night greet her. Crickets chirp. Frogs serenade. A moon so bright it creates shadows. Mary starts walking down the road.

EXT MAIN STREET OF CARO - MOMENTS LATER

Mary is walking down the empty main streets of Caro. She looks in the windows of the stores. The clean streets. A light breeze blows a newspaper toward her. Instinctively, she reaches down to pick up the offending paper and throws it in a garbage can.

INT EMERYS MARKET - DAY

A delivery man is unpacking and stocking the magazine shelves as Mary stocks some shelves. The delivery man finishes and brings her the bill to sign.

DELIVERY MAN
Here, you go. Just sign on the
bottom line please.

Mary signs.

DELIVERY MAN (CONT'D)
Thanks. Have a great day.

The delivery man leaves and Mary goes to the register. Two older ladies enter the store for a little shopping. They stop at the magazines and pick a few out, chatting along the way. They smile as they pass Mary, but never stop chatting. Mary can hear a little their conversation.

OLDER WOMAN #1
It's such a shame that they have
all the fame and money, and they
still aren't happy.

OLDER WOMAN #2
They are just spoiled. That's all.
They don't appreciate anything.

As they set their items on the counter Mary sees it. The camera focuses in on the new National Enquirer featuring a drunken Samantha Ashley on the cover with the caption reading "Young Star in Rehab." Mary is in shock.

EXT EMERYS MARKET REAR PARKING LOT

Mary is pacing in the parking lot talking to her agent, tabloid in her hand.

MARY
I can't believe it. This is such
bullshit. Can I sue?

KYLE (O.S.)
Yes, but what good is that going to
do? They covered all their bases.
That's why they pay millions a year
for a crack legal team.

MARY
Where would they get that story
from? I don't even use drugs.

INT AGENTS OFFICE - DAY

Kyle is sitting at his huge desk, thumbing through the new National Enquirer.

KYLE
You didn't see the other picture?

MARY (O.S.)
What picture?

KYLE
Turn to page fifty-nine.

EXT EMERYS MARKET REAR PARKING LOT - DAY

Mary flips to page fifty-nine. She sees the picture. It's a picture of Jonny and Jill together in bed. Mary pissed.

MARY
I want her cell number.

KYLE (O.S.)
Whose?

MARY
You know whose number I want. The bitch who fed them that story.

KYLE (O.S.)
You don't want to do that. Just let it be. We don't even know it's her.

MARY
Yes, we do know.

KYLE (O.S.)
You didn't get it from me. 555-1276.

The rear door opens. Myna looks out.

MARY
(To Kyle)
I'll call you soon.

She hangs up the phone.

MYNA
Are you alright, dear?

Mary wipes a tear away.

MARY
I'll be okay.

MYNA
You can tell us. We are family now.
Whatever it is.

Mary is touched by her kindness. She looks up with a crooked smile.

INT WILTSES BAR - EVENING

Mary is sitting at the bar finishing a beer. Make that her fourth beer. She's pretty drunk. Rod comes over.

MARY
How about another beer Roddy?

Rod looks at her, then behind her. Andy comes up to the bar and sits next to her. He smiles at her.

MARY (CONT'D)
Well, it's my hero again.

ANDY
I think I'll take that beer now. If
the offer still stands.

Mary smiles back at him.

INT WILTSES BAR - EVENING

Andy and Mary are at a table now talking, both with a beers.

MARY
So the Emery's have known you your
whole life?

ANDY
They've known everyone here their
whole lives. They've always been
here. Like the water tower.

MARY
They told me they use to have a big
farm.

ANDY
Yea, I heard it was pretty good
size back in the 40's and 50's.
Just about everyone here worked for
them one time or another.

MARY

At the store?

ANDY

At the store, at the farm. Times get tough, and the Emerys would hire people even if they didn't need the help just so the people could pay the bills and put food on the table.

Mary is amazed at their generosity.

ANDY (CONT'D)

Up until a few years ago, they would leave the store unlocked all night, so if someone needed something, they could get it.

MARY

And no one stole anything?

ANDY

Don't know. If they did, the Emery's never said anything.

MARY

Where are their children?

ANDY

They never had any. Don't know why. They always loved having kids around. Think it was probably some medical reason. Can't imagine people like that not wanting children to love.

Mary wants to cry. These wonderful people, full of love, couldn't have children.

ANDY (CONT'D)

They gave their love to the town. Sounds kind of silly. You'll never find better people. Anywhere.

MARY

I found that out.

ANDY

It's a shame that they are losing so much business to that big place.

MARY

Where your girlfriend works?

Andy smiles.

ANDY
Yea, that place.

MARY
Can't even say the name of it?

ANDY
I can, I choose not to. I hate to see capitalism taking over a nice place like this. I know that the company has its duty to share holders, but at what cost. For a community like this to survive, the profits have to stay here. It will ruin it.

Mary is amazed at his grasp of the economy in small towns. He is no ordinary mechanic.

MARY
I'm not sure what you said, but I'd have to say I agree with you.

INT MARYS APARTMENT - NIGHT

A drunk Mary is making a call on her cell phone.

INT TRENDY CLUB IN LA - MOMENTS LATER

Jill is holding court with her posse and various hangers-on and Jonny. Her phone rings. They all become silent, the queen is about to use her phone. Jill answers.

JILL
Who's calling?

MARY (O.S.)
Hazleton Rehab. A place I know you are familiar with.

Jill laughs and covers the phone mouthpiece.

JILL
(to everyone around her)
Please, I need to take this alone.

They all leave as ordered.

JILL (CONT'D)
 So, how's the working life treating
 you?

INT MARYS APARTMENT - EVENING

Mary looks around at her apartment.

MARY
 It's great, I'm learning everything
 I'm going to need for the role.

JILL (O.S.)
 I can't believe you actually have a
 real job.

MARY
 Only a matter of time before the
 role is mine. By the way, how's
 Jonny?

JILL (O.S.)
 Stupid, but you already knew that.
 I'll admit to the rehab thing, but
 I don't know where that picture
 came from.

MARY
 Sure you don't.

INT TRENDY CLUB IN LA - NIGHT

Jill is in the booth on the phone.

JILL
 (sweetly)
 So where are you at anyway?
 Someplace nice and warm?

MARY (O.S.)
 Yes, a Caribbean island. I'm
 teaching an acting class to the
 locals.

JILL
 Well that's a stretch. Imagine you
 teaching acting. Those who can't
 teach.

MARY (O.S.)
 I thought it was those "who can't
 act, sleep with the director."

A furious Jill hangs up on her.

INT EMERYS MARKET - DAY

Alone in the store, Mary is standing next to the cash register reading the tabloid story about her. Karen walks into the store and walks straight over to Mary.

KAREN

You can have him.

Mary is confused.

MARY

Who can I have?

KAREN

Andy. I know you and him were together last night. You can have him.

MARY

So he's yours to give?

KAREN

No, but I won't fight over him. He's not worth it. He was born here in this shitty town and he'll die here.

Mary isn't taking any of her shit.

MARY

If you despise it so much, why haven't you left already?

KAREN

I am leaving. Soon.

MARY

I heard.

KAREN

What did you hear?

MARY

About that other job. What are you getting maybe ten dollars an hour?

KAREN

Well that's more than you'll ever make.

Mary is pissed.

MARY

And what's your problem with Andy?
He's a great guy. He's sweet, he's
real.

KAREN

I need a real man. Someone with
ambition. Did you know Andy went to
Columbia? That's practically an Ivy
league school. And he worked on
Wall Street?

KAREN (CONT'D)

He left a six-figure job to come
back here and work in that crummy
car place. Can you believe that?

MARY

Nothing wrong with joining the
family business.

KAREN

You'll fit in here really nice.
You're boring and plain.

MARY

You say that like it's a bad thing.

KAREN

Whatever. He's yours. Good luck
with the kids, church, the used
minivan and the PTA.

And she turns and leaves.

EXT EMERYS MARKET REAR PARKING LOT - EVENING

After closing the store, Mary closes and locks the back door.
She turns and Andy is waiting in the tow truck. They trade
smiles. She walks up to the truck.

MARY

Did you come here expecting to make
more money off a poor single girl?

Andy laughs at her joke.

ANDY

Yes, as a matter of fact, I have
eight more stops after this.

MARY
You're girlfriend stopped by.

ANDY
Ex-girlfriend.

MARY
Funny, I got that impression too.

ANDY
I just wanted to make sure you were okay. She can be rather abrasive at times.

MARY
Nothing I couldn't handle.

ANDY
I like that about you. Where are you going?

MARY
Home. A little dinner.

ANDY
Time for a beer first?

INT WILTSES BAR - EVENING

Andy and Mary are sitting at a table, each with a beer. The jukebox plays some old Bob Seger loudly. They are smiling and talking. She is very at ease with him.

INT EMERYS LIVING ROOM - LATER

A very happy Mary enters the living room and finds Myna alone, looking through photo albums. She sits next to Myna. George is asleep in the bedroom.

MARY
How is he?

Myna looks up.

MYNA
He's better.

MARY
Good.

Myna looks at the photo album again and shows Mary a picture.

MYNA

He was so handsome. Went off the next day to fight in the war.

MARY

Did you know him before he left?

MYNA

One night. That's all. He took me to a movie and held my hand. Was so much of a gentleman, he didn't even try and kiss me.

MARY

Men like that are hard to find.

MYNA

I didn't see him for over three years. He wrote me letters every week.

Myna reaches into a box next to her and pulls out a bundle of envelopes and cards.

MYNA (CONT'D)

I saved every one of them. Every letter that came let me know he made it through another week. Some weren't so lucky. My brother was one of them. He was killed in the battle for Guadalcanal.

Mary doesn't know what to say. Myna senses her discomfort. She pats her leg.

MYNA (CONT'D)

That's alright, dear. What can you say when someone says that?

MARY

I don't know. It must have been hard for you.

MYNA

No, George was the one who lived through the hard part. He never told me in the letters what he went through and I never ask.

MARY

You got married after he got home?

MYNA

Three days after. My parents were against it, but sometimes you have to do those things.

MARY

Why didn't they want you to marry him?

MYNA

They thought he was just a poor farmer from a little town. Didn't think he would amount to much. I didn't care.

MARY

Where are you from?

MYNA

Detroit. My father was a lawyer there. Lived in a big house. He even knew Henry Ford. I'm a city girl.

She smiles at this.

MARY

What did you think when you first got here?

MYNA

I didn't know what to think. I was scared of animals, scared of everything. Most of all, scared of being without him.

EXT SHOOTING RANGE - AFTERNOON

Andy is taking Mary out to the outdoor shooting range to teach her to shoot a gun. They get to the gun lane. Andy takes a revolver out of a gun case.

MARY

This is not my idea of a great first date. I want you to know that.

ANDY

You'll have fun.

MARY

No I won't.

Andy takes a small revolver out of a case.

ANDY

The first thing is to check the cylinders and make sure they are empty. You push the lever forward and the cylinder pops out.

He demonstrates this then tries to hand it to her. Mary is unsure of even touching the pistol.

ANDY (CONT'D)

Come on. It's not going to go off. Just take it and hold it.

Mary takes the pistol from him. She's surprised at the heft. She aims it downrange.

MARY

What is name of this? Forty-four magnum? Colt forty-five?

ANDY

It's a twenty-two.

MARY

Oh.

She's disappointed. Andy takes the pistol from her and starts putting .22 cartridges in the cylinders.

MARY (CONT'D)

Is it going to hurt my hand?

Andy reaches into his range bag.

ANDY

No, it will hurt your ears if you don't wear these.

He hands her hearing protection. She puts it on.

ANDY (CONT'D)

Okay, see the target down there?

She can't hear anything. She just looks at him and smiles. She looks so beautiful. Andy takes that time to kiss her, which she returns. They break the kiss.

MARY

You're right. I am having fun.

EXT OUTDOORS - DAY

Montage of Mary and Andy doing outdoor activities.

Walking in the woods.

Swimming in a quarry.

Fishing in a pond.

They are falling in love.

INT MARYS APARTMENT - NIGHT

Andy and Mary are laying on her bed, fully clothed. Arms and legs are entwined.

MARY

I'm so exhausted, I want to just lay here in your arms all night. It feels so good.

ANDY

It feels good holding you. I have a question.

(pause)

Why are you here?

MARY

Please don't ask. It's nothing bad, I just can't tell you right now. I have a question for you: Would you ever leave here?

ANDY

I don't know. I guess maybe I would. Can't say. All I know is that there is nowhere I want to be right now than here holding you.

MARY

You don't want to have this conversation?

ANDY

It's a little hard when I don't really know where you came from, or why you're here. I like being with you more than I've enjoyed being with anyone in a long time. I want it to last, but I don't think it will.

MARY

Why?

ANDY

Because you aren't staying. Nobody stays. Everyone wants to leave.

MARY

You left.

ANDY

And I came back

MARY

Why did you come back?

ANDY

Values. People. The first week I was in New York, a woman. A pretty young woman swore at me for accidentally bumping her. She said the most vile things.

MARY

Welcome to New York. You stayed a while there.

ANDY

Stayed to finish school. Then to pay for school. Then I really started liking the money.

MARY

Is liking money so bad?

ANDY

It was for me. I came home one time for a vacation and swore at a woman in a car in front of me for driving too slow. I used the same words as the woman my first week in New York. Then she pulled over and got out. It was my Sunday School teacher. A woman so kind and pure, I just broke down and cried at what I had become.

MARY

What did you do?

ANDY

I packed up and moved back the next week. Never regretted it. Not one bit.

MARY

People change to adapt to their surroundings. That's human nature.

INT ANDYS PARENTS HOUSE - AFTERNOON

The door bell rings inside a beautiful farmhouse, surrounded by fields and a large vegetable garden. Andy reaches the door opens. Mary is standing there. Andy ushers her in. He is a little dirty.

ANDY

Come in. Nervous?

MARY

Does it show?

Andy rubs her shoulders.

ANDY

Just a little. You'll be fine.

A lovely woman, JAN, comes into the room. She is Andy's mother. She is in her 40's and in good shape.

ANDY (CONT'D)

Mom, this is Mary. Mary, Jan Macaulay.

They reach to shake hands.

MARY

Nice to meet you, Jan.

JAN

It's nice to meet you, Mary. Andy's been a little secretive about you. That's usually a good thing.

Mary looks at Andy.

MARY

He likes to keep quiet about his many women?

Andy smiles shyly. Jan looks at him.

JAN

Just the ones he likes.

Mary smiles.

JAN (CONT'D)

Like to show her around. See the animals?

MARY

Animals?

ANDY

They have horses, cows, chickens, goats. Missing anything these days Mom?

JAN

Three cats and two dogs.

MARY

I think I'll pass on the nature walk. Animals scare me.

ANDY

Come on. You just need to see them up close. Nothing to be scared of.

A mans voice comes from the kitchen.

BOB (O.C)

Except last year when that girl, what's her name? The one who lost her fingers to Glory Bell?

BOB MACAULAY, Andy's dad comes into the living room from the kitchen. He's wearing a frilly apron.

ANDY

Mary, my dad, Bob Macaulay. Caro's only transvestite comedian.

BOB

Usually takes a few weeks for Andy's girlfriends to find that out.

ANDY

My secret is out.

Mary laughs and shakes Bob's hand.

MARY

Nice to meet you.

BOB

Pleasure is all mine. I better get to my pies.

EXT BARN - DAY

Andy is gently pulling a reluctant Mary toward the small animal barn.

MARY
I'm not going to get bit?

ANDY
No. Of course not. You've never seen a horse up close?

MARY
Just a pony rides for my birthday party when I was a kid.

ANDY
Did you complain as much that time?

MARY
Kicked and screamed the whole way there. Still have the video tape.

They get to the barn door. Mary scrunches up her nose.

MARY (CONT'D)
It stinks.

ANDY
What were you expecting?

MARY
I was expecting to stay in the house.

A cow moos. Mary moves back a little bit.

ANDY
Just a cow.

MARY
Yea, a mad cow.

Andy tugs her through the door.

INT BARN - DAY

They walk through the straw-covered barn to the first stall. A small old horse greets Andy at the stall.

ANDY
Hey, girl.

He strokes her mane.

ANDY (CONT'D)
Mary, this is Glory Bell.

She moves closer.

ANDY (CONT'D)
You can touch her.

Mary moves her hand closer. Closer. Glory Bell lifts her head up to sniff Mary's hand. Mary freaks out and turns to run but trips and falls flat on her face. She lifts her dirty and straw-covered face. Andy can't help but to laugh at her.

ANDY (CONT'D)
Now you look like a farm girl.

EXT GARDEN - DAY

Mary and Andy are picking vegetables in the garden. Mary is standing in the carrots, confused.

MARY
How can you tell if the carrots are done?

ANDY
Done what?

MARY
You know, done growing.

ANDY
Do you mean when they are ready to be picked? A bell goes off.

MARY
Really?

Andy laughs.

MARY (CONT'D)
You're a smartass, you know that?

Andy laughs again.

ANDY
They are done when you pick them. Do you like baby carrots?

MARY
Yes.

ANDY

Then pick the ones with small tops.

Mary picks one out of the ground. It's a little carrot. She frowns.

MARY

It's dirty.

INT ANDYS PARENTS DINING ROOM - DAY

Andy, Mary, Jan and Bob are finishing up dinner. Jan gets up and starts clearing the dishes. Mary and Andy rise to help.

BOB

(to Mary and Andy)

You two go relax. We can do these.

INT ANDYS PARENTS LIVING ROOM - DAY

Mary and Andy walk into the living room. Mary is looking at a wall that is covered with framed photographs. One is over Jan and Bob. She looks at a picture of his parents in their younger days.

MARY

How long have they been together?

ANDY

Since 1970. They met in junior high.

Mary does the math.

MARY

Almost 35 years. Wow. They still seem happy.

ANDY

They are. If they're not, they sure hide it well.

MARY

What's their secret?

ANDY

I don't know. Besides love, probably respect and the fact they actually still like each other.

She looks at pictures of Andy at various ages. Riding a horse. Playing baseball. School graduations. She turns and looks at Andy.

MARY

I'll bet your room is just like the day you left it. Let's see it.

ANDY

You want to see?

MARY

Yes.

Andy leads her to the stairway leading upstairs. They walk up.

INT ANDYS OLD ROOM - DAY

A typical young man's room. Detroit sport team posters line the walls. Trophies line bookshelves. Mary and Andy enter the room. Mary looks around at the trophies.

MARY

So you were a sports guy. Very impressive.

Andy is embarrassed. Mary sits on the bed.

MARY (CONT'D)

So this is the shrine to the perfect son?

ANDY

Hardly perfect. Average maybe.

MARY

I'll bet you never got in trouble in your life.

ANDY

I have. Lots of times.

MARY

Tell me about one.

ANDY

(embarrassed)
Okay. I stole something once.

MARY

You only stole once or only got caught once?

ANDY

Yes to both. I was in Emerys and needed hooks to go fishing. I wanted pop, hooks and cigarettes but only had the money for one or the other.

MARY

Cigarettes? You seem like such a good kid.

ANDY

You never smoked?

MARY

I'm an on and off smoker. Depends on things. So go on.

ANDY

I couldn't steal cigarettes. They kept them behind the counter, so I stuck the pack of hooks down my pants.

Mary laughs.

MARY

Weren't you afraid of getting little Andy hooked?

Andy laughs an embarrassed laugh.

ANDY

At the time, it seemed like a good idea.

MARY

But you got caught.

ANDY

I walked up the counter with my Pepsi. Mr. Emery was standing there. He ask if I need anything else. I said my dad needed a pack of Marlboro cigarettes. He rang up the pop, the cigarettes and the hooks in my pants.

MARY

He saw you.

ANDY

I don't know how. I gave him all the money I had.

(MORE)

ANDY (CONT'D)

He counted it out and said I was a little short, but I could pay him next week.

MARY

Did you?

ANDY

The next day. I broke my piggy bank and paid him. Nothing was ever said, but I never stole anything again.

MARY

You've been a good boy ever since.

ANDY

For the most part.

INT EMERYS DINING ROOM - EVENING

Myna and Mary are sitting at the table looking at a cookbook. They flip pages.

MYNA

What does he like to eat?

MARY

I have no idea. Normal stuff I guess.

MYNA

Chicken, beef, lamb?

Mary has no idea what to cook.

MYNA (CON'T) (CONT'D)

What do you want this dinner to say to him?

MARY

Say to him? What do you mean?

MYNA

Do you want to say "I like you"? Or do you want it to say "Thank you" or something else?

MARY

Will the dinner saying "I love you" scare him?

MYNA
Not if you mean it.

INT EMERYS KITCHEN - LATER

Mary and Myna are cooking dinner. Mary is cooking noodles.
Myna is covering the meat strips with flour and spices.

MARY
What meat is in stroganoff?

MYNA
You can use anything.

MARY
What is that?

MYNA
Venison.

Mary is repulsed.

MARY
You mean like deer?

MYNA
Exactly like deer.

MARY
I can't eat Bambi.

MYNA
Honey, Bambi was a cartoon. This is
meat, just like a cow or a goat.

MARY
I know. But deer are so cute. I
can't imagine eating one.

Myna drops the meat in the hot oil.

MYNA
You eat cow don't you? There's not
much of a difference.

MARY
Yes there is. Cows are bred for us
to eat. And I'm not sure I like
that either.

MYNA
Cows, lambs, chickens. They all
have to die for us to eat. Same
with deer.

MARY
Where did you get it?

MYNA
Out back last fall.

Mary doesn't quite get it. Then slowly it comes to her.

MARY
You killed this deer?

Myna turns the meat in the hot oil.

MYNA
Yep. I think that was a six
pointer.

Mary can't believe that this fragile little woman actually
shot a deer.

MARY
You shot it?

MYNA
Of course.

MARY
How could you do that?

MYNA
It's not hard. I have a scope.

MARY
I mean how could you shoot a
defenseless animal?

MYNA
Just something I've done since I've
been here. Some lean years, that's
all we had to eat.

Mary still isn't convinced. Myna takes a piece out of the oil
and cuts a little piece off. She takes the fork and stabs the
meat.

MYNA (CONT'D)
Open.

Mary opens her mouth as Myna puts the meat in. Mary isn't expecting to like it. She chews. It's delicious.

MARY

It's wonderful.

MYNA

Of course. Much better than the beef steaks that you buy at the store. They are full of the garbage that they give them to grow. This is nature. This is life.

INT EMERYS MARKET - DAY

Mary is at the register, bored. She walks into the back where Myna and George are talking in the office. Mary stops and listens.

GEORGE (O.C.)

The house was mortgaged to keep the business open. We just can't afford to do it.

MYNA (O.C.)

You're a veteran. Why won't they pay for it?

GEORGE (O.C.)

It's experimental. They won't pay for anything unless it's proven.

MYNA (O.C.)

We have to do something, anything. George it's cancer. We have to do something.

Mary hears all of this.

GEORGE (O.C.)

I will be fine. We will do what the insurance covers. That's all we can do.

MYNA (O.C.)

The other treatment has worked better for men. We need to get you that. Maybe we can find a buyer for the business soon.

GEORGE (O.C.)

It's been six months. No body even asking about it.

(MORE)

GEORGE (O.C.) (CONT'D)
 Not even worth the store stock. The
 treatments will cost well over a
 hundred thousand dollars.

MYNA (O.C.)
 Can't borrow from the bank?

GEORGE (O.C.)
 Look at us. They won't give us
 anything.

MYNA (O.C.)
 What can we do?

GEORGE (O.C.)
 Enjoy the time we have.

A tear rolls down Mary's cheek.

INT MARYS APARTMENT - EVENING

Mary is sitting in her apartment reading a script. A knock on the door. She hides the script under the couch cushion and goes over to the door. She opens the door. Andy is standing there with a pizza, a six pack and two movies.

ANDY
 Your order ma'am

MARY
 Extra mushrooms?

ANDY
 As requested.

He walks in and sets the pizza and the videos on the table then walks to the refrigerator to put the beer in there. Mary walks over and picks up the videos. The first is the movie she was nominated for. Andy sees her looking at it.

ANDY (CONT'D)
 It's suppose to be good. The girl
 at the video store recommended it

Mary shakes her head. She can't let him see her in it.

MARY
 I tried to watch it before. It's
 very boring.

ANDY
 It just came out.

MARY
I saw it at the movies. I walked
out.

Andy shrugs.

ANDY
Hungry?

MARY
Starved.

INT MARYS APARTMENT

Mary and Andy are sitting on the couch eating pizza, watching the other movie. The side of Andy's plate is covered with mushrooms. Mary notices.

MARY
You don't like mushrooms.

ANDY
Not really.

MARY
Why didn't you say anything?

ANDY
You like them.

MARY
But I didn't need them if you
didn't like them. You're too nice.

She playfully punches him in the arm.

ANDY
You say that like it's a bad thing.

He pushes her playfully.

MARY
Well, sometimes it can be.

She throws a mushroom at his face.

ANDY
That wasn't nice.

He throws one back and the food fight is on. Andy is chasing and throwing pizza and beer on Mary. She stops and lets him catch her. They fall down on the ground in a deep kiss. After the kiss, Andy has a terrible look on his face.

ANDY (CONT'D)
 EWWW!!! Mushroom breath.

MARY
 So don't kiss me.

He kisses her again.

ANDY
 I guess I'll put up with it.

They lay there messy and happy. In the distance a siren is heard. It gets closer. Closer. They sit up. The ambulance is close. Then it stops. Doors slam. Andy and Mary race to the door.

EXT EMERYS DRIVEWAY - EVENING

An ambulance is sitting in the driveway. The EMT's wheel an awake and protesting George out of the house, Myna, Mary and Andy close behind.

GEORGE
 I'm alright. I just slipped.

MYNA
 You passed out. You need to go to the hospital.

EMT #1
 Please sir.

They load him into the back of the ambulance. Myna is helped in. Mary and Andy watch the ambulance pull away.

INT HOSPITAL ROOM - LATER

Myna is in a hospital room with George. He is asleep. Mary enters the room slowly. She walks over to Myna and puts a hand on Myna's shoulder. Myna looks up.

MYNA
 You should go home. He's comfortable now.

MARY
 You should come with us. You need some sleep.

MYNA

I'll be fine here. Just take care of things at the store. We will be fine.

MARY

Is he getting what he needs to get better?

MYNA

They are doing everything they can here.

Mary knows that they are other things that can be done.

MARY

There are places that specialize.

Myna looks at her.

MARY (CONT'D)

I heard you talking. I didn't mean to hear. I just did.

MYNA

We didn't want anybody to know. George is a proud man. He doesn't like people fawning over him. He's just that way.

MARY

Nobody has to know. There are places just for people with cancer.

MYNA

We can't do that. Just can't.

MARY

So he's going to give up?

A nurse comes in to take his vital statistics. She smiles at Myna and leaves.

MYNA

It's not that easy. There are a lot of things to consider. We can't just close the store and leave for however long.

MARY

But it's his life.

MYNA

Even if we went to one of those places, they said the treatments could make it happen even sooner.

MARY

Isn't it worth a try?

MYNA

Sometimes it's better to leave with your dignity intact.

Myna is quiet. She looks up with resignation.

MYNA (CONT'D)

We're old, dear.

She grasps Georges hand and squeezes.

INT HOSPITAL DINING ROOM - LATER

Andy and Mary are having coffee at the cafeteria.

MARY

They aren't even going to try. There are procedures they can do.

ANDY

He doesn't want them, I heard.

MARY

But I heard them talking. They would if they had the money.

ANDY

We could have a fund raiser. I'm sure we could make a few thousand dollars. The people there love them.

MARY

That's not enough. They need over a hundred thousand. That's just for the treatment.

ANDY

How do you know so much?

MARY

(embarrassed)
I overheard them talking.

ANDY
Do they know you know?

MARY
Sort of.

Mary is thinking.

ANDY
What are you thinking?

Mary knows the answer.

INT MARYS APARTMENT - LATER

Mary and Andy walk through her apartment door. Mary has to tell him but how? She's upset. Andy holds her and helps her to the couch.

ANDY
He's going to be fine.

Mary looks at him with a seriousness he hasn't seen from her.

MARY
He's going to die without treatment.

ANDY
You said they don't have the money to pay for it.

MARY
But I do.

ANDY
You do?

MARY
Yes.

ANDY
How do you have money? You drive an old car and live here.

MARY
I'm not who you think I am. Who I'm pretending to be. I'm me, but not who I was.

ANDY
Am I going to like this?

MARY

I don't know. But I never really lied to you.

Andy is getting worried.

ANDY

Did you use to be a guy?

At least he's still got his sense of humor.

MARY

No, all the parts are real.

Mary picks up the video of her movie, Lakeside Park. She puts it in the VCR and picks up the remote. Fast forward then Play. A scene with her character, Tina talking to a park worker.

ON TV SCREEN

MARY

(as Tina)

I know you saw him. Why are you protecting him?

Mary mutes the sound while reciting the dialogue

MARY (CONT'D)

(as the park worker)

You don't know shit, lady.

(as Tina)

I know enough to get you thrown in jail for at least a year.

(as the park worker)

So you some badass cop, goin' put me away? I can do a year standin' on my head.

(as Tina)

I think the homies are gonna want you bent over.

Mary turns the tape off. Andy looks at her, having made the connection. He's not happy.

ANDY

You're her? An actress?

MARY

Samantha Ashley is my stage name. Mary Donner is my real name.

ANDY

Why?

She's upset.

MARY

It was role research. Sort of.

ANDY

So we are all being used so you can be believable in a movie.

MARY

It's complicated. I'm sorry. I was planning on telling you.

ANDY

When? After I fell in love with you? Then what? Get my heart broken?

MARY

I don't know when. But I was.

ANDY

So why did you tell me?

MARY

Because I'm giving up the role so I can pay for the treatment for George.

Andy doesn't seem any happier.

MARY (CONT'D)

Don't I get any credit for doing the right thing?

ANDY

The right thing would have been to be truthful.

MARY

But I couldn't. And now I have to. I need to do what I can to help them.

ANDY

How do you know they will take the money?

MARY

I don't.

Andy turns to leave. He opens the door.

MARY (CONT'D)
Can you do me one favor. Wait a day
before you tell anyone? I'd like to
tell the Emerys my own way.

ANDY
Sure. No problem.

And he turns and walks out without another word.

INT MARYS APARTMENT - NIGHT

Mary is on her cell phone talking to her agent, Kyle.

MARY
Kyle. It's over. I'm quitting.

INT KYLES OFFICE - NIGHT

Kyle is sitting at his desk.

KYLE
You are?

MARY (O.S.)
Yep, Give it to Jill.

INT MARYS APARTMENT - NIGHT

Mary is sitting on her bed.

KYLE (O.S.)
Are you sure?

MARY
Yes. Positive. Can you Fed Ex me my
checkbook?

INT HOSPITAL ROOM - MORNING

Mary walks into Georges hospital room. Myna is sitting there
holding Georges hand. He is awake but in some pain.

MARY
How's the patient today?

MYNA

Feeling much better. Did you hear the news? Someone bought the store? More than we were asking too. Its a miracle!

MARY

I heard. That is wonderful news.

Myna and George look at each other.

GEORGE

Why arent you there?

MARY

The new owner told me to go. Remodeling or something.

A worried look comes across the Emerys faces.

MYNA

Oh, honey, they aren't going to keep you?

MARY

No, but thats okay, I was thinking about leaving anyway. Maybe try my luck somewhere else.

EXT HOLLYWOOD PREMIER PARTY - NIGHT

Jill walks out in front of the bright lights to talk with the entertainment show hosts.

HOST

Jill, its just been announced that you are going to star as Dana in the highly anticipated Heights of Despair.

JILL

Dana is a complex character that I'm very excited to play. I've been wanting to work with Winston for years.

HOST

Samantha Ashley is slated to co-star with you as Dana's sister and Melissa.

JILL

I haven't heard who is going to play Melissa. I'm hoping to give a newcomer the role and make a career builder out of this role.

She doesn't want Samantha to get the role.

HOST

And the rumors that Samantha was recently in rehab?

JILL

Well, I think we all know what they say about rumors.

EXT BAY CITY - LATER

Mary has left the hospital and is on her way back to Caro. Bay City is a larger town and has a Mercedes Dealership

EXT MERCEDES DEALERSHIP - DAY

Mary pulls into the dealership in her Lumina.

INT MERCEDES DEALERSHIP - DAY

Mary is in a Mercedes dealership. She is looking at SL500 on the floor.

A salesman comes over to her.

SALESMAN

May I help you?

MARY

Yes, you can. I need something fast.

SALESMAN

Well, this one right here can do over one-hundred and fifty miles an hour.

MARY

No, I'm sorry. I need something fast, as in an hour I want to be driving it home.

EXT WILTSES BAR - DAY

Mary is speeding down the road in her new Mercedes on the way to Caro. She passes Wiltse's bar and slams on the brakes. The car leaves skid marks in the street as she turns into the parking lot.

INT WILTSES BAR - DAY

Mary is sitting at the nearly empty bar talking with Rod.

ROD

I knew there was something familiar about you. Couldn't quite put my finger on it. What should I call you, Mary or Samantha?

MARY

I think I like Mary better. Here anyway. I'm a nicer person.

ROD

Hard to believe you can be anything other than nice.

MARY

As Sam, I always have to be on guard. I can't tell if people like me for me or because I'm in movies.

ROD

It's hard to be yourself if you're always worried about people's motives.

Rod goes to serve another customer. He comes back.

MARY

You don't belong here.

ROD

Where do I belong?

MARY

Somewhere you can be yourself.

ROD

What gave it away?

MARY

Casadei shoes. How many men that would know them?

ROD

At one time, I sold shoes. Among my thirty-odd occupations.

Mary laughs.

MARY

Why are you here?

ROD

I came back after my mom died so my dad wouldn't be all alone. I couldn't let him live so alone for the rest of his years. This is the only job I could get.

MARY

That's nice of you.

ROD

I'll be able to go back to being me after he's gone.

Mary looks out toward the parking lot, hoping to see Andy pull in.

ROD (CONT'D)

What did Andy say?

MARY

Who?

Rod just looks at her. She knows who.

MARY (CONT'D)

He didn't say anything. He just left. Won't take my calls.

ROD

What did the Emerys say

MARY

They are happy. I'm buying their business so they can pay for his medical treatment. The treatments aren't covered and they can't afford them.

ROD

Do they know youre buying it?

MARY

No.

ROD
I've been wanting to buy it for
years. Couldn't get enough for a
downpayment.

Rod looks over to the door

ROD (CONT'D)
Looks like you have admirers.

He points over to Karen and Deanna who are walking over to
her. They both come over acting like typical fans.

KAREN
I loved you in that rock movie. You
were so realistic.

DEANNA
I've seen all your movies. I just
love you.

Deanna so excited, she wants to hug her, but is afraid. Mary
reaches out for a hug.

MARY
I'm sorry I lied. I'm researching a
part for a movie.

KAREN
We understand.

DEANNA
Can we be in it?

MARY
I'll talk to the casting director.
I'm not sure where it's going to be
filmed though. I'm sure I can get
you in as an extra of something.

DEANNA
That's so great!!!!

EXT EMERYS MARKET - DAY

Mary is inside signing the paperwork to buy the market.

INT HOSPITAL ROOM - DAY

The Emery's are given a check for their business.

INT MARYS APARTMENT - MORNING

Mary is packing up her belongings. A knock on the door. She goes to open it. It's Andy. He's less mad.

ANDY

So is it Mary or Samantha or maybe another name I don't know about.

MARY

It's Mary. My given name.

ANDY

How is George?

MARY

He's better. Going to the cancer clinic.

ANDY

I heard. That was a great thing you did.

MARY

It was meant to be a secret. Anyone would have, if they were in my position. I just did what was right.

ANDY

No. You gave up a role and saved his life.

MARY

He's not out of danger. There is still only a fifty-fifty chance.

She wipes a tear away.

ANDY

I'm sorry I left like I did. I got tired of the games and lies when I was in New York

MARY

What do you want me to do? I said I'm sorry. I really wish this all wouldn't have happened, but it did.

ANDY

I don't. At all.

MARY

Why? Doesn't that make it easier
for you to hate me?

ANDY

I don't hate you. I don't like some
of what you did, but I don't hate
you.

MARY

You don't like me.

ANDY

I never said that

MARY

You still like me?

ANDY

Well, I never said that either.

He smiles. She moves closer.

MARY

Can I have a hug?

ANDY

Of course.

They hug.

MARY

This feels nice.

They continue to hold each other.

ANDY

So you're a business owner now.

MARY

Yes.

They break apart, afraid of getting too close.

ANDY

Going to spend any time in the
area?

MARY

I have someone in mind to run it
for me. I need to get back home.

ANDY

It would be nice to see your smiling face around here every now and then.

She smiles and embarrassed smile.

MARY

Not as much as I'd like.

This ruins any chance of a relationship. He won't leave and she won't stay.

MARY (CONT'D)

Will you update me on George's condition?

ANDY

Sure, I'll call when I hear anything.

MARY

Can you drive me to the airport? I have a flight early in the morning. We can drive down tonight, stay at a great hotel and have room service in the hot tub.

ANDY

As good as that sounds, I need to be here. It will be too hard for me to watch you go.

He checks his watch.

ANDY (CONT'D)

I better go; Dad will wonder where I am.

MARY

So this is it?

ANDY

It's not Hollywood. We can't have a fairy tale ending.

MARY

I know.

ANDY

I think it will be easier this way.

He moves toward the door and opens it. He looks back.

ANDY (CONT'D)
You would have made a great Dana.
You played a great Mary.

MARY
I wasn't playing.

He smiles and closes the door.

INT WILTSES BAR - EVENING

Mary walks in and sits at the bar. Rod greets her.

ROD
Hey sexy.

MARY
You are such a flatterer.

ROD
Just my nature.

MARY
You like it here?

ROD
Here the bar? Here the city?

MARY
Bar.

ROD
Not really.

MARY
Do me a favor?

ROD
Depends.

MARY
Run Emery's Market for me. Make it
something special.

Rod thinks about it.

ROD
Do I get to do it my way?

MARY
Just like Frank.

ROD
I can make it a specialty food
place?

MARY
Just dont change the decor. I want
it left the way it is. Deal?

ROD
When do I start?

MARY
Now. You're first order of business
is to drive me to Detroit. I have
to go make a movie.

She throws him the keys to the Mercedes.

MARY (CONT'D)
Your new company car.

INT AIRPLANE - MORNING

Mary settles herself into the first class seat on her flight home. She has a stack of Hollywood magazines. The flight attendant arrives.

FLIGHT ATTENDANT
Can I get you something to drink?

MARY
Yes, please. Can I have a glass of
champagne?

FIGHT ATTENDANT
Yes. I will get you a glass.

Mary thinks about it.

MARY
Excuse me. I've changed my mind.
Can I have a beer instead?

INT MOVIE SET - DAY

Jill and Samantha are together in a death scene. Samantha lies in bed. Jill is holding her hand next to her.

SUPER: "SIX MONTHS LATER HOLLYWOOD, CA."

JILL (AS DANA)
You were always the strong one,
momma said.

SAMANTHA (AS MELISSA)
I can't be strong anymore. It's too
hard. I can't take the pain
anymore. Please help me..

Samantha starts to cry and nails the take.

JILL (AS DANA)
I'll do..

Suddenly, Jill gets up, ruining the perfect take.

JILL (CONT'D)
Dammit, there was a bug crawling up
my leg.

The director and about 40 other people on the set moan.

INT MARYS TRAILER - DAY

She dials a number on her cell phone. An answer. She smiles.

SAMANTHA
Hey repair guy.

EXT CARO STREET - DAY

Andy is hooking up a car to the hook to take it to the shop
talking to Mary.

ANDY
Hey star, what's going on there in
Hollywood?

SAMANTHA (O.S)
Can't tell you. You need to find
out for yourself.

Andy smiles.

ANDY
Can't the boss says I'm too busy.

INT MARYS TRAILER - DAY

She's on her couch.

SAMANTHA

You need a new boss. How is George?

ANDY (O.S.)

About the same, last I heard. Not really getting better, but not getting any worse.

SAMANTHA

I need to call them.

Her trailer door opens. It's her assistant, LINDA.

LINDA

They need you now.

SAMANTHA

I need to go now. They need me.

ANDY (O.S)

Be good.

SAMANTHA

That's no fun.

INT EMERYS MARKET - AFTERNOON

The inside of the store is transformed into a beautiful gourmet food and wine store. Customers wander through while a beaming Rod supervises his employees.

INT HOSPITAL ROOM - EVENING

Mrs. Emery sits with her ill husband. A nurse comes in to check on a sleeping George. She smiles at Myna.

EXT MOVIE WRAP PARTY - LATE EVENING

Samantha is walking around the party. People of all ages are drinking and partying. Samantha is watching and catching bits of conversations as she walks by them.

OLDER MAN

...but I told her, get the surgery,
you're almost thirty...

Walking by young actress.

YOUNG ACTRESS

He wanted sex for the part, but I told him, if I sleep with you, I'm not taking a supporting role, I want the lead.

Walking by a young actor

YOUNG ACTOR

...then we got all this blow and partied all week.

Walking by a middle-age exec talking to another middle-age exec.

MIDDLE AGE EXEC #1

...I don't care either way. I know I'm going to have to pay her seven figures to get rid of her.

MIDDLE AGE EXEC #2

Are you still paying the other ex?

Then she walks by Jill who is holding court with her admirers.

JILL

Of course I'll be nominated. It's roles like this that define an actress' career.

The hanger-on nod and agree. Mary is disgusted by it all.

EXT WRAP PARTY - LATE EVENING

Samantha walks to her limo alone. The chauffeur goes to open her door. She backs off.

SAMANTHA

I think I'll walk home instead.

CHAUFFEUR

Are you sure?

SAMANTHA

Yes. I'm sure.

The chauffeur gets back into the vehicle as Samantha starts her walk home. She listens to the sounds of the city. Sirens. The odors. The filth of the city. A newspaper blows against her feet. She picks it up and throws it in a trash can.

INT SAMANTHAS LIVING ROOM - LATER

Samantha is dialing a number on the phone. She waits for the answering machine message to end.

SAMANTHA

Kyle, It's Sam. I need to get away.
I'm going to Cancun for a few
weeks. You will be able to get me
on my cell if you need me.

INT AIRPORT - MORNING

Samantha is wearing a floppy hat and sunglasses walking through the airport. She has a carry-on bag. Nobody recognizes her. She walks slowly almost in a daze. She looks up to the flight board, searching for her flight to Cancun. She finds it. It's delayed. Right below the flight to Cancun is a flight to Detroit. On time.

INT PLANE - MORNING

The plane is beginning to fill as Samantha walks down the aisle. She is not use to walking that far for her seat. She's sitting in coach. She finds her seat next to a fat middle-age man. She smiles.

INT PLANE - LATER

The man is showing pictures of his kids.

FAT MAN

This is Andrew. We call him A.J.

The flight attendant reaches their seats.

FIGHT ATTENDANT

Something to drink?

FAT MAN

Orange juice for me please.

SAMANTHA

I'll have a beer, please.

INT CHURCH PEW - AFTERNOON

Mrs. Emery is sitting alone in a pew, wiping tears from her eyes. She is holding a bible. People come by and touch and whisper to her.

A priest comes to her.

PRIEST
He looks so good.

Myna nods to him and smiles. Suddenly the organ starts, it's the WEDDING MARCH. This isn't a funeral for George, it's a wedding!

INT CHURCH - AFTERNOON

Andy stands proudly with the priest, his best man and groomsmen. They are dressed in traditional tuxedos.

INT CHURCH - AFTERNOON

The wedding march continues from the organ. All eyes are on the rear of the church. Samantha/Mary comes through the door holding the arm of a now-healthy George.

FADE OUT.

SUPER: "ONE YEAR LATER"

INT LIVING ROOM - DAY

Mary is sitting on a couch nursing a baby. The television is tuned to the biggest night of the year for Hollywood. Andy enters and sits next to her. They are about to announce an award. The finalists in attendance are shown on the corners of the screen.

ON TV
ACTRESS (V.O.)

And the award for Best Actress goes to...

A dramatic pause while she opens the envelope.

ACTRESS (V.O.)
Samantha Ashley for Heights of
Dispair!!

The audience applauds. The camera goes to Jill, who scowls and rises to leave.

Andy hugs her and the baby.

ANDY
(to the baby)
Mommy won an award.

MARY/SAMANTHA
(indicating the baby)
This is my prize.

ON TV

ACTRESS (V.O.)
Samantha could not make it tonight.
She's happily playing mommy in an
undisclosed location.

Mary holding her baby.

FADE TO BLACK.