

MY SO-CALLED LIFE  
"Strangers In The House"

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3RD DRAFT - 4/21/94  
Blue Pages - 4/22/94  
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CAST

ANGELA CHASE  
PATTY CHASE  
GRAHAM CHASE  
DANIELLE CHASE  
RAYANNE GRAFF  
SHARON CHERSKI  
RICKIE VASQUEZ  
BRIAN KRAKOW  
JORDAN CATALANO

GUEST CAST

CAMILLE CHERSKI  
KYLE  
LITTLE ANGELA  
LITTLE SHARON  
MRS. LEARNER \*  
DOCTOR

SETS

INTERIORS

LIBERTY HIGH SCHOOL  
-Classroom  
-Hallway (Various)  
-Instrument Room  
-Music Room  
-Girls' Restroom  
  
CHASE HOUSE  
-Living Room  
-Master Bedroom  
-Master Bathroom  
-Angela's Bedroom  
-Doorway/Angela's Bedroom  
-Entrance Way  
-Kitchen  
-Hallway Outside Angela's Room  
-Entrance Way/Stairs

PRINT SHOP  
-Patty's Office

CHERSKI HOUSE  
-Doorway to Sharon's Room  
-Sharon's Room

HOSPITAL  
-Coronary Care Waiting Area  
-Phone Bank  
-Empty Room

GRAHAM'S CAR

EXTERIORS

LIBERTY HIGH SCHOOL \*  
-Bleachers \*  
-Steps \*  
  
ANGELA'S & BRIAN'S \*  
SIDEWALK \*

ACT 1

FADE IN:

1 INT. PRINT SHOP -- PATTY'S OFFICE -- DAY

1

Patty's on the phone... and pawing thru the mess on her desk... and attempting to eat lunch from a chinese food container...

PATTY

Yes, absolutely, two reports,  
spiral bind, a hundred fifty pages,  
I know exactly the jobs you're  
referring to...

As she paws desperately thru her desk top, we MOVE TO  
Graham, who enters the office...

PATTY (cont'd)

(flying blind)  
...the uh color? Of the bond?  
Yes, I have that information...  
right in front of me... let's  
see... that color was...  
(paws desperately)  
I can't read my own writing...

GRAHAM

Saffron.

PATTY

(not missing a beat)  
Saffron! One of the great colors!  
So... yes, no problem, you too!  
(hangs up, drained, to  
him)  
You just saved my life...

GRAHAM

Yeah, right.

PATTY

How did you remember saffron?

GRAHAM

Because. You're eating rice.  
(off her blank look)  
Nevermind. Anyway... wish me luck,  
I'll need it, I'm about to meet  
with Michael Rosenfeld...

\*  
\*

(CONTINUED)

1 CONTINUED:

1

PATTY  
Don't be silly, you are so  
defeatist...!

(CONTINUED)

1 CONTINUED:

1

GRAHAM

Patty, Allegheny Systems could go  
with any printer in town...

\*

PATTY

Graham, you could land this  
account... I can feel it...

GRAHAM

Yeah well, that makes one of us...  
Now what did I come in here for?

PATTY

The estimates! To bring with you.  
Now where are they?

SFX: PHONE RINGS

PATTY (cont'd)

(as she hunts)

I hate when you get negative like  
this, before a meeting...

(she picks up the phone)

...Hello?

Patty listens. Graham starts to leave. Stops. Because he  
is looking at...

HER FACE. As the expression changes. To shock.

2 INT. LIBERTY HIGH SCHOOL - CLASSROOM - DAY

2

MRS. LEARNER

Remember: This is a standardized  
test.

\*

REVEAL: Angela, Sharon, Brian and Jordan are amongst OTHER  
KIDS taking a test, at their desks.

MRS. LEARNER (cont'd)

Be sure you are using a number  
two pencil.

\*

Angela's reaction...

ANGELA'S VOICE

Like what number your pencil is  
could really affect your future.

(beat)

Why do pencils even have numbers?

WE SEE Brian, filling in blanks rhythmically. Like a  
machine.

(CONTINUED)

2 CONTINUED:

2

Neatly arranged on his desk are like seven number two pencils. Identically sharpened. Next to Brian, Jordan gets up. Starts to leave. Mrs. Learner stops him at the door...

\*  
\*

MRS. LEARNER

Where do you think you're going...?

\*

JORDAN

I don't have like a number two pencil. Or any pencil. So...

BRIAN

(barely breaking his  
rhythm)

Uh, he can have one of mine.

Mrs. Learner hands Jordan one of Brian's pencils, Jordan takes it. Pissed off. He's tempted to stab Brian with it, but instead merely sits back down. Brian confidently zips through each question. Jordan proceeds to copy off Brian's test.

\*

A STUDENT enters, leaving the door to the classroom open. The student holds a note.

CLOSE ON THE NOTE as we follow it into Mrs. Learner's hands.

\*

Angela, hypnotized by this... watches as the teacher reads the note, begins to... Wait. What? Mrs. Learner's coming towards her?

\*

No. Mrs. Learner stops. Bends down to whisper to Sharon, seated diagonally in front of Angela... Angela leans in... what are they saying?

\*

MRS. LEARNER'S HAND, ON SHARON'S shoulder. The teacher WHISPERING. Sharon's face... as she listens...

\*

Angela watches, transfixed, as... Sharon stands, Mrs. Learner lets the note fall into the trash, and... Sharon is leaving...

\*

\*

ANGELA'S P.O.V: Out the door, down the hall WE SUDDENLY GLIMPSE GRAHAM. He leans against the wall, looks nervously at his watch. Next to him is the SCHOOL NURSE.

ANGELA

(under her breath,  
shocked)

What...?

Mrs. Learner turns sharply...

\*

(CONTINUED)

2 CONTINUED:

2

MRS. LEARNER

\*

No talking!

(to Jordan)

Eyes on your own paper!

OUT IN THE HALL, Sharon appears at his side. He leans down to her...

BACK IN THE CLASSROOM, Brian looks up, turns questioningly to Angela...

ANGELA

(to Mrs. Learner,  
standing)

\*

Wait a minute...

Angela stands, almost without thinking starts toward the door, when...

MRS. LEARNER

\*

Angela! Sit down...

ANGELA

But that's my father...

Mrs. Learner moves towards her but Angela runs out...

\*

3 INT. LIBERTY HIGH SCHOOL - HALLWAY - CONTINUOUS

3

Angela runs... then hesitates, seeing

Sharon, leaning against the wall, she is covering her face with her hands. Graham comforts her. Graham looks up... quickly approaches Angela.

GRAHAM

(distracted, almost  
breathless)

Sharon's dad had a heart attack...

ANGELA

Oh. God...

GRAHAM

Yeah, so I'm driving her to the hospital, look, you know what might help...

(beat)

Angela...?

Angela snaps back, she'd been staring at Sharon.

(CONTINUED)

3 CONTINUED:

3

ANGELA

What?

GRAHAM

If you just... went straight to Sharon's... after school. I think your mom might appreciate it, she'll be there...

(beat)

You know where they keep the spare key, right?

ANGELA

(dazed)

Under the planter...

GRAHAM

Okay. I gotta go...

And Graham moves away from her, puts his arm around Sharon and leads her off. Angela stands there, alone in the hall. A ways behind her, Mrs. Learner appears.

\*

MRS. LEARNER

\*

Angela...?

4 INT. CHERSKI HOUSE - DOORWAY TO SHARON'S ROOM - THAT DAY

4

Sharon's Room. Very neat compared to Angela's.

THE REVERSE: ANGELA in the doorway. It's been a long time since she's seen this room.

PATTY (O.C.)

Angela...?

Angela turns, Patty appears.

PATTY

I did their dishes. So, I'm just gonna grab Camille a sweater and some other stuff, she may have to spend the night there.

Patty disappears. Angela tentatively moves into the room...

5 INT. CHERSKI HOUSE - SHARON'S ROOM -- CONTINUOUS

5

She looks around. Sharon's desk. Sharon's bureau. Mementos. A little girl's jewelry box. Angela opens it, a ballerina spins around as a SAD LOVE SONG PLAYS. Angela shuts it hastily.

(CONTINUED)



5 CONTINUED:

5

ANGELA'S VOICE  
When I was little, I practically  
lived at Sharon's house. And  
Sharon's room was like... our  
world.

Angela opens the jewelry box again. She takes out a  
bracelet, a hospital bracelet.

REVEAL 8-YEAR-OLD ANGELA, bringing the bracelet up to her  
face, examining it.

LITTLE ANGELA  
They spelled your name wrong.

Angela sits on the bed where 8-YEAR-OLD SHARON lies with a  
gigantic bowl of ice cream on her lap.

LITTLE ANGELA (cont'd)  
Can I have some?

LITTLE SHARON  
You'll get my germs.

LITTLE ANGELA  
I don't care. I want my tonsils  
out too.

LITTLE SHARON  
No.

LITTLE ANGELA  
Why not?

LITTLE SHARON  
'Cause it hurts.

Little Angela moves closer to Sharon.

LITTLE ANGELA  
Squeeze my hand as hard as it  
hurts.

LITTLE SHARON  
(in pain)  
Why?

LITTLE ANGELA  
So I know how much it hurts.

PATTY'S VOICE (O.C.)  
(calling)  
Angela...!

(CONTINUED)

5 CONTINUED:

5

Angela turns. There's Patty, in the doorway.

PATTY

Time to go.

(beat)

Listen, I think I'd better go on to the hospital without you. I need you to be home with Danielle.

ANGELA

(relieved)

Sure, whatever you want...

(beat)

So Dad's at the hospital? With Sharon?

PATTY

Yeah. Don't worry. I'll send her your love.

Angela nods. Puts the hospital bracelet back... shuts the box.

6 INT. HOSPITAL - CORONARY CARE WAITING AREA - DAY

6\*

Camille turns from TWO CORONARY CARE DOCTORS and crosses towards where Sharon and Graham are seated. She has the unearthly calm of someone in shock. They stand as she approaches...

SHARON

What?

CAMILLE

Not really anything. I mean... they just keep saying the same things.

SHARON

I'm gonna try Kyle again.

The adults watch her go, turn to each other...

CAMILLE

The boyfriend.

GRAHAM

Right. Good. I mean, that... she has someone. So... Is there anything else I could do, or...?

\*  
\*

(CONTINUED)

6 CONTINUED:

6

CAMILLE  
I'm just... thinking these real  
slow, like... underwater thoughts.  
Like that I have to call his  
sister. But she asks really  
disturbing questions. I mean, even  
if you're calling just to wish her  
happy birthday.  
(beat)  
It hasn't hit me yet.

She waits, but Graham is staring at

A VIDEO MONITOR NEARBY: ON THE SCREEN, the black and white  
blur of a MAN IN BED. HOOKED UP TO TUBES. ANDY.

With difficulty, Graham tears himself away from the  
screen...

GRAHAM  
I'm sorry what?  
(before she can answer)  
You hungry? You want something to  
eat?  
(She shakes her head...)  
Does heart disease... run in Andy's  
family? Or...

CAMILLE  
No, nothing like that.  
(she looks at him)  
It's weird, huh. Seeing him lying  
there, on television. I didn't  
know they did that.  
(beat)  
Your hands are shaking. I feel  
so... normal, it hasn't hit me  
yet...

GRAHAM  
I just... have to make one phone  
call...

Graham crosses over to a

BANK OF PHONES...

Sharon is on the phone...

SHARON  
It's Sharon Cherski again? I know  
I just called? But...  
(MORE)

(CONTINUED)

6 CONTINUED:

6

SHARON (cont'd)  
Do you know where I could reach  
him?

(beat)  
Sharon. S... H...

Graham touches her shoulder, comfortingly... picks up the  
next phone... Meanwhile, back in the

CORONARY CARE WAITING AREA

Patty enters... sees Camille.

PATTY  
Camille....!

Patty bursts into tears...

CAMILLE  
(goes to her)  
It's okay, shh...

PATTY  
I'm sorry, why am I crying, he's  
going to be fine...  
(beat)  
What do they say? Where's Graham?

CAMILLE  
Phone call. And there's no news.  
They tried to run some kind of  
test, but... he's too unstable.  
Whatever that means...  
(Beat. Patty BREAKS DOWN  
AGAIN.)  
Oh sweetheart, it's okay, they just  
gave him some xanax.  
(beat)  
Now if they'd just give you some...

PATTY  
(thru tears)  
Here's your stuff... I brought you  
a few magazines... and I couldn't  
figure out which toothbrush so I  
brought both...

Beat. The sight of Andy's toothbrush is tough.

CAMILLE  
Thanks.  
(re: all the stuff)  
Let me put this somewhere.

(CONTINUED)

6 CONTINUED:

6

She moves off to put the stuff down, Graham reappears...  
Patty rushes to him...

GRAHAM  
I was calling Allegheny Systems to  
reschedule...

\*

PATTY  
Oh, right. Oh God, Graham...

GRAHAM  
He's exactly my age. You know?

\*

PATTY  
I know...

\*

\*

GRAHAM  
We're like eight months apart...

\*

\*

PATTY  
It's a nightmare. It can't be  
happening...

\*

\*

\*

GRAHAM  
I mean, people our age don't  
have heart attacks... you  
know?

\*

\*

\*

\*

PATTY  
Oh I know... it's terrifying.  
(beat)  
So did Rosenfeld give you another  
appointment?

\*

GRAHAM  
Andy Cherski. My God. I've  
never seen Andy Cherski sneeze.  
He's healthy. He's always  
telling me to quit eating  
butter.  
(beat)  
Yeah, I'm seeing Rosenfeld  
tomorrow.

\*

\*

\*

Camille reappears, with Sharon... Patty hugs Sharon.

PATTY  
Sweetheart... are you okay?

SHARON  
I guess. Except my boyfriend's  
like missing.

(CONTINUED)

6 CONTINUED:

6

PATTY  
He's gonna be fine. Your Dad.  
(beat)  
Angela sends her love by the way.

SHARON  
Uh huh.

PATTY  
Camille, let us help? How can we  
help...

CAMILLE  
I don't know...

(CONTINUED)

6 CONTINUED:

6

PATTY

Let us take Sharon home with us.

SHARON

What?

GRAHAM

(to Sharon)

That's not a bad idea, if your Mom's gonna stay here...

SHARON

(to Camille)

Can I talk to you for a minute?

They move off to the side for a moment.

SHARON

I can stay at home, by myself...

CAMILLE

Just... let them take you home, they want to help...

SHARON

I know.

CAMILLE

I'll be fine here. You know that don't you?

SHARON

Okay.

CAMILLE

Are you okay?

SHARON

Oh yeah, no, don't worry...

CAMILLE

(turns back to the Chases)

Okay!

PATTY

Great.

(to Graham)

So I'll call you later...

(beat, sotto)

I should stay here, Camille needs me.

(CONTINUED)

6 CONTINUED:

6

GRAHAM  
(needing her)  
Oh. Right.  
(beat, he turns to  
Sharon)  
Ready?

7 INT. CHASE HOUSE -- LIVING ROOM - NIGHT

7\*

Danielle and Angela do their homework.

\*

DANIELLE  
Will Sharon's dad die?

\*

\*

ANGELA  
How would I know?

\*

\*

DANIELLE  
How old is he?

\*

\*

ANGELA  
(realizes)  
The same age as Dad. They're all  
like the same age.

\*

\*

\*

\*

DANIELLE  
If Dad dies...

\*

\*

(CONTINUED)



7 CONTINUED:

7

ANGELA  
Danielle!

\*

DANIELLE  
Mom told me it was nothing. She  
talks to me like I'm five.

\*

ANGELA  
Mom talks to everyone like that.

8 INT. GRAHAM'S CAR -- NIGHT

8

Graham parks. Sharon stares ahead. There's a large bag of  
groceries between them.

GRAHAM  
I'm glad you're staying with us.  
You need people around you. At a  
time like this. Otherwise your  
thoughts can... go off in all  
directions, and you start to...  
feel lost...

Graham breaks off, a little lost.

SHARON  
It's good that my mom has Patty. I  
mean, it helps. To have a best  
friend.

BACK TO:

9 INT. CHASE HOUSE - LIVING ROOM - NIGHT

9

\*

(CONTINUED)

9 CONTINUED:

9

\*

DANIELLE  
But if Dad did die, who would give  
me away?

\*

ANGELA  
What?

DANIELLE  
Who'd give me away? At my wedding.

ANGELA  
You're weird.

DANIELLE  
Why?

ANGELA  
(teasing)  
'Cause who's gonna marry you?

DANIELLE  
I'm serious. Who would give me  
away?

Angela looks at her.

ANGELA  
Uncle Neal.

Danielle ponders this for a beat.

DANIELLE  
What if he dies?

The front door opens. Danielle runs toward it. Angela looks apprehensively up. Graham enters with Sharon. He holds the bag of groceries. Sharon carries an overnight bag.

10 INT. CHASE HOUSE - ENTRANCE WAY - NIGHT

10

Danielle rushes up to Graham, Graham puts the groceries down and she hugs him fiercely. Angela looks at Sharon.

(CONTINUED)

10 CONTINUED:

10

Sharon looks hastily away. Sharon looks at Danielle, the sight of her, enfolded in her father's arms, clearly affecting her. Finally...

ANGELA  
(shy, wanting to do  
right)

Hi.

SHARON

Hi.

GRAHAM  
(breaks the awkwardness)  
Has anyone eaten?

SHARON  
I'm not hungry.

GRAHAM  
Me neither.

DANIELLE  
Me neither.

ANGELA'S VOICE  
I felt like a really shallow  
person. Because I was. Hungry.

GRAHAM  
I better put these away...

He moves off, with the groceries, followed by Danielle.  
Leaving Angela and Sharon awkwardly alone together.

SHARON  
Well. I'm gonna um, go to bed, I  
feel really tired.

She exits up the stairs...

11 INT. CHASE HOUSE - ANGELA'S ROOM -- MOMENTS LATER

11

Angela enters, clutching a futon mattress. Sharon is standing in the middle of Angela's messy room. Stranded. She turns to her as Angela enters...

ANGELA'S VOICE  
I wanted to hug Sharon. And tell  
her things. Like... how awful I  
felt. But it was like... I didn't  
have the right. Because we weren't  
friends anymore.

(CONTINUED)

11 CONTINUED:

11

Angela sets up the futon, as...

ANGELA

You can have my bed, I'll sleep on this...

SHARON

No, that's... I'll sleep on the floor, I don't care...

ANGELA

No, you take the bed, you're the guest.

(beat)

One second, I'll get you a better pillow...

She exits...

CUT TO:

12 INT. CHASE HOUSE - KITCHEN -- NIGHT

12

Graham sits at the table. Groceries around him. Abandoned, forgotten. He stares at the blank television screen... a million miles away...

BACK TO:

13 INT. CHASE HOUSE - ANGELA'S ROOM - NIGHT

13

Angela reenters as...

ANGELA

This pillow's better, the other one... my baby cousin once peed on it, so --

\*

She stops in surprise. There is

SHARON. Lying on her bed, eyes shut.

ANGELA (cont'd)

(softly)

Sharon...?

Sharon lies there. Asleep. Or pretending to be. Angela clutches the pillow to her chest. Frozen. She makes a gesture toward Sharon, then silently backs out of the room.

FADE OUT

END OF ACT ONE

ACT 2

FADE IN:

14 INT. CHASE HOUSE - DOORWAY/ANGELA'S ROOM- MORNING

14

Sharon sleeps peacefully in Angela's bed.

REVERSE: Patty watches her, Graham appears in his robe...  
(NOTE: This exchange is whispered.)

PATTY

Good, you're finally up...

GRAHAM

How's Andy, any change?

PATTY

He's still having those extra heartbeats. And they still don't know what's causing it. Or if he'll need that operation. With the little balloon?

GRAHAM

Angioplasty.

(beat)

But he's gonna pull through. Right?

PATTY

They don't know. What kind of cereal was that you bought? And why did you buy all that buttermilk?

\*

GRAHAM

I bought buttermilk?

PATTY

Oh, I have those estimates downstairs, don't forget to bring 'em to your meeting with Rosenfeld.

He looks at her. Looks away, to Sharon.

DANIELLE (O.C.)

HELP! THIS BUTTERMILK IS STUCK IN MY THROAT!

Patty shoots Graham a look. He immediately heads downstairs, passing Angela, who holds a muffin clearly intended to be her breakfast. She joins Patty in the doorway. (NOTE: THEY WHISPER)

(CONTINUED)

14 CONTINUED:

14

PATTY

Angela, I know you and Sharon haven't been on the best terms but I just really want you to make an effort to...

ANGELA

Mom! I'm not a child. I understand.

PATTY

Look at her. Poor kid. I'll drive her to school later.

(beat)

You better get a move on, though.

Sharon stirs. Sits up. Patty and Angela enter. Patty goes to her side.

PATTY (cont'd)

Honey. How are you feeling?

SHARON

Okay. I guess.

PATTY

(grabs Angela's muffin)

Look, we saved you a muffin.

(trying to include

Angela)

Right?

ANGELA

Yeah.

Sharon nibbles the muffin gratefully. Patty strokes her hair. Angela watches. The hungry fifth wheel.

15 INT. LIBERTY HIGH SCHOOL - INSTRUMENT ROOM - DAY

15

This is a small storage room off the music room, where they store instruments. Brian is returning his sax to its cubbyhole when HE HEARS VOICES...

KYLE (O.C.)

Look, I said I was sorry...

SHARON (O.C.)

I left five messages for you.

Five.

Brian moves toward the door and looks into

(CONTINUED)

15 CONTINUED:

15

THE MUSIC ROOM

Sharon looks at Kyle, desperate for him to say the right thing. Or any thing.

BACK IN THE INSTRUMENT ROOM

Brian is about to exit, when SHARON'S VOICE stops him...

SHARON

I mean, my father is...  
(holding back emotion)  
I mean, I need you.

Brian retreats into the deepest depths of the instrument room, trapped.

KYLE

Right. I mean... right.  
(retreating toward the door)  
So, uh... I've got to... create a circuit. For shop. So...

SHARON

Kyle?

KYLE

(needs to say something)  
So... I'll call you later... Okay?

Kyle slinks out of the music room. The coward. Sharon looks out after him, disbelievingly. Beat. Brian appears at the doorway, tries to invisibly slip by... Until Sharon sees him.

BRIAN

Look. I didn't hear anything just now, okay? I mean, I heard you were having an arg -- a conversation. So...

As he continues to throw words at her, Sharon slowly moves closer and closer to him...

BRIAN (cont'd)

...I just basically tuned it out.  
I'm able to do that. Like... not hear things. So...

Sharon's coming closer, he backs up, KNOCKS OVER SOME MUSIC STANDS. Beat. She's very close. She looks up at him. Her eyes are huge, vulnerable, and all at once... wet. All at once, Sharon puts her head on his shoulder. And SOBS.

(CONTINUED)

15 CONTINUED:

15

Brian's mouth moves but no words come out. His arms hang lamely at his sides, he puts one hand in his back pocket. The casual look. With his other hand he pats Sharon's back, lamely. With this encouragement Sharon wraps her arms around him tightly. Finally, Brian surrenders. Puts his arms around her. He starts to relax into this. Hell, he starts to enjoy it. He looks up to the half open door, his EXPRESSION CHANGES AS HE SEES...

HIS P.O.V. in the doorway, Rayanne and Rickie. Sharon turns. Rayanne gawks, entertained.

RAYANNE  
Comparing instruments?

And Rayanne moves off, LAUGHING. Rickie takes a last glance at Brian, and follows Rayanne off.

BRIAN  
She is such an idiot. You would not believe some of the things that girl has said to me.

SHARON  
That was so stupid of me.  
Crying.

BRIAN  
No, that's okay. I mean...

Sharon turns and dashes out of the room, as

SHARON  
(over her shoulder)  
Well, see you later. See you on the bus!

And she exits, Brian stares after her, shocked.

16 OMIT

16\*

16A INT. HALLWAY - CONTINUOUS

16A\*

Sharon's going to her locker. Rayanne and Rickie are nearby at Rayanne's locker. Brian appears in the doorway.

BRIAN  
You're taking my bus?

(CONTINUED)



16A CONTINUED:

16A

SHARON  
(getting something out of  
her locker)  
Yeah cause I'm staying at Angela's.

Angle on Rayanne, her stunned face.

RAYANNE  
(involuntarily)  
Whaat!?

Rayanne drops what she was doing as Rickie and Brian exchange a look. Brian turns and retreats back into the music room. Rickie hesitates and follows him.

Rayanne approaches Sharon.

RAYANNE (cont'd)  
I heard about your dad. Tough  
break.  
(beat)  
So. Girl in distress hurls herself  
on guy with no life, huh?

Sharon gives her a look. Goes back to her locker.

RAYANNE (cont'd)  
So. You are staying at  
Angela's house?

SHARON  
(deep, deep exhalation)  
Yes.  
(turns to her)  
What do you care?

RAYANNE  
I don't!  
(beat)  
So, what, is her dad like cooking  
up all kinds of great food for you  
or something?  
(beat)  
God I love his food. Well, well.  
Lucky you. Living at the Chases.

SHARON  
Yeah. Whoop dee doo.

(CONTINUED)

16A CONTINUED:

16A

Sharon exits. Rayanne calls after her.

\*

RAYANNE  
Hey! Look! If you're friends with  
her again. You don't have to  
like conceal it or anything. I  
can take it!

\*  
\*  
\*  
\*  
\*

17 INT. LIBERTY HIGH SCHOOL - MUSIC ROOM - DAY

17

Brian and Rickie pick up the fallen music stands, as...

RICKIE

\*  
\*

Wow.

BRIAN

Anyway. It's probably just a  
figure of speech. Right? "See you  
on the bus." I mean, she probably  
didn't mean she would actually  
"see me". She was just being  
polite. Right? She just means,  
yeah, we'll "be" on the same  
"bus". But not like together.  
Right?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

RICKIE

Personally? I think it's love.

\*

BRIAN

Come on! Get out of here!

\*

(long silence)

\*

But what about, you know, Kyle?  
They've been like umbilically  
attached for like a month.

\*

RICKIE

Kyle was probably her popular-jock  
phase. Now she's moving into her  
awkward-but-sensitive-guy phase.

BRIAN

So you're saying I'm like someone's  
phase?

RICKIE

Hey. I wish I was.

BACK TO:

18 OMIT

18\*

19 INT. HOSPITAL - CORONARY CARE WAITING AREA - DAY

19

A NURSE escorts Camille as she emerges from Andy's room.  
Camille comes over to Patty...

CAMILLE  
(sotto voce, pointing)  
You see that nurse...?  
(Patty looks)  
She blames me. She thinks I  
brought the heart attack on, by my  
sexual demands...  
(as Patty BURSTS OUT  
LAUGHING)  
I mean... commands...!

Camille and Patty LAUGH UPROARIOUSLY... as

WE GLIMPSE GRAHAM, entering. He draws closer, watches as  
THEIR LAUGHTER BUILDS, they are literally writhing, nearly  
hysterical. He reaches them; they both look up... the  
LAUGHTER WINDS DOWN...

GRAHAM  
What, is there... good news...?

CAMILLE  
What makes you think that?

Graham shrugs, catches sight of the VIDEO MONITOR, looks  
hastily away, as...

PATTY  
(surprised to see him)  
Andy's about the same... I  
thought...

GRAHAM  
I was halfway to Allegheny Systems  
when I realized I -- forgot the  
estimate.

PATTY  
(says this with him)  
...forgot the estimate, here...

She holds it out, he takes it.

GRAHAM  
Can't believe I forgot this...  
anyway...  
(starts off, then...)  
Oh. Wait. Here.

He hands Camille a carefully wrapped package. She opens it.  
It's a delicate pastry...

(CONTINUED)

19 CONTINUED:--

19

CAMILLE  
Oh, Graham... it's beautiful...

GRAHAM  
It's a lemon hazelnut torte.

CAMILLE  
Thank you...

PATTY  
When did you...?

GRAHAM  
I couldn't sleep, I was waiting up for you...

CAMILLE  
(biting into it)  
Oh my God! Patty...

PATTY  
You waited up for me? But...

CAMILLE  
This is heaven.

GRAHAM  
Only until three.  
(searches his pocket)  
I guess I'm gonna be late to this meeting, I better phone 'em...

Graham walks off towards the phones.

CAMILLE  
Your husband is an artist.

PATTY  
(tastes it, as)  
Oh, I can't bear it... he's just... sabotaging himself. He's sabotaging this account that would mean so much to us... And I can't say anything because...

CAMILLE  
(suddenly desperately upset, pushes the pastry away)  
Oh my God... What would I do? I mean... how would I... survive?!

(CONTINUED)

19 CONTINUED:

19

PATTY  
(taken aback...)  
What...?  
(beat)  
Camille, it's okay. You'll be  
okay...

CAMILLE  
(pacing, agitated)  
No... you don't understand... I  
need him. I'm not like you...

PATTY  
(hurt, shocked)  
What? What am I like...?

CAMILLE  
I didn't mean... I just meant... I  
really need him. I really need  
Andy. I mean... to live.

PATTY LOOKS AT HER FRIEND.

Then over to

GRAHAM, who talks on the phone in the b.g. He notices Patty  
looking at him, unconsciously turns his back. Patty looks  
back to Camille.

CAMILLE (cont'd)  
(after a really deep  
breath)  
This pastry is incredible.

\*

20 INT. CHASE HOUSE - HALLWAY OUTSIDE OF ANGELA'S ROOM - DAY

20

Angela approaches the door, opens it... stops dead in her  
tracks. She looks into...

21 INT. CHASE HOUSE - ANGELA'S ROOM - CONTINUOUS

21

Brian and Sharon are sitting on the bed together LAUGHING.  
Brian immediately jumps up off the bed. Angela stands at  
the door, motionless.

SHARON  
Oh. Hi! We can go downstairs...

ANGELA  
No. It's fine... I was just--

(CONTINUED)

21 CONTINUED:

21

BRIAN  
I should probably like go...

SHARON  
Don't go...

BRIAN  
(to Angela)  
So you're room is...

ANGELA  
A mess?

BRIAN  
Different. From the last time I  
saw it.

Suddenly, Angela notices a bra hanging over the bedpost behind Brian. She freezes. Brian notices Angela noticing the bra. He desperately tries not to be aware of the bra... and fails.

ANGELA  
Okay. So. I'm going.

Angela steps out of the room...

22 INT. CHASE HOUSE - HALLWAY -- CONTINUOUS

22

...Angela closes the door. HEARS SHARON'S AND BRIAN'S LAUGHTER, coming from her room. Deeply shaken, she collapses against the wall.

23 INT. HOSPITAL - CORONARY CARE WAITING AREA - DAY

23

Patty sits, nibbling the last crumbs from the pastry. She looks up to the

VIDEO MONITOR. Andy, hooked to IVs, Camille, seated next to him. Holding his hand...

Patty drags her gaze away from the screen to

GRAHAM, still on the phone.

Patty rises, moves towards him. Reaches him. She's behind him. Leans into him.

GRAHAM  
(quietly)  
I'm on hold.

(CONTINUED)

23 CONTINUED:

23

Suddenly, softly, Patty reaches around, takes the receiver, hangs up the phone. Beat. Graham turns around. Patty takes his hand, pulls him, leads him into a...

24 INT. HOSPITAL - EMPTY ROOM - DAY

24

They enter. There's a charged beat. Then all at once, they start to claw at each other passionately, madly... with a strange desperation. Then, just as suddenly, they both just... get a grip. Stop. Pull away from each other. Come back to reality. Silence as they adjust their clothes. Then...

GRAHAM

I better call him back. Rosenfeld.  
Before he leaves for the day.

Patty nods. Graham walks away. Patty watches Graham disappear down the corridor.

FADE OUT

END OF ACT TWO

## ACT 3

FADE IN:

25 INT. CHASE HOUSE - MASTER BEDROOM - MORNING

25

Patty, in bed, opens her eyes. Registers that Graham's side of the bed is empty. Patty sits up: There, at the foot of the bed, his back to her, sits Graham. Staring at the blank T.V. screen.

CUT TO:

26 INT. CHASE HOUSE - ANGELA'S BEDROOM - SIMULTANEOUS

26

ANGELA POPS UP from the floor, where she's been sleeping. She turns to the bed. It's empty. She turns to...

THE WINDOW SEAT, there's Sharon. Staring out the window. Sharon senses her, turns to her...

SHARON  
(slightly formal)  
Good morning.

CUT BACK:

27 INT. CHASE HOUSE - MASTER BEDROOM

27

PATTY  
(to Graham's back)  
How long have you been up?

Graham turns. Looks at her. He's a million miles away.

CUT BACK:

28 INT. CHASE HOUSE - ANGELA'S BEDROOM

28

SHARON  
A while.

She stands, moves past Angela as...

ANGELA  
You can take the first shower. If  
you want.

CUT BACK:



29 INT. CHASE HOUSE - MASTER BEDROOM 29

GRAHAM

(stands)

That's okay. You go ahead.

And HE EXITS FRAME, leaving Patty just slightly off-balance.

30 INT. CHASE HOUSE - KITCHEN -- A LITTLE LATER 30

Graham quietly brews coffee. Danielle stands, her head in the fridge. Sharon gathers her school stuff. Patty enters. Danielle emerges... \*

DANIELLE

There's like nothing edible in here...

PATTY

Don't be ridiculous, that thing is crammed full of stuff, let me take a look. \*

(Patty takes a long look, then, to Graham)

There's like nothing edible in here... \*

(CONTINUED)

30 CONTINUED:

30

Patty starts to look through a cupboard as...

\*

PATTY (cont'd)  
(to Sharon)  
So do you want to-- Where's Angela?

\*

\*

\*

SHARON  
She left early. I guess she had  
her reasons. Or whatever.

\*

\*

\*

PATTY  
Oh, well. So, do you want me to  
bring you to the hospital? Or do  
you think you should just go to  
school?

\*

\*

\*

\*

\*

SHARON  
Ummm...

PATTY  
It's whatever you want sweetheart.  
Your mom said it was up to you.

\*

\*

\*

SHARON  
(tensed up)  
I guess... school.

\*

\*

\*

PATTY  
(beat, to Graham)  
So you rescheduled. With  
Rosenfeld. Right?

GRAHAM  
(eating the weird cereal  
from the box)  
Uh huh...

PATTY  
And... you've got the estimates.  
Right?

GRAHAM  
(tense, distant)  
I've got them. Yeah.

Graham hands the cereal to Sharon and exits...

31 INT. LIBERTY HIGH SCHOOL -- GIRLS' ROOM -- DAY

31

Rayanne comes out of a stall, adjusting her clothes. She  
hesitates. Listens: There are MUFFLED SOBS coming from  
within the next stall. Rayanne instinctively turns to check  
out if the TWO GIRLS at the mirror, primping, hear what she  
hears. They shrug. And exit. THE SOBS CONTINUE as

(CONTINUED)

31 CONTINUED:

31

RAYANNE

Hey.

(she KNOCKS on the stall  
door )

Hey, who's in there, what happened?

Beat. Then the stall door opens, REVEALING SHARON. She  
walks out of the stall, past Rayanne. Blows her nose...

SHARON

Nothing happened. I'm fine.

(goes to the mirror to  
repair makeup)

Stop looking at me.

RAYANNE

Stop looking at me.

(beat)

What are you doing here, anyways?

You're playin' this all wrong.

\*  
\*

SHARON

What are you talking about?

RAYANNE

Please! You shouldn't even be  
here: Your dad is like seriously  
sick, right? People are feeling  
sorry for you, right? Use it!  
Take advantage.

Long beat as Sharon attempts to digest this concept. TWO  
MORE GIRLS ENTER, disappear into stalls. Then...

SHARON

(very slowly)

So... you're saying...

RAYANNE

I'm saying: You have a Personal  
Tragedy. With a Loved One.  
You shouldn't be stuck in some  
stall. Ballin'.

(MORE)

(CONTINUED)

31 CONTINUED:

31

RAYANNE (cont'd)

(beat)

I mean... isn't there someplace  
you'd rather be?

SHARON

(difficult to say)

With... my mom, but...

Sharon breaks off...

RAYANNE

But what, where's she at?

SHARON

She's at the hospital. With him.  
But... it's kind of upsetting  
there.

\*

RAYANNE

(after a beat, from her  
heart)

You should be there.

SHARON

I know.

RAYANNE

Hey, it's no big thing, I'll go  
with you!

SHARON

Seriously?

\*

Angela enters. She stops. Looks from Rayanne to Sharon.  
Is a tad thrown off, but before she can really...

RAYANNE

Angeleeka! You wouldn't believe  
this idea I just had, we gotta do  
this!

\*

ANGELA

(attempting total cool)

Do what...?

RAYANNE

Go! With Sharon. To the  
hospital.

RAYANNE waits, triumphant, upon Angela's reaction.

ANGELA, utterly stunned, still striving desperately for  
cool.

(CONTINUED)

31 CONTINUED:--

31

ANGELA  
Oh. Yeah...?

RAYANNE  
We have to. It's mandatory.  
(to Sharon)  
I'll get Tino to drive us, he loves  
hospitals.  
(to Angela)  
And Rickie too. The four of us.  
Right? Come on!  
(to Sharon)  
Shouldn't she come?

SHARON  
(not looking at Angela)  
If she wants.

ANGELA  
I have really been cutting Bio.  
Like... a lot. So I probably  
should just... skip the hospital,  
so...

\*  
\*  
\*

SFX: BELL SOUNDS

ANGELA (cont'd)  
So... see you later...

\*

And at last she escapes...

32 INT. LIBERTY HIGH SCHOOL - HALLWAY -- CONTINUOUS

32

Angela emerges from the girls' room. Takes off blindly down  
the CROWDED hall...

AT THE END OF THE HALL, she leans against the wall, shaken.  
Overwhelmed. Suddenly she NOTICES IN THE CROWD

JORDAN CATALANO. Moving purposely away from her. Almost  
involuntarily... she starts off, after him...

Oblivious to her presence behind him, HE PICKS UP SPEED.  
IMMEDIATELY, SO DOES SHE...

33 EXT. LIBERTY HIGH SCHOOL - BLEACHERS - MINUTES LATER

33

Jordan moves under the bleachers, to a secluded corner.  
There are butts on the ground. He takes out a cigarette.  
This is part of his daily routine.

(CONTINUED)

33 CONTINUED:

33

As he lights his cigarette, WE NOTICE ANGELA, in the b.g. She draws a little closer. Then hesitates.

Jordan smokes. He exhales. All at once, he turns.

There's Angela... several feet from him.

JORDAN  
(covering his surprise  
and nervousness)  
Hey.

ANGELA  
Hey.

She moves closer to him. Jordan smokes determinedly, unnerved by her presence. Now we can see that there are tears in her eyes.

ANGELA (cont'd)  
(very softly)  
Is this where you come... to smoke?

ANGELA'S VOICE  
I'm always doing that. I'm always asking questions I already know the answer to.

JORDAN  
(can't quite look at her)  
Uh huh.  
(beat)  
So, are you crying, or something?

ANGELA  
I guess so.

JORDAN  
(looks at her)  
How come?

ANGELA'S VOICE  
Because I'm lonely. Because I have no friends. Because I'm a terrible, terrible person.

ANGELA  
Because... My friend's father? Is in the hospital. And he could die.

Jordan holds her gaze for a beat, then he turns away from her briefly, as he stamps out his cigarette.

(CONTINUED)

33 CONTINUED:

33

She looks at his back. Suddenly she moves close to him, very close. She touches his back. She leans against him, resting like that for a moment. Jordan turns around. Puts his arms around her. She buries herself in his chest. Suddenly he lets her go. Steps back. Angela follows his gaze to...

Jordan's buddy: Shane. Who stands waiting.

JORDAN

That's rough.

(beat)

I better go.

And he walks over to Shane and they walk off, together. Angela watches them go.

34 INT. CHASE HOUSE - MASTER BEDROOM - NIGHT

34

Graham opens the door and wearily steps into the room. Drops his brief case, sits down on the bed. He's wearing a very nice suit and tie, which he immediately loosens.

35 INT. CHASE HOUSE - MASTER BATHROOM - NIGHT

35

Graham enters, stands in front of the sink. Looks at himself in the mirror. He looks totally beat. Like Death Of A Salesman.

36 INT. CHASE HOUSE - KITCHEN - THAT NIGHT

36

Danielle sits at the table, doing homework. Angela walks in from outside, back from school.

ANGELA

(hushed)

Is Sharon here?

DANIELLE

Yes. And so's Dad, but he's upstairs lying down and he said not to disturb him. He said we should send out for pizza. Of course he didn't even give me money.

(beat)

He's trying to starve us.

ANGELA

Danielle, he's just like upset. About Mr. Cherski and everything. Go get your money box.

(CONTINUED)

36 CONTINUED:

36

DANIELLE

No way!

ANGELA

Just lay it out! Dad will pay you  
back later.

DANIELLE

You lay it out.

ANGELA

I don't have any money.

Sharon comes in from the dining room...

SHARON

Is there anything to eat...?

ANGELA

We're sending for pizza. So... how  
was your dad? Doing?

DANIELLE

(to Sharon)

How much money do you have?

SHARON

None. I am seriously hungry.

SFX: THE DOORBELL RINGS

Angela heads out to:

37 INT. CHASE HOUSE - ENTRANCE WAY - CONTINUOUS

37

Angela opens the door. It's Brian.

BRIAN

Hi. Is Sharon still here?

(Sharon appears behind  
Angela)

Oh, good. I mean... hi.

ANGELA

(under her breath to  
Sharon)

I don't believe this...

SHARON

Believe it.

DANIELLE

Let Brian pay.

(CONTINUED)



37 CONTINUED:--

37

ANGELA

Danielle!

BRIAN

I don't mind... Pay for what?

SHARON

(to Angela)

Why not? Maybe he doesn't mind  
paying for it...

(to Brian)

We were gonna send for pizza.

BRIAN

Wow. I mean, good.

(to Angela)

I have plenty of cash on me, it's  
really no problem.

Patty enters...

PATTY

What's no problem? Hello.

BRIAN

Hi.

ANGELA

We were going to get pizza...

PATTY

Oh thank goodness, I'm famished,  
I forgot to have lunch... make sure  
you get double olives and NO  
MEATBALLS like last time, and oh,  
get those little tomatoes Daddy  
likes.

DANIELLE

Daddy can't be disturbed.

PATTY

(alarmed)

What?

\*

ANGELA

He's lying down. Upstairs.

This troubles Patty. She reaches into her purse... takes  
out a twenty...

PATTY

(hands money to Angela)

Here. Get a large...

(CONTINUED)

37 CONTINUED:--

37

Patty heads up the stairs

CUT TO:

38 INT. CHASE HOUSE - MASTER BEDROOM - MOMENTS LATER

38

Patty quietly enters the darkened room. Graham lies on the bed. One arm over his eyes as if to blot something out.

PATTY

Graham? What happened... is it  
Andy?

\*  
\*

GRAHAM

Nothing happened.

PATTY

Do you feel alright? Are you  
coming down with something?

She moves to feel his forehead, he sort of pulls away...

GRAHAM

(beat)  
I just... want to lie here.

PATTY

How did the meeting go? With  
Rosenfeld.

GRAHAM

(after too long a pause)  
It went okay.

PATTY

Did you feel like... like you made  
all your points or...?

GRAHAM

(sitting up)  
Look. I want to tell you. I will  
tell you. How the meeting went.  
But I really just can't talk about  
it now... Okay?

PATTY

You know it's okay. I mean  
we'll live. You know? We  
don't have to have this account!  
I mean, the important thing is--

(CONTINUED)

38 CONTINUED:

38

GRAHAM  
(abruptly, interrupting)  
I'm really sorry, I have to get out  
of here. I can't breathe.

PATTY  
What?  
(Graham is putting on his  
shoes)  
Graham if you didn't land the  
account it's okay...!

GRAHAM  
Please. just... let it be, okay? I  
can't...

PATTY  
You can't what, what is wrong??  
(Graham is moving toward  
the door)  
Where are you going...?

GRAHAM  
I'm sorry. I have to get... out of  
this house...

And with that, he's gone.

CUT TO:

39 INT. CHASE HOUSE - ENTRANCE WAY/STAIRS

39

Danielle appears near the stairs just in time to witness  
Graham come barreling down the steps and SLAM out of the  
house. Danielle looks up the steps where Patty stands  
frozen at the top. Then Patty withdraws.

CUT TO:

40 INT. CHASE HOUSE - KITCHEN - SIMULTANEOUS

40

Brian hangs up the phone. Glances up as Sharon and Angela  
enter.

BRIAN  
They say they'll be here in twenty  
minutes.

Long awkward silence. The three of them are stuck with each  
other.

(CONTINUED)

40 CONTINUED:

40

ANGELA  
(miserable)  
Great.

SFX: PHONE RING.

All three move for it. But Brian is closest.

BRIAN  
Hello? Oh. Uh. Yeah. Hold on a  
second.

Angela instinctively reaches out for the phone but...

BRIAN (cont'd)  
(to Sharon, deeply  
shaken)  
It's for you.

SHARON  
Hello...? Oh, Thank God it's  
you...

BRIAN  
(edging towards the exit)  
You know... I'm sort of... not  
really that hungry. For pizza.  
Now that I think about it...

Brian edges out of the room... As...

SHARON  
(into phone)  
Great. Oh Kyle, thanks, okay.  
I'll be ready.

She hangs up. (NOTE: They speak in HUSHED INTENSITY)

ANGELA  
Nice.

SHARON  
What?

ANGELA  
You just made a date with Kyle?

SHARON  
Yeah, not that it's your business.

ANGELA  
I don't believe you! What about  
Brian?

(CONTINUED)

40 CONTINUED:

40

SHARON  
Angela, Kyle is my boyfriend. I  
hate to tell you.

Angela shoots her a look and sneaks a peek out the back  
kitchen entrance...

CUT TO:

41 HER P.O.V.: THE FRONT ENTRANCE WAY

41

BRIAN, leaning against the front door. Uncertain whether to  
go or stay...

RESUME SCENE

ANGELA  
(a furious whisper)  
Well, Brian Krakow is waiting.  
In my living room, and I don't know  
what you've been doing with him,  
but...

SHARON  
Nothing, we're friends.

ANGELA  
Yeah, when Kyle's not around, and  
you feel like using him.

SHARON  
You are lecturing me about  
using Brian Krakow? When  
he's like so obviously in love with  
you and you totally use him!?

ANGELA  
(alarmed and affronted)  
Brian Krakow is not in love  
with me!

SHARON  
That's not what Rayanne Graff says.

Beat. Angela is stunned.

SHARON (cont'd)  
I can't believe you can't even be  
nice to me. At a time like this!

(CONTINUED)

41 CONTINUED:

41

ANGELA

Why would you even need me to be  
nice to you. Since everyone else  
in the world is!

SHARON

Well, now I see you for what you  
really are. Which is cold!

Sharon glares at her for a beat. Then she goes running out  
of the room... into the

42 INT. CHASE HOUSE - ENTRANCE WAY -- CONTINUOUS

42

Sharon rushes past a desperately embarrassed Brian, just as  
Angela comes running out also, and, seeing with horror that  
Brian is still there, rushes up the stairs.

Sharon exits, SLAMMING the door.

Beat. Patty comes flying down the stairs...

PATTY

(desperate)

Graham...? Is that you...?

She arrives at the bottom step, sees that she is face to  
face with only Brian Krakow.

BRIAN

(terribly upset)

They said the pizza will here in  
um. Twenty minutes.

PATTY

(equally upset)

Oh, I'm not hungry.

FADE OUT

END OF ACT THREE

## ACT 4

FADE IN:

43 INT. CHASE HOUSE - MASTER BEDROOM - NIGHT

43

The digital clock READS: 12:37 A.M. Patty lies on the still made bed, fully dressed, fast asleep.

SFX: PHONE RINGS

Patty stirs, blurry with sleep, she grabs the phone...

PATTY

Graham...?

INTERCUT WITH

44 INT. HOSPITAL - PHONE BANK -- NIGHT

44

Camille, exhausted, rumped... on the pay phone.

CAMILLE

No, it's me. I'm calling to thank you.

Patty sits up a little... confused...

PATTY

Thank me? Why?

CAMILLE

For sending Graham over here.

(beat)

I don't know how you knew. But he's exactly who I needed.

PATTY

(stunned, but...)

Well... good.

(beat)

So, what's going on, how is...

CAMILLE

We're still waiting to hear if the angioplasty worked. Oh, by the way... I hope you understand, about Sharon.

PATTY

(sits up a little more)  
Sharon?

(CONTINUED)

44 CONTINUED:

44

CAMILLE  
She just felt like spending the  
night in her own bed. You know.

PATTY  
Oh, of course...

CAMILLE  
Patty, you're the greatest friend.  
Go back to sleep.

PATTY  
(small voiced)  
Okay...

45 INT. HOSPITAL - PHONE BANK - NIGHT

45

Camille hangs up the phone, turns to regard Graham, who sits  
in the waiting area.

46 INT. CHASE HOUSE - MASTER BEDROOM - NIGHT

46

Patty hangs up her phone, suddenly the door opens. Angela  
enters the room agitated.

ANGELA  
Was that her?

PATTY  
What? Calm down.

ANGELA  
Was that Sharon? Is she okay?

PATTY  
It was Camille. Sharon's fine.  
She's at home.

ANGELA  
Oh thank God!

Angela exhales. She crawls into bed next to her mother.  
Beat. Then...

PATTY  
So what happened?

ANGELA  
I can't explain it. Mom, she  
drives me crazy.  
(MORE)

(CONTINUED)



46 CONTINUED:--

46

ANGELA (cont'd)  
She wants things to just... be  
the same, she wants me to be  
the same. And I can't. And she  
can't accept it. But if you  
really care about somebody, you  
have to see them... for who they  
really are. And you can't keep  
someone from changing. You know?

\*  
\*  
\*  
\*

PATTY  
(does she ever)  
Yes. I do.

47 OMIT

47

48 INT. HOSPITAL - CORONARY CARE WAITING AREA -- NIGHT

48

Camille rejoins Graham... holds out a cup of coffee.

CAMILLE  
Here... you prefer your coffee at  
least two days old, don't you...

GRAHAM  
I insist upon it.  
(beat, as they sip bad  
coffee)  
You've been amazing. Through all  
this.

CAMILLE  
No, it just... it hasn't hit me  
yet.

..(CONTINUED)

48 CONTINUED:

48

GRAHAM

(after a beat)

So was Andy... working really hard?  
Or something? I mean... why do you  
think...?

CAMILLE

Why did he have a heart attack? At  
forty? Oh, sweetie... I don't  
know. He does work too hard. His  
new boss is always telling him: Go  
easier on yourself. The lumber  
business... is unpredictable. And  
I've tried to talk him into taking  
more time off...

GRAHAM'S FACE: Concerned, identifying...

CAMILLE (cont'd)

But the truth is: He loves it. He  
loves his work. It's his life.

GRAHAM

(heartfelt)

That must be... great. To feel  
that way.

A DOCTOR approaches them holding a clipboard... they both  
stand...

\*

DOCTOR

Mrs. Cherski. Good news.

(As Camille GASPS)

The angioplasty was a complete  
success. There was a small blockage  
that we were able to clear.

\*

That's what was causing the  
arrhythmia. I've prescribed a few  
medications he'll need to take.  
But he's going to be just fine.

\*

\*

\*

Camille takes this in. Turns to Graham. And BURSTS INTO  
TEARS. Throws herself into Graham's arms, SOBBING. As...

GRAHAM

Camille...?

CAMILLE

(comes up for air)

I think it just hit me.

DOCTOR

(as Camille SOBS ON,  
quietly, to Graham)

Somebody should get her home, get  
her a hot meal, and make sure she  
gets some sleep...

\*

\*

49 INT. CHASE HOUSE -- ENTRANCE WAY/STAIRS -- DAWN 49

Graham enters, shuts the door behind him as quietly as possible and proceeds soundlessly up the stairs...

50 INT. CHASE HOUSE -- MASTER BEDROOM -- MOMENTS LATER 50

Graham cautiously enters. He looks really wiped. He starts to take off his shirt as... Patty emerges from the bathroom. She is in a robe, toweling her just washed hair dry.

GRAHAM  
Andy's gonna be okay.

PATTY  
Thank God.

Graham goes into the

51 INT. CHASE HOUSE - MASTER BATHROOM 51

He splashes cold water on his face. Patty watches him in the doorway. He dries his face. Then...

GRAHAM  
I landed the account.

Patty is stunned. Graham feels his whiskers, puts shaving foam on his face, starts to shave, as...

PATTY  
I don't understand...

GRAHAM  
When they told me... I don't know.  
It was this... moment. Because I  
had to admit to myself, that... I  
didn't want to land it. Because  
landing it means: I'm really doing  
this. This is my job. This is my  
life. This is it, this is what I  
really...  
(beat)  
But. Look. I'm sorry I  
couldn't...

PATTY  
(digesting this)  
No, it's okay... I...

\*  
\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)

51 CONTINUED:

51

GRAHAM  
(overlapped)  
You know, that I couldn't... handle  
it, or whatever, but look...  
(almost to convince  
himself)  
I landed it. Right? That's all  
that matters.

He cleans off his face and exits past her...

52 INT. CHASE HOUSE - MASTER BEDROOM

52

Where Graham starts to look for a clean shirt... Patty  
watches him...

PATTY  
I don't think so.  
(Graham stops what he's  
doing. Turns to her)  
I don't think that is all that  
matters.

GRAHAM  
(softly)  
Say what you mean.

PATTY  
I'm proud of you. I'm glad you  
landed the account. And you're  
fired.

GRAHAM  
What?

PATTY  
You're fired. Because I love you.  
And I don't want to lose you.

GRAHAM  
No. No, Patty... it's okay! I  
mean it, I can face up to my  
responsibilities...

PATTY  
I know you can. But you're not  
happy. You're not. And something  
has to change.

GRAHAM  
But, what'll we do, I mean...?

(CONTINUED)

52 CONTINUED:--

52

PATTY

I don't know...

GRAHAM

What'll I do, I don't even...

PATTY

I don't know. I don't know what you're gonna do. I think you're finally going to have to figure it out.

\*  
\*  
\*

Graham looks at her. Then he slowly and gratefully kisses her.

\*  
\*

PATTY (cont'd)

Right now I think you should get some sleep.

\*

\*

53 EXT. LIBERTY HIGH SCHOOL - STEPS - DAY

53

Angela sits on the steps, reading. Rayanne and Rickie appear, sit down on either side of her...

RAYANNE

(to Rickie)

You know that girl, Angela Chase?

RICKIE

That red-haired girl?

RAYANNE

Some red-head, it's out of a bottle, yeah, anyways, is she avoiding us?

RICKIE

I think she is. I think we make her like physically ill, or something.

RAYANNE

I know, because -- Oh Angela.  
Hi.

ANGELA

Very funny.

RAYANNE

(dropping the goof)

So I guess you heard, Sharon's dad's gonna be okay.

(CONTINUED)

53 CONTINUED:

53

ANGELA

That's great. No, I hadn't heard.  
I'm obviously the last person in  
Pittsburgh to hear.

(beat)

So, what, you're like friends with  
Sharon now?

RAYANNE

Well, so? You are. Right.

Both girls stare straight ahead, hurt. At an impasse.  
Rickie steps in.

RICKIE

Look: We all know what's going on  
here. Which is that you...

(indicates Rayanne)

are jealous --

RAYANNE

Whaat?!

RICKIE

(overlaps)

Yes, admit it, you are, and  
you

(indicates Angela)

are flipped, just cause Rayanne  
did something nice for once in her  
life...

RAYANNE

(but not really offended)

HEY!

RICKIE

Which she did by taking Sharon to  
visit her dad, and both of you just  
want to be sure that you both still  
are friends. Which you are. So  
shut up.

RAYANNE

(to Rickie)

Who are you, Judge Wopner?

(turns to Angela)

Let's kill him.

Rickie takes off down the steps, the two girls in hot  
pursuit, LAUGHING AND SHOUTING...

54 INT. CHERSKI HOUSE - SHARON'S ROOM - DAY

54

Sharon sits on her bed under headphones. Looks up, startled.  
There's Angela, standing in the doorway. Clutching Sharon's overnight bag.

ANGELA  
I've been knocking, but...

Beat, Sharon removes her head phones.

SHARON  
What?

ANGELA  
You mom let me in. I brought your bag.  
(beat)  
What are you listening to?

SHARON  
A group you probably hate.

Angela and Sharon are silent.

ANGELA  
Well, okay. I'll go.  
(beat)  
I'm glad you're dad's gonna be okay.

Sharon doesn't respond. Angela starts to go, then...

SHARON  
My father almost died...  
(Angela turns to her)  
... and you were the only person who didn't even seem to care! People I barely knew were coming up to me, all like: Concerned. But you... you acted like... like you barely even knew me...

\*

ANGELA  
I know! I know I acted like that. I just... didn't know what else to do, I knew I was the last person on earth you wanted to deal with.

SHARON  
(fights tears)  
You're the only person I wanted to deal with.

(CONTINUED)

54 CONTINUED:--

54

Angela is stunned.

ANGELA  
(fights tears)  
I wanted to talk to you, Sharon.  
But... it just seemed like you  
wanted help from everyone, but me.

SHARON  
I was really scared...!

ANGELA  
I was too.

Forgetting themselves, they hug, tight.

SHARON  
I know we've got different friends  
now. I just... miss you  
sometimes.

\*

ANGELA  
Me too.

SHARON  
(crying)  
Sometimes it really hurts.

Angela moves closer to Sharon. They two are in the same  
positions as Little Angela and Little Sharon were in the  
flashback in act one.

ANGELA  
Squeeze my hand as hard as it  
hurts.

Sharon looks at her and remembers. She squeezes Angela's  
hand.

55 EXT. ANGELA AND BRIAN'S SIDEWALK -- THAT NIGHT

55

Angela is walking home. She notices... Brian, on the  
sidewalk in front of his house, fixing his bike. She stops.  
He looks up, and over to her. Beat. Then he turns away,  
goes back to fixing his bike. This does something to her.  
She slowly crosses over to him. Stands there, watching him.

BRIAN  
You're in my light.

She adjusts herself, continues to stand there watching him.

(CONTINUED)



55 CONTINUED:

55

ANGELA  
(to say something)  
So, Sharon's dad is gonna be okay.

BRIAN  
I heard.  
(beat)  
Your friend Rickie told me.

ANGELA  
I was just over there. At Sharon's.  
I ended up staying there a pretty  
long time.

BRIAN  
Is there some reason you think I  
should care about this?

ANGELA  
I don't know.  
(beat)  
I mean, you two are friends.

BRIAN  
I guess.  
(beat)  
We're not like really friends.

ANGELA  
(irritated)  
Well, but... you've been hanging  
out with her. Right?

Brian moves away from his bike. Walks a few feet. She  
follows him. Finally...

BRIAN  
Look... It was just... she needed  
me. I mean, not me, but...  
somebody. Anybody. And I just...  
happened to be there. So we  
like... hung out, or whatever.  
(beat)  
I mean, it could have been anyone.

ANGELA  
(softly)  
No. That's not true.  
(He looks up at her.  
What? A beat.)  
It doesn't... work, with just...  
anyone. I mean, some people... I  
mean, I think she needed you.

(CONTINUED)

55 CONTINUED:

55

BRIAN  
(softly)  
Why?

ANGELA  
(equally softly)  
Because of certain ways. That you  
are.

BRIAN  
(after a silence)  
What, did you... give this like  
thought, or something?

She looks at him. A long, long look.

ANGELA  
Brian...? Go inflate your tire.

Beat. Then he follows her advice, and turns back to his  
bike. She watches him, as...

ANGELA'S VOICE  
There are so many different ways to  
be... connected to people...

DISSOLVE TO:

56 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

56

Angela walks down the hall with Rayanne and Rickie, all  
talking, laughing, animated. Angela notices

Jordan, leaning against his locker. He opens his eyes.  
SEES HER, as...

ANGELA'S VOICE  
...There are the people you feel  
this like... unspoken connection  
to. Even though there's like...  
not even a word for it...

DISSOLVE TO:

57 INT. CHASE HOUSE -- ENTRANCE WAY -- DAY

57

At the front door: Graham and Patty kiss. He is in jeans  
and a sweat shirt. She is dressed for success. The kiss  
ends. She picks up her attache case, and exits. Graham  
leans against the door.

(CONTINUED)

57 CONTINUED:

57

ANGELA'S VOICE  
There's the people you've known  
forever. Who like... know you...in  
this way. That other people can't.  
Because they've seen you change.

DISSOLVE BACK:

58 INT. LIBERTY HIGH SCHOOL - HALLWAY -- DAY

58

Now Sharon and her GOOD GIRL FRIENDS walking up the hall,  
talking. In the other direction comes Angela, walking with  
Rayanne and Rickie. As the two groups pass each other,  
Angela and Sharon smile and nod to each other, yet they  
continue on in opposite directions down the hall.

ANGELA'S VOICE  
They've let you change.

Angela and her friends disappear around the corner.

FADE OUT

THE END