

125

EXT. BACKSTRETCH - NIGHT

125

Beau beckons towards a window.

Billy -
Annie -

BEAU

(whisper)

Billy...

The window opens, Billy's face appears.

BEAU

(continuing)

Someone down here to see you,
Billy.

126

BARN AREA - LATER

126

Billy, dressed in T-shirt, pants, strides towards Annie who stands under the overhang of a barn near a stall. A curious horse peers out nearby.

BILLY

Don't worry. TJ's here..

ANNIE

(tensely)

I know. I mean I assumed he was here.

(beat)

We were supposed to go to New York this morning.

BILLY

-- Good. Go.

ANNIE

(words starting to rush)

I wanted to talk to you before I left.

(beat)

TJ knows I'm his mother. But he cannot accept the way things are... our situation... I thought maybe we could talk --(to him together.)

BILLY

(edging close)

Talk. All this bullshit, this talk.

ANNIE

Please, can't we discuss --(this)

(CONTINUED)

5
Screenplay
by
Walter Newman
and
Spencer Eastman

126 CONTINUED:

BILLY

TJ is a smart kid. He knows his mind.

ANNIE

(voice continuing
to rise)

But I don't want to leave like this. I want him to understand. I want you to tell him... (that I love him.)

BILLY

Tell him what?! That his mother leaves her kid to make goddamn dresses for fat broads in Paris?!

ANNIE

Please. What's the point of this? You'll always say I left, I'll always say you threw me out.

BILLY

I kicked you out, you always came back! There's a difference!

ANNIE

All right, there's a difference. Satisfied? Now can we stop talking about the mess we made and discuss our responsibilities to the child?

He moves almost on top of her, there is a strong physical undercurrent between them.

BILLY

The child? TJ's okay. What about me?

ANNIE

You?!

BILLY

Yeah, me. Billy Flynn. You know. Billy Flynn? Me?

ANNIE

What do you want?!

Several beats.

(CONTINUED)

126 CONTINUED: (2)

126

BILLY

-- You can always come back.

She stares at him open-mouthed.

ANNIE

What?

BILLY

You heard me. We'll give you a second chance.

Annie manages an uneasy laugh.

ANNIE

You're really something. For you life doesn't change, time doesn't pass? We're supposed to patch up seven years just like that?

He comes closer to her.

ANNIE

(continuing)

Did it occur to you that among other things I have a husband, a husband that I love very much?

BILLY

Him? You gotta be kidding. Don't tell me it's as good as it was with us.

He brings a hand up to her breast.

BILLY

(continuing)

Remember Chicago? After the ten rounder? In a hundred dollar a night room in the Palmer House?

ANNIE

(voice in throat)

You want me here? Against a barn? On a bale of hay?

(he tries to kiss her neck, she twists away)

Oh come on, Billy.

He straightens, stares at her bitterly.

126 CONTINUED: (3)

ANNIE

(continuing)

For God's sakes stop looking at
me like that. We can't go back
to where we left off.

Both breathe heavily. Then she touches his head
tentatively as if trying to calm a wild animal.

ANNIE

(continuing)

But I care. I'll always --

BILLY

Watch the hand...

ANNIE

Even if we do, nothing will change.

(beat)

There are different ways of loving
people. Let's find our way.

BILLY

(tossing her hand
aside)

Watch the hand!

He takes a step backwards.

ANNIE

Talk to TJ. Promise you'll make
him understand.

BILLY

(spitting words)

I never liked broads messin' with
my hair.

He walks away. She goes to him.

ANNIE

Please, Billy... Promise me
you'll help him to understand...

He disappears into darkness.

127 EXT. TRACK - MORNING

127

Billy in his sweatsuit, heavy shoes, soaked with sweat,
stabs at the air, fights an imaginary fight.

(CONTINUED)