

Good Will Hunting

an original script  
by Matt Damon and Ben Affleck

story by Matt Damon

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Contact: Miramax Films

FADE IN:

INT. BLARNEY STONE BAR & GRILLE, SOUTH BOSTON -- EVENING

The bar is dirty, more than a little run down. If there is ever a cook on duty, he's not here now. As we pan across several empty tables, we can almost smell the odor of last night's beer and crushed pretzels on the floor.

CHUCKIE

Oh my God, I got the most fucked up thing I been meanin' to tell you.

As the camera rises, we find FOUR YOUNG MEN seated around a table near the back of the bar.

ALL

Oh Jesus. Here we go.

The guy holding court is CHUCKIE SULLIVAN, 20, and the largest of the bunch. He is loud, boisterous, a born entertainer. Next to him is WILL HUNTING, 20, handsome and confident, a soft-spoken leader. On Will's right sits BILLY MCBRIDE, 22, heavy, quiet, someone you definitely wouldn't want to tangle with. Finally there is MORGAN O'MALLY, 19, smaller than the other guys. Wiry and anxious, Morgan listens to Chuckie's horror stories with eager disgust.

All four boys speak with thick Boston accents. This is a rough, working class Irish neighborhood and these boys are its product.

CHUCKIE

You guys know my cousin Mikey Sullivan?

ALL

Yeah.

CHUCKIE

Well you know how he loves animals right? Anyway, last week he's drivin' home...

(laughs)

ALL

What? Come on!

CHUCKIE

(trying not to laugh)

I'm sorry, 'cause you know Mikey, the fuckin' guy loves animals, and this is the last person you'd want this to happen to.

WILL

Chuckie, what the fuck happened?

(CONTINUED)

CHUCKIE

Okay. He's drivin along and this fuckin' cat jumps in front of his car, and so he hits this cat--

Chuckie is really laughing now.

MORGAN

--That isn't funny--

CHUCKIE

--and he's like "shit! Motherfucker!" And he looks in his rearview and sees this cat-- I'm sorry--

BILLY

Fuckin' Chuckie!

CHUCKIE

So he sees this cat tryin to make it across the street and it's not lookin' so good.

WILL

It's walkin' pretty slow at this point.

MORGAN

You guys are fuckin' sick.

CHUCKIE

So Mikey's like "Fuck, I gotta put this thing out of its misery"--

MORGAN

This is--

CHUCKIE

--So he gets a hammer--

WILL/MORGAN/BILLY

OH!

CHUCKIE

--out of his tool box, and starts chasin' the cat and starts whackin' it with the hammer. You know, tryin' to put the thing out of it's misery.

MORGAN

Jesus.

CHUCKIE

And all the time he's apologizin' to the cat, goin' "I'm sorry." BANG, "I'm sorry." BANG!

BILLY

Like it can understand.

(CONTINUED)

CHUCKIE

--And this Samoan guy comes runnin' out of his house and he's like "What the fuck are you doing to my cat?!" Mikey's like "I'm sorry"--BANG--"I hit your cat with my truck, and I'm just trying to put it out of it's misery"--BANG! And the cat dies. So Mikey's like "Why don't you come look at the front of my truck." 'Cause the other guy's all fuckin flipped out about-

WILL

Watching his cat get brained.

Morgan gives Will a look, but Will only smiles.

CHUCKIE

Yeah, so he's like "Check the front of my truck, I can prove I hit it 'cause there's probably some blood or something"-

WILL

--or a tail--

MORGAN

WILL!

CHUCKIE

And so they go around to the front of his truck...and there's another cat on the grille.

WILL/MORGAN/BILLY

No! Ugh!

CHUCKIE

Is that unbelievable? He brained an innocent cat!

BLACKOUT:

Jorge Ben's "Umba Badda Uma" immediately begins and the opening credits roll. We see a panoramic view of South Boston

Will sits in his apartment, walls completely bare. A bed, a small night table and an empty wastebasket adorn the room. A stack of twenty or so LIBRARY BOOKS sit by his bed. He is flipping through a book at about a page a second.

We travel across crowded public housing and onto downtown. Finally, we gaze across the river and onto the great cement-domed buildings that make up the M.I.T. campus.

INT. M.I.T. CLASSROOM -- DAY

The classroom is packed with graduate students. PROFESSOR LAMBEAU (52) is at the lectern. The chalkboard behind him is covered with theorems.

LAMBEAU

Please finish McKinley by next month. Many of you probably had this as undergraduates in real analysis. It won't hurt to brush up. I am also putting an advanced fourier system on the main hallway chalkboard--

Everyone groans.

LAMBEAU (CONT'D)

I'm hoping that one of you might prove it by the end of the semester. The first person to do so will not only be in my good graces, but go on to fame and fortune by having their accomplishment recorded and their name printed in the auspicious "M.I.T. Math Review."

Prof. Lambeau holds up a thin publication entitled "M.I.T. Science Review". Everyone laughs.

LAMBEAU (CONT'D)

Former winners include Nobel Laureates, world-renowned astro-physicists and lowly M.I.T. professors.

More laughs.

LAMBEAU (CONT'D)

Okay. That is all.

A smattering of applause. Students pack their bags.

INT. FUNLAND -- LATER

The place is a monster indoor funpark. Will, Chuckie, Morgan and Billy are in adjoining batting cages. Will has disabled the pitching machine in his and pitches to Chuckie. The boys have been drinking. Will throws one to Chuckie, high and tight. Several empty beer cans sit by the cage.

CHUCKIE

Will!

Another pitch, inside.

CHUCKIE (CONT'D)

You're gonna get charged!

(CONTINUED)

WILL

You think I'm afraid of you, you big fuck? You're crowdin' the plate.

Will guns another one, way inside.

CHUCKIE

Stop brushin' me back!

WILL

Stop crowdin' the plate!

Chuckie laughs and steps back.

CHUCKIE

Casey's bouncin' at a bar up Harvard. We should go up there sometime.

WILL

What are we gonna do up there?

CHUCKIE

I don't know, we'll fuck up some smart kids.

(stepping back in)  
You'd Prob'ly fit right in.

WILL

Fuck you.

Will fires a pitch at Chuckie's head. Chuckie dives to avoid being hit. He gets up and whips his batting helmet at Will.

EXT. SOUTH BOSTON ROOFTOP -- EARLY AFTERNOON

SEAN MCGUIRE (52) sits, FORMALLY DRESSED, on the roof of his apartment building in a beat-up lawn chair. Well-built and fairly muscular, he stares blankly out over the city. On his lap rests an open INVITATION that reads "M.I.T. CLASS OF '67 REUNION".

While the morning is quiet and Sean sits serenely, there is a look about his that tells us he has faced hard times. This is a man who fought his way through life. On his lonely stare we:

CUT TO:

EXT. M.I.T. CAMPUS LAWN -- DAY

A thirty year REUNION PARTY has taken over the lawn. A well dressed throng mill about underneath a large banner that reads "WELCOME BACK CLASS OF '67". We find Professor Lambeau standing with a drink in his hand, surveying the crowd. He is interrupted by an approaching STUDENT.

STUDENT

Excuse me, Professor Lambeau?

(CONTINUED)

LAMBEAU

Yes.

STUDENT

I'm in your applied theories class.  
We're all down at the Math and Science  
building.

LAMBEAU

It's Saturday.

STUDENT

I know. We just couldn't wait 'till  
Monday to find out.

LAMBEAU

Find out what?

STUDENT

Who proved the theorem.

EXT. TOM FOLEY PARK, S. BOSTON -- AFTERNOON

In the bleachers of the visiting section we find our boys,  
drinking and smoking cigarettes. Will pops open a beer. The  
boys have been here for a while and it shows.

Billy sees something that catches his interest.

BILLY

Who's that? She's got a nice ass.

Their P.O.V. reveals a girl in stretch pants talking to a  
beefy looking ITALIAN GUY (BOBBY CHAMPA)

MORGAN

Yah, that is a nice ass.

CHUCKIE

You could put a pool in that backyard.

BILLY

Who's she talkin' to?

MORGAN

That fuckin' guinea, Will knows him.

WILL

Yah, Bobby Champa. He used to beat  
the shit outta me in Kindergarten.

BILLY

He's a pretty big kid.

WILL

Yah, he's the same size now as he was  
in Kindergarten.

(CONTINUED)

MORGAN

Fuck this, let's get something to eat...

CHUCKIE

What Morgan, you're not gonna go talk to her?

MORGAN

Fuck her.

The boys get up and walk down the bleachers.

WILL

I could go for a Whopper.

MORGAN

(nonchalant)

Let's hit McDonalds.

CHUCKIE

Morgan, I'm not goin' to McDonalds just cause you like the drive through girl. It's fifteen minutes out of our way.

MORGAN

What else we gonna do we can't spare fifteen minutes?

CHUCKIE

All right Morgan, fine. I'll tell you why we're not goin to McDonalds. It's because the drive through bitch is a fuckin' idiot. I'm sorry you like her but she's dumb as a post and she has never got our order right, never once.

MORGAN

She's not stupid.

WILL

She's sharp as a marble.

CHUCKIE

We're not goin'.

(beat)

I don't even like McDonalds.

CUT TO:

INT. M.I.T. HALLWAY -- LATER

Lambeau, still in his reunion formal-wear, strides down the hallway, carrying some papers. A group of students have gathered by the chalkboard. They part like the red sea as he approaches the board. Using the papers in hand, he checks the proof. Satisfied, he turns to the class.

(CONTINUED)



LAMBEAU

This is correct? Who did this?

Dead silence. Lambeau turns to an INDIAN STUDENT.

LAMBEAU (CONT'D)

Nemesh?

Nemesh shakes his head in awe.

NEMESH

No way.

Lambeau erases the proof and starts putting up a new one.

LAMBEAU

Well, whoever You are, I'm sure you'll find this one challenging enough to merit coming forward with your identity. That is, if you can do it.

INT. CHUCKIE'S CAR, DRIVING IN SOUTH BOSTON -- CONTINUOUS

The street is crowded as our boys drive down Broadway. They move slowly through heavy traffic, windows down. Chuckie sorts through a large MCDONALDS BAG as he drives.

MORGAN

Big Mac.

Will holds the wheel for Chuckie as he looks through the bag.

MORGAN (CONT'D)

(Same tone)

Big Mac.

Chuckie gets out fries for himself, hands Will his fries.

MORGAN (CONT'D)

I, I had a Big Mac.

CHUCKIE

Would you shut the fuck up! I know what you ordered, I was there!

MORGAN

So why don't you give me my sandwich?

CHUCKIE

What do you mean "your sandwich"? I bought it.

MORGAN

(sarcastic)

Yah, all right...

CHUCKIE

How much money you got?

(CONTINUED)

MORGAN

I told you, I just got change.

CHUCKIE

Well give me your fuckin' change and we'll put your fuckin' sandwich on lay-away.

MORGAN

Why you gotta be an asshole Chuckie?

CHUCKIE

I think you should establish a good line of credit.

Laughter, Chuckie goes back to searching through the bag.

CHUCKIE (CONT'D)

Oh motherfucker...

WILL

She didn't do it again did she?

CHUCKIE

Jesus Christ. Not even close.

MORGAN

Did she get my Big Mac?

CHUCKIE

NO SHE DIDN'T GET YOUR BIG MAC!! IT'S ALL FUCKIN' FILET-O-FISH!!

Chuckie whips a filet-o-fish back to Morgan, then to Billy.

WILL

Jesus, that's really bad, did anyone even order a filet-o-fish?

CHUCKIE

No, and we got four of 'em.

BILLY

You gotta be kiddin' me. Why do we even go to her?

CHUCKIE

Cause fuckin' Morgan's got a crush on her, we always go there and when we get to the window he never says a fuckin' word to her, he doesn't even look at her, and she never gets our order right cause she's the goddamn MISSING LINK!

WILL

Well, she out did herself today...

(CONTINUED)

MORGAN

I don't got a crush on her.

Push in on Will who sees something O.S.

Will's P.O.V. reveals BOBBY CHAMPA and his friends walk down the street. One of them casually lobs a bottle into a wire garbage can. It SHATTERS and some of the glass hits a FEMALE PASSERBY who, although unhurt, is upset.

CHUCKIE

What do we got?

WILL

I don't know yet.

WILL'S P.O.V.: The woman says something to Bobby. He says something back. By the look on her face, it was something unpleasant.

MORGAN

Come on, Will...

CHUCKIE

Shut up.

MORGAN

No, why didn't you fight him at the park if you wanted to? I'm not goin' now, I'm eatin' my snack.

WILL

(smiles)

So don't go.

Will is out the door, jogging toward Bobby Champa. Billy gets out, following Will with a look of casual indifference.

CHUCKIE

Morgan, Let's go.

MORGAN

I'm serious Chuckie, I ain't goin'.

Leaving the car, Chuckie opens his door to follow.

CHUCKIE

(spins in his seat)

You're goin'. And if you're not out there in two fuckin' seconds, when I'm done with them you're next!

And with that, Chuckie is out the door.

CUT TO:

EXT. SIDEWALK -- CONTINUOUS

Will comes jogging up towards BOBBY CHAMPA, calling out from across the street.

WILL  
 (smiling, good naturedly)  
 Hey, Bobby Champa! I went to  
 Kindergarten with you right? Sister  
 Margaret's class...

Bobby is bewildered by this strange interruption and unsure of Will's intentions. Just when it looks as though Bobby might remember him, Will DRILLS HIM with a sucker-punch which begins the

FIGHT SEQUENCE: 40 FRAMES OVER M. GAYE'S "LET'S GET IT ON."

Will's momentum and respectable strength serve to knock the hapless Champa out cold.

As soon as Will hits Bobby, his friends CONVERGE ON WILL. Billy JUMPS IN and wrestles one guy to the ground. The two exchange messy punches on the sidewalk.

Will is in trouble, back pedaling, dodging punches trying to avoid being overrun. When Will goes for one guy, another has an open shot and he HAMMERS WILL with a right to the head.

Will is staggered and bleary, as a second guy winds up for a shot he is BLIND SIDED by Chuckie who hits the kid like he was a tackling sled, lifting him off the ground.

Chuckie turns to see Will still outnumbered. It's all Will can do to stay standing as Morgan DROP KICKS one of Champa's boys from the hood of a car.

Contrary to what we might think, Morgan is actually quite a fighter. He peppers the kid with a flurry of blows.

The fight is messy, ugly and chaotic. Most punches are thrown wildly and miss, heads are banged against concrete, someone throws a bottle.

In the end, it's our guys who are left standing, while Bobby's friends stagger off. Chuckie and Morgan turn to see Will, standing over the unconscious Bobby Champa, still POUNDING him.

ANGLE ON WILL: SAVAGE, UGLY, VICIOUS AND VIOLENT

Whatever demons must be raging inside Will, he is taking them out on Bobby Champa. He pummels the helpless, unconscious Champa, fury in his eyes. Chuckie and Billy pull Will away.

The POLICE finally arrive on the scene and having only witnessed Will's vicious attack on Champa, they grab him.

EXT. SIDEWALK (FULL SPEED) -- CONTINUOUS

A crowd of onlookers have gathered. Chuckie addresses them.

CHUCKIE

Hey, thanks for comin' out.

WILL

Yeah, you're all invited over to Morgan's house for a complementary fish sandwich.

The Police slam Will onto the hood of a car.

WILL (CONT'D)

(to Police)

Hey, I know it's not a French cruller, but it's free.

The cop holding Will SLAMS his face into the hood, another cop uses his baton to press Will's face into the car. The look of rage returns to Will's eye.

WILL (CONT'D)

Get the fuck off me!

Will resists. Another cop comes over. Will KICKS HIM IN THE KNEE, dropping the cop. Momentarily freed, Will engages in a fracas with three cops. More converge on Will, who--though he struggles-- takes a beating.

EXT. SEAN'S ROOF -- NIGHT

Sean sits, exactly as we first saw him, except his tie is now loose and an empty bottle of BUSHMILLS is at his side. He stares out over the city. A MATRONLY LANDLADY comes out of a doorway on the roof.

LANDLADY

Sean?

Sean doesn't answer.

LANDLADY (CONT'D)

Sean? You okay?

SEAN

Yeah.

A beat.

LANDLADY

It's getting cold.

After a moment, she retreats back down the stairs. Sean doesn't move. DISSOLVE:

EXT. CHARLES RIVER, ESTABLISHING SHOT -- MORNING

The morning sun reflects brilliantly off the river.

EXT. COURTHOUSE -- NEXT MORNING

Will emerges from the courthouse. Chuckie is waiting for him in the Cadillac with two cups of DUNKIN' DOUGHNUTS coffee. He hands one of them to Will. This feels routine.

CHUCKIE

When's the arraignment?

WILL

Next week.

Chuckie pulls away.

EXT. M.I.T. CAMPUS, ESTABLISHING SHOT -- MORNING

Students walk to class, carrying bags. More than any other, students seem to be heading into ONE PARTICULAR CLASSROOM.

INT. M.I.T. CLASSROOM -- MORNING

The classroom is even more crowded than when last we saw it. Lambeau plays along with the excited environment with mock pomposity and good humor.

LAMBEAU

Is it my imagination, or has my class grown considerably?

Laughter.

LAMBEAU (CONT'D)

I look around and see young people who are my students, young people who are not my students as well as some of my colleagues. And by no stretch of my imagination do I think you've all come to hear me lecture.

More laughter.

LAMBEAU (CONT'D)

But rather to ascertain the identity of who our esteemed "math review" has come to call "The Mystery Math Magician."

He holds up the M.I.T. Math Review featuring a silhouetted figure, emblazoned with a large, white question mark. The headline reads "Mystery Math Magician strikes again."

LAMBEAU (CONT'D)

Whoever you are, you've solved four of the most difficult theorems I've ever  
(MORE)

(CONTINUED)

LAMBEAU (CONT'D)

given a class. So without further ado, come forward silent rogue, and receive thy prize.

The class waits in breathless anticipation. A STUDENT shifts his weight in his chair, making a noise.

LAMBEAU (CONT'D)

Well, I'm sorry to disappoint my spectators, but it appears there will be no unmasking here today. I'm going to have to ask those of you not enrolled in the class to make your escape now or, for the next three hours be subjected to the mundanities of eigenvectors.

People start to gather their things and go.

LAMBEAU (CONT'D)

However, my colleagues and I have conferred. There is a problem on the board, right now, that took us two years to prove. So let this be said; the gauntlet has been thrown down. But the faculty have answered the challenge and answered with vigor.

INT. M.I.T. HALLWAY -- NIGHT

Lambeau comes out of his office and locks the door. As he turns to walk down the hallway, he stops and listens. A faint TICKING SOUND can be heard. He turns and walks toward it.

INT. M.I.T. HALLWAY -- NIGHT

Lambeau comes around a corner. His P.O.V. reveals a figure in silhouette blazing through the proof on the chalkboard. There is a mop and bucket beside him. As Lambeau draws closer, reveal that the figure is WILL, in his janitor's uniform. There is a look of intense concentration in his eyes.

LAMBEAU

Excuse me!

Will looks up, immediately starts to shuffle off.

WILL

Oh, I'm sorry.

LAMBEAU

What are you doing?

WILL

(walking away)

I'm sorry.

Lambeau follows Will down the hall.

(CONTINUED)

LAMBEAU

What's your name?

(beat)

Don't you walk away from me. This is people's work, you can't graffiti here.

WILL

Hey fuck you.

LAMBEAU

(flustered)

Well... I'll be speaking to your supervisor.

Will walks out. Lambeau goes to "fix" the proof, scanning the blackboard for whatever damage Will caused. He stops, scans the board again. Amazement registers on his face.

LAMBEAU (CONT'D)

My God.

Down the hall, we hear the DOOR CLOSE. He turns to look for Will, who is gone.

EXT. BOW AND ARROW PUB, CAMBRIDGE -- THAT NIGHT

A crowded Harvard Bar. Will and our gang walk by a line of several Harvard students, waiting to be carded.

MORGAN

What happened?

(beat)

You got fired, huh?

WILL

Yeah, Morgan. I got fired.

MORGAN

(starts laughing)

How fuckin' retarded do you have to be to get shit-canned from that job? How hard is it to push a fuckin' broom?

CHUCKIE

You got fired from pushin' a broom, you little bitch.

MORGAN

Yah, that was different. Management was restructurin'--

BILLY

--Yah, restructurin' the number of retards they had workin' for them.

MORGAN

Fuck you, you fat fuck.

(CONTINUED)



BILLY

Least I work for a livin'.  
(to Will)  
Why'd you get fired?

WILL

Management was restructurin'.

Laughter.

CHUCKIE

My uncle can probably get you on my  
demo team.

MORGAN

What the fuck? I just asked you for a  
job yesterday!

CHUCKIE

I told you "no" yesterday!

After two students flash their ID' s to the doorman (CASEY)  
our boys file past him.

ALL

(one after another)  
What's up Case.

With an imperceptible nod, Casey waves our boys through. A  
fifth kid, a HARVARD STUDENT, tries to follow. He is stopped  
by Casey's massive, outstretched arm:

CASEY

ID?

INT. BOW AND ARROW -- CONTINUOUS

Chuckie is collecting money from the guys to buy a pitcher,  
all but Morgan cough up some crumpled dollars.

CHUCKIE

So this is a Harvard bar, huh? I  
thought there'd be equations and shit  
on the wall.

INT. BACK SECTION, BOW AND ARROW -- MOMENTS LATER

Chuckie returns to a table where Will, Morgan and Billy have  
made themselves comfortable. He spots two ATTRACTIVE YOUNG  
HARVARD WOMEN sitting together at the end of the bar. Chuckie  
struts his way toward the women and pulls up a chair. He  
flashes a smile and tries to submerge his thick Boston accent.

CHUCKIE

Hey, how's it goin'?

LYDIA

(friendly but knowing)  
Fine.

(CONTINUED)

SKYLAR

Okay.

CHUCKIE

So, you ladies ah, go to school here?

LYDIA

Yes.

CHUCKIE

Yeah, cause I think I had a class with you.

At this point, several interested parties materialize. Morgan Billy and Will try, as inconspicuously as possible, to situate themselves within listening distance. A rather large student in a HARVARD LACROSSE sweatshirt, CLARK (22) notices Chuckie. He walks over to Skylar and Lydia, nobly hovering over them as protector. This gets Will, Morgan and Billy's attention.

SKYLAR

What class?

CHUCKIE

Ah, history I think.

SKYLAR

Oh...

CHUCKIE

Yah, it's not a bad school...

At this point, Clark can't resist and steps in.

CLARK

What class did you say that was?

CHUCKIE

History.

CLARK

How'd you like that course?

CHUCKIE

Good, it was all right.

CLARK

History? Just "history?" It must have been a survey course then.

Chuckie nods. Clark notices Chuckie's clothes. Will and Billy exchange a look and move subtly closer.

CLARK (CONT'D)

Pretty broad. "History of the World"?

(CONTINUED)

CHUCKIE

Hey, come on pal we're in classes all day. That's one thing about Harvard never seizes to amaze me, everybodys talkin' about school all the time.

CLARK

Hey, I'm the last guy to want to talk about school at the bar. But as long as you're here I want to "seize" the opportunity to ask you a question.

Billy shifts his beer into his left hand. Will and Morgan see this. Morgan rolls his eyes as if to say "not again..."

CLARK (CONT'D)

Oh, I'm sure you covered it in your history class.

Clark looks to see if the girls are impressed. They are not. When Clark looks back to Chuckie, Skylar turns to Lydia and rolls her eyes. They laugh. Will sees this and smiles.

CHUCKIE

To tell you the truth, I wasn't there much. The class was rather elementary.

CLARK

Elementary? Oh, I don't doubt that it was. I remember the class, it was just between recess and lunch.

Will and Billy come forward, stand behind Chuckie.

CHUCKIE

All right, are we gonna have a problem?

CLARK

There's no problem. I was just hoping you could give me some insight into the evolution of the market economy in the early colonies. My contention is that prior to the Revolutionary War the economic modalities especially of the southern colonies could most aptly be characterized as agrarian pre capitalist and...

Will, who at this point has migrated to Chuckie's side and is completely fed-up, includes himself in the conversation.

WILL

Of course that's your contention. You're a first year grad student. You just finished reading some Marxian historian, Pete Garrison prob'ly, and so naturally that's what you will

(MORE)

(CONTINUED)

WILL (CONT'D)

believe until next month when you get to James Lemon and get convinced that Virginia and Pennsylvania were strongly entrepreneurial and capitalist back in 1740. That'll last until sometime in your second year, then you'll be in here regurgitating Gordon Wood about the pre-Revolutionary utopia and the capital-forming effects of military mobilization.

CLARK

(taken aback)

Well, as a matter of fact, I won't, because Wood drastically underestimates the impact of--

WILL

--"Wood drastically underestimates the impact of social distinctions predicated upon wealth, especially inherited wealth..." You got that from "Work in Essex County", page 421, right? Do you have any thoughts of your own on the subject or were you just gonna plagiarize the whole book for me?

Clark is stunned.

WILL (CONT'D)

Look, don't try to pass yourself off as some kind of an intellect at the expense of my friend just to impress these girls.

Clark is lost now, searching for a graceful exit, any exit.

WILL (CONT'D)

The sad thing is, in about 50 years you might start doin' some thinkin' on your own and by then you'll realize there are only two certainties in life.

CLARK

Yeah? What're those?

WILL

One, don't be a prick. Two-- you dropped a hundred and fifty grand on an education you coulda picked up for a dollar fifty in late charges at the Public Library.

Will catches Skylar's eye.

(CONTINUED)

CLARK

But I will have a degree, and you'll be serving my kids fries at a drive through on our way to a skiing trip.

WILL

(smiles)

Maybe. But at least I won't be unoriginal.

(beat)

And if you got a problem with that, I guess we can step outside and deal with it that way.

While Will is substantially smaller than Clark, he decides not to take Will up on his offer.

WILL (CONT'D)

If you change you're mind, I'll be over by the bar.

He turns and walks away. Chuckie follows, throwing Clark a look. Morgan turns to a nearby girl.

MORGAN

My boy's wicked smart.

INT. BOW AND ARROW, AT THE BAR -- LATER

Will sits with Morgan at the bar watching with some amusement as Chuckie and Billy play bar basketball in the B.G. Occasionally we hear Chuckie shouting "Larry!" When he scores. Skylar emerges from the crowd and approaches Will.

WILL

Hi.

SKYLAR

I hope my coming over here doesn't mean we have to "step outside and deal with it."

WILL

I don't know, you look kinda 'roughneck.'

SKYLAR

Look, that guy was a real dick over there and I just wanted you to know he wasn't with us.

WILL

Yeah, I kind of got that impression. I think he might like you though.

SKYLAR

I know, he's a total nightmare. I seem to attract the wrong element.

(CONTINUED)

WILL  
 (indicating self)  
 Case in point.  
 (beat)  
 I'm Will.

SKYLAR  
 Skylar. Well, look, I have to go.  
 Gotta get up early and waste some more  
 money on my overpriced education.

WILL  
 I didn't mean you. Listen, maybe...

SKYLAR  
 Here's my number.

Skylar produces a folded piece of paper and offers it to Will.

SKYLAR (CONT'D)  
 Maybe we could go out for coffee  
 sometime?

WILL  
 Great, or maybe we could go somewhere  
 and just eat a bunch of caramels.

SKYLAR  
 What?

WILL  
 When you think about it, it's just as  
 arbitrary as drinking coffee.

SKYLAR  
 (laughs)  
 Okay, sounds good.

EXT. BOW AND ARROW -- LATER

Our boys are walking out of the bar teasing one another about their bar-ball exploits. Across the street is another bar with a glass front. Morgan spots Clark sitting by the window with some friends.

MORGAN  
 There goes that fuckin' Barney right  
 now, with his fuckin' "skiin' trip".  
 We should'a kicked that dude's ass.

WILL  
 Hold up.

Will crosses the street and approaches the plate glass window and stands across from Clark, separated only by the glass. He POUNDS THE GLASS to get Clark's attention.

WILL (CONT'D)  
 Hey!

(CONTINUED)

Clark turns toward Will.

WILL (CONT'D)  
DO YOU LIKE APPLES?

Clark doesn't get it.

WILL (CONT'D)  
DO YOU LIKE APPLES?!

CLARK  
Yeah?

Will SLAMS SKYLAR'S PHONE NUMBER against the glass.

WILL  
WELL I GOT HER NUMBER! HOW DO YA LIKE  
THEM APPLES?!!

Will's boys erupt into laughter. Angle on Clark, deflated.

MONTAGE: (Over Music)

1. The boys make their way home, piled into Chuckie's car, laughing together.
2. Shot of car crossing over the Charles St. Bridge, overtaking a red-line train.
3. Traveling through narrow back roads in Charlestown, passing the Bunker hill monument.
4. Arriving at Will's house, and dropping him off. DISSOLVE:

INT. M.I.T. BUILDING AND GROUNDS GARAGE -- DAY

Lambeau walks into a small garage facility. The area stores lawn machinery and various tools. An older man, TERRY (58) sits behind the desk reading the BOSTON HERALD sports page. Lambeau has obviously never been here before. He takes in the surroundings, somewhat uncomfortable. Gets dirty.

LAMBEAU  
Excuse me. Is this the buildings and  
grounds office?

TERRY  
Yeah, can I help you?

LAMBEAU  
I'm trying to find the name of a student  
who works here.

TERRY  
I don't have any students working for  
me.

(CONTINUED)

LAMBEAU

Could you just check, because the young man who works in my building--

TERRY

Which one's your building?

LAMBEAU

Building two.

Terry checks a list behind his desk. Looks up.

TERRY

Well, if something was stolen, I should know about it.

LAMBEAU

No, no. Nothing like that. I just need his name.

TERRY

I can't really give you his name unless you have a complaint.

LAMBEAU

Please, I'm a professor here and it's very important.

TERRY

Well, he didn't show up for work today...

Terry takes a beat. Holding all the cards.

TERRY (CONT'D)

Look, he got this job through his P.O. so you can call him.

Terry goes through a stack of papers on his desk. Takes out a card and hands it to Lambeau. Lambeau looks blankly at the card which reads: "PAROLE EMPLOYMENT PROGRAM."

INT. COURTROOM -- DAY

Will stands before JUDGE MALONE (40) being arraigned. It is fairly unceremonious, the courtroom nearly empty, save Will and the PROSECUTOR. Lambeau walks in from the back.

WILL

There is a lengthy legal precedent, Your Honor, going back to 1789, whereby a defendant may claim self-defense against an agent of the government, where the act is shown to be a defense against tyranny, a defense of liberty--

The Judge interrupts to address the prosecutor.

(CONTINUED)



JUDGE MALONE

Mr. Simmons, Officer McNeely who signed the complaint isn't in my courtroom. Why is that?

PROSECUTOR

He's in the hospital with a broken knee, your Honor. But I have depositions from the other officers.

WILL

Henry Ward Beecher proclaimed, in his *Proverbs From Plymouth Pulpit* back in 1887, that "Every American citizen is by birth, a sworn officer of the state. Every man is a policeman." As for the other officers, even William Congreve said; "he that first cries out 'stop thief' is 'oft he that has stolen the treasure."

PROSECUTOR

Your Honor--

Will cranks it up.

WILL

(to Prosecutor)

I am afforded the right to speak in my own defense by our constitution, Sir. The same document which guarantees my right to liberty. "Liberty," in case you've forgotten, is "the soul's right to breathe, and when it cannot take a long breath laws are girded too tight. Without liberty, man is a syncope."

(beat, to Judge)

Ibid. Your Honor.

PROSECUTOR

Man is a what?

WILL

Julius Caesar proclaimed "Magnatum vid Victum"-- Though he be wounded--

The Judge interrupts.

JUDGE MALONE

Son,

(a beat)

My turn.

The Judge opens Will's CASE HISTORY.

(CONTINUED)

JUDGE MALONE (CONT'D)  
 (reading)  
 June, '93, assault, Sept. '93  
 assault... Grand theft auto February,  
 '94

A beat, the Judge takes particular notice.

JUDGE MALONE (CONT'D)  
 Where, apparently, you defended yourself  
 and had the case thrown out, citing  
 "free property rights of horse and  
 carriage" from 1798...

Lambeau has to smile, impressed. The Judge shakes his head.

JUDGE MALONE (CONT'D)  
 March, '94 public drunkenness, public  
 nudity, assault. 10/94 mayhem.  
 November '94, assault. Jan. '95  
 impersonating a police officer, mayhem,  
 theft, resisting-- overturned--

The Judge takes a beat. Gives Will a look.

JUDGE MALONE (CONT'D)  
 You're in my courtroom, now and I am  
 aware of your priors.  
 (beat)  
 I'm also aware that you're an orphan.  
 You've been through six foster homes.  
 The state removed you from three because  
 of serious physical abuse.

The Judge holds a look to Will, who looks down.

JUDGE MALONE (CONT'D)  
 Another Judge might care. You hit a  
 cop, you go in.  
 (beat)  
 Motion to dismiss denied. Bail set at  
 fifty thousand dollars.

The Bailiff goes to remove Will from the courtroom.

JUDGE MALONE (CONT'D)  
 Keep workin' on your arguments, son.  
 A word of advice for trial; speak  
 English.

As Will is removed from the courtroom, Lambeau approaches  
 Judge Malone who is stepping down from the bench.

LAMBEAU  
 Excuse me, your Honor.  
 (offers hand)  
 Gerald Lambeau.

(CONTINUED)

An awkward beat. Lambeau waits for some sign of recognition.

LAMBEAU (CONT'D)

I'm a professor at M.I.T.

(beat)

Physics.

The Judge offers only a blank look.

JUDGE MALONE

Oh. Pleased to meet you.

LAMBEAU

Do you have a minute?

INT. MIDDLESEX COUNTY JAIL, HOLDING AREA -- SAME

A GUARD walks Will down a hallway toward a group of phones.

GUARD

One call, to an attorney.

(beat)

One.

The Guard gives Will a hard look for a beat. Then leaves.

WILL

How many?

Will picks up the phone, dials.

WILL (CONT'D)

Hey, Skylar?

SKYLAR

Yeah?

WILL

It's Will, the really funny good looking guy you met at the bar?

SKYLAR

I'm sorry, I don't recall meeting anyone who fits that description.

WILL

Okay, you got me. It's the ugly, obnoxious, guy who got drunk and wouldn't leave you alone all night.

SKYLAR

Oh Will! I was wondering when you'd call.

WILL

Yeah, I figured maybe sometime this week we could go to a cafe and have some caramels.

(CONTINUED)

SKYLAR

Sounds good, where are you now?

WILL

You aren't, by any chance, Pre-law?  
Are you?

CUT TO:

INT. MIDDLESEX COUNTY JAIL, INTERROGATION ROOM -- LATER

Professor Lambeau sits, waiting. Will is brought in, shackled, by the guard.

LAMBEAU

Hello. Gerald Lambeau, M.I.T.

WILL

What do you want?

LAMBEAU

I've spoken with the judge and he's agreed to release you under my supervision.

WILL

(suspicious)  
Really?

LAMBEAU

Yes. Under two conditions.

WILL

What're those?

LAMBEAU

That you meet with me twice a week--

WILL

--What for?

LAMBEAU

Go over the proof you were working on, get into some more advanced Physics.

WILL

Sounds like a real hoot.

LAMBEAU

The other condition is that you see a therapist.

WILL

Oh, come on.

LAMBEAU

The judge was very clear about this, you're to meet with me and a therapist  
(MORE)

(CONTINUED)

LAMBEAU (CONT'D)

every week and I'm responsible to submit reports on these meetings. If you fail to meet any of these conditions, the Judge told me you will have to serve time.

WILL

If I agree to this, I walk right now?

LAMBEAU

That's right.

WILL

I'll do the work. I'm not gonna meet with a therapist.

LAMBEAU

Now, it won't be as bad as it sounds, Will.

(beat)

I've already spoken to one therapist, his name is Henry Lipkin and he's a friend of mine. He's also published four books and is widely considered to be one of the brightest men in his field.

(beat)

I'm sure it'll be better than spending the next six months in jail.

INT. FUNLAND -- DAY

Will and Chuckie walk up to an enclosed trampoline. Billy and Morgan prefer to use it for their own version of "Wrestlemania". As Will and Chuckie approach, Billy is on top of a bloodied Morgan and has him in the "Cobra Clutch". Will and Chuckie watch for a beat. Billy tightens his grip.

BILLY

Submit, bitch! Submit! Submit!

MORGAN

(being strangled)

Suck my cock.

BILLY

Oh Morgan!

Chuckie turns to Will, conspiratorially as they wait for the fight to finish.

CHUCKIE

What'd you get? You get leniency?

WILL

Probation, counselin', few days a week.

(CONTINUED)

CHUCKIE  
You're fuckin' good.

Will smiles.

CHUCKIE (CONT'D)  
Just submit, Morgan. He's got you in  
the Cobra Clutch.

MORGAN  
(to Chuckie)  
Fuck your mother too!

INT. WILL'S APARTMENT -- NIGHT

Will sits alone in his one room apartment, reading. A closer look reveals he is reading a self-help PSYCHOLOGY BOOK. Will is flipping through the book at about a page a second. He shakes his head and smiles. Upon finishing the book, he throws it in a nearby WASTEBASKET. Push in on the back of the book where a SMILING PSYCHOLOGIST is pictured.

INT. PSYCHOLOGISTS OFFICE -- CONTINUOUS

Will sits in a well decorated Psychologist's office. Across from Will sits the same PSYCHOLOGIST, HENRY LIPKIN (40), from the book. They are in mid-session.

WILL  
That's why I love stock-car racin'.  
That Dale Earnhart's real good.

PSYCHOLOGIST  
Now you know Will, and I know, what  
you need to be doing. You have a gift.

WILL  
I could work the pit maybe, but I could  
never drive like Dale--

PSYCHOLOGIST  
--You have a quality-- something you  
were born with, that you have no control  
over- and you are, in a sense, hiding  
that by becoming a janitor. And I'm  
not saying that's wrong. I'm friends  
with the Janitor that works in my  
building. He's been to my house for  
dinner. As a matter of fact I did  
some free consultation for "Mike"--  
that's not his real name. That's in  
my book.

WILL  
Yeah, I read your book. "Mike" had the  
same problems as "Chad" the stockbroker.

(CONTINUED)

PSYCHOLOGIST

Yes. The pressures you feel, and again, I am neither labeling nor judging them, are keeping you from fulfilling your potential -- you're in a rut. So stop the Tom Foolery-- the Shenanigan's, Will.

WILL

You're right. I know.

PSYCHOLOGIST

Will, you're not getting off that easy.

WILL

No, but, I mean you know...I do other things. That no one knows about.

PSYCHOLOGIST

Like what, Will?

WILL

I go places, I interact.

PSYCHOLOGIST

What places?

WILL

Certain, clubs.

(beat)

Like, Paradise. It's not bad.

Will gives the Psychiatrist a furtive look. The Therapist responds with a look.

WILL (CONT'D)

It's just that feeling when you can take your shirt off and really dance.

(beat)

When the music owns you. Do you understand?

PSYCHOLOGIST

I might.

WILL

Do you find it hard to hide the fact that you're gay?

PSYCHOLOGIST

What?

WILL

C'mon, I read your book. I talked to you. It's just something I know to be true.

PSYCHOLOGIST

Well...

(CONTINUED)

WILL

Buddy, two seconds ago you were ready to give me a jump.

PSYCHOLOGIST

(a little laugh)

Well, I'm sorry to disappoint you, but I'm married and I have two children.

WILL

I'm sure you do. You probably got a real nice house, nice car -- your book's a best seller.

PSYCHOLOGIST

You're getting defensive, Will.

WILL

Look, man. I don't care if you're putting from the rough. There are solid arguments that some of the greatest people in history were gay; Alexander the Great, Caesar, Shakespeare, Oscar Wilde, Napoleon, Gertrude Stein, not to mention Danny Terrio, not many straight men can dance like that. If you wanna hit "Ramrod", take your shot. Take some pride in it. You go to church? So fuckin' what, God loves you. I mean, Christ. A guy as well known as you? By the time you put your disguise on and skulk out of the house Sunday nights you prob'ly look like 'Inspector Cluseau"

The Psychologist calmly packs his things.

PSYCHOLOGIST

Well, I can see this is pointless...

WILL

You're getting defensive... Henry. And hey, Chief-- tell the wife, at least. Christ, set her free.

The shrink gets up and walks out.

WILL (CONT'D)

Fuckin' hypocrite...

INT. HALLWAY -- CONTINUOUS

The Therapist comes walking out, much to the surprise of Lambeau and Tom who have been waiting in the lobby.

LAMBEAU

Henry?

(CONTINUED)



The Therapist keeps walking.

THERAPIST

No. You know what, Gerry? This is why I don't do pro-bono anymore. It's not worth it to me.

LAMBEAU

What happened?

THERAPIST

I don't have the time. I'm going on national television this week.

LAMBEAU

Wait a minute, Henry...

He is out the door. Lambeau looks to Tom.

INT. LAMBEAU'S OFFICE -- DAY

Lambeau is at the board, writing. Will follows along.

LAMBEAU

Can you see that.

WILL

Sort of.

(beat)

That's what won you the Nobel Prize?

LAMBEAU

Yes. Yes, that's it.

WILL

(checks his watch)

Ten-thirty. Can I go?

LAMBEAU

You may go, if you like.

Will gets his coat.

LAMBEAU (CONT'D)

Will, you've managed to offend four of my colleagues so much that they refused to come back. Now, you're meeting with the leading hypnotist in the country next week and I plan to sit in on the sessions, so I expect you to behave appropriately.

INT. LAMBEAU'S OFFICE -- DAY

Will sits in a chair across from Lambeau and the HYPNOTIST. Lambeau's assistant, TOM (33) takes notes. The Hypnotist makes small talk with Lambeau, who checks his watch.

(CONTINUED)

LAMBEAU

Shall we start the, uh...

WILL

Yeah, when do I get my hypnosis. You guys been talkin' for twenty minutes.

HYPNOTIST

Yes, Will. We'll get to that. But first, why don't you go to sleep for me.

He SNAPS HIS FINGERS and instantly Will's head goes BACK and his EYES CLOSE. The Hypnotist gives Lambeau a look.

HYPNOTIST (CONT'D)

Would you mind standing on one leg?

Will gets up and stands on one leg. Lambeau is impressed.

TIME CUT TO:

INT. LAMBEAU'S OFFICE -- LATER

Will is reclining, eyes closed, in a trance-like state. The mood is more serious now.

HYPNOTIST

Okay, you're in your bed, Will. Now how old are you?

WILL

Seven.

HYPNOTIST

And what do you see?

WILL

Somethin's in my room.

HYPNOTIST

What is it?

WILL

It's like a small figure, hoverin' over me. Gettin' closer.

Will flinches.

HYPNOTIST

You're in a safe place, Will.

WILL

It's touching me.

Lambeau makes a sound. The Hypnotist shushes him with his finger. He returns to his note-taking.

(CONTINUED)

HYPNOTIST  
Where is it touching you?

WILL  
Down there.  
(indicating genitals)  
And I'm nervous.

HYPNOTIST  
You don't have to be nervous, Will.  
Lambeau and the Therapist trade looks. This is working.

WILL  
'Cause I'm not ready.  
(calming)  
But the figure tells me everything's  
gonna be all right. 'Cause the figure's  
a Libra too. And we start dancin' and  
it's beautiful--

Will breaks into song at full volume.

WILL (CONT'D)  
"AND CAN YOU FEEL THE LOVE TONIGHT!"

LAMBEAU  
(getting up)  
Oh, Jesus.

The Hypnotist gets up and starts heading towards the door.  
Will is still singing from "The Lion King."

LAMBEAU (CONT'D)  
Wait a minute, Barry.

HYPNOTIST  
I have better ways to spend my time.  
He is gone. Will stops singing, laughs.

LAMBEAU  
Oh, for God's sake, Will.

WILL  
Oh, come on! You're not pinnin' this  
one on me. He left, I wanted to talk  
to him for another twenty minutes. I  
was havin' fun.

LAMBEAU  
I told you to cooperate with these  
people.

WILL  
C'mon, that guy was a fuckin' piece of  
work.

Will gets up and adopts a hypnotic persona in front of Lambeau.

(CONTINUED)

WILL (CONT'D)

(spooky voice)

Look into my eyes. I don't need therapy.

LAMBEAU

Get out, Will.

WILL

Okay... Don't forget to get another therapist for next week.

LAMBEAU

That's enough.

Will is out the door. Lambeau turns to Tom.

TOM

I called Mel Weintraub this morning, to check availability.

LAMBEAU

What's the point?

TOM

What do you want to do?

LAMBEAU

There is somebody...

TOM

Who is he?

LAMBEAU

He was my roommate in college.

EXT. UMASS BOSTON CAMPUS -- DAY

This is SEAN MCGUIRE'S "Therapy and Personal Growth" class. Emblazoned on the door is "room 101" While the lecture hall could hold sixty students, there are less than fifteen here today.

Sean McGuire, lectures to the class in a resigned tone. Tired of teaching, tired of life, he finds himself resigned to the tedium of teaching core classes to an indifferent student body.

SEAN

Establishing trust is the most important component in making breakthroughs with a patient. Why?

A beat.

SEAN (CONT'D)

Maureen?

MAUREEN'S only response is an empty stare.

(CONTINUED)

SEAN (CONT'D)

Keep up the good work, Maureen. Vinnie?

VINNIE looks up.

VINNIE

Because trust is an important thing.

SEAN

Don't bullshit me, Vinnie. Didn't your brother give you the notes? Okay. If a patient doesn't trust you then they won't feel safe enough to be honest with you--then there's no point to them being in therapy. It's like saying -- "Fine, come here and don't tell me a thing but go home feeling like you're doing something about your problems-- and give me my fifty bucks before you leave will ya'!"

He looks around the room for approval. No one is listening.

SEAN (CONT'D)

If you don't help them trust you-- then there's really no way you'll ever get them to sleep with you. And that should be the goal of any good therapist. Insecure women, you know...nail 'em when they're vulnerable, that's always been my motto.

The students look up, somewhat stunned.

SEAN (CONT'D)

See, I got Vinnie's attention.

Laughter. Sean starts to resume his lecture, when he notices LAMBEAU standing in the back of the room. There is an awkward moment.

SEAN (CONT'D)

Gerry.

LAMBEAU

Sean.

SEAN

(to class)

Well, it seems we're in the presence of greatness. Professor Gerald Lambeau is a Nobel Prize winner. 1986. Physics.

The class turns to look at Lambeau.

LAMBEAU

Hello.

(CONTINUED)

SEAN

Okay, that's all for today. Try and get through Fernald by Monday.

The class starts to pack up and file out. Lambeau approaches Sean who steps down from the lectern.

LAMBEAU

Good to see you.

SEAN

Good to see you.

LAMBEAU

Is there someplace we can talk?

EXT. HARVARD SQUARE -- NIGHT

Will and Skylar on their first date. They watch a street MAGICIAN doing tricks with a rabbit. The guy's tricks are pretty good, but his on-stage persona could use some work. He is incessantly repeating the phrase "this is the rabbit, the rabbit really does the tricks." Will gives Skylar a look and they move on.

INT. CANDY STORE -- LATER

Will and Skylar walk into a small candy shop.

WILL

I just wanted you to know I'm the kind of guy who makes good on a promise.

He indicates a shelf full of various caramels.

WILL (CONT'D)

You're just lucky I didn't tell you I was gonna take you out for clam-flavored yogurt.

She laughs.

WILL (CONT'D)

Want to see my magic trick?

SKYLAR

Sure.

Will, pulls out a bulging HANDFUL OF CARAMELS.

WILL

Now, I'm gonna make all these caramels disappear.

SKYLAR

Okay...

Will goes into all manner of hocus-pocus theatrics. Then shakes his hand wildly.

(CONTINUED)

The trick doesn't pan out and the caramels go flying all over the store. Skylar laughs.

WILL

It works better when I have my rabbit.

INT. LOCKOBER RESTAURANT -- NIGHT

Lambeau and Sean share a table at this exclusive restaurant. Sean seems slightly out of place in his wrinkled sport coat.

LAMBEAU

I didn't see you at the reunion.

SEAN

I've been busy.

LAMBEAU

You were missed.

(beat)

How long has it been since we've seen each other?

SEAN

Since Janet died.

LAMBEAU

Two years.

SEAN

I got your card.

INT. HARVARD SQ. DINER: "THE TASTY" -- LATER

A FRY COOK hands Will and Skylar a pair of CHEESEBURGERS.

SKYLAR

Have you ever seen 'Annie Hall'?

WILL

What?

SKYLAR

It's a Woody Allen Movie.

WILL

No.

SKYLAR

Well, there's this part of the movie that's about how there's always this tension on a first date where both people are thinking about what's going to happen with the whole 'good night kiss' thing.

Will smiles.

(CONTINUED)

WILL

I really don't 'date' that much.

SKYLAR

(laughs)

You know what I mean. I know you've at least thought about it.

WILL

No I haven't...

SKYLAR

Yes you have. You were thinking you were gonna get a good night kiss.

WILL

(mock protest)

No I wasn't...

SKYLAR

Yes you were.

WILL

I was kinda hopin' to get "good night laid" but... I'll take a kiss.

She laughs.

SKYLAR

Oh, you will?

WILL

No... I was hopin' to get a kiss.

SKYLAR

Then why don't we just get it out of the way.

He looks at her.

WILL

Now?

Both of them have cheeseburger in their mouths.

SKYLAR

Yeah.

They kiss, mouths full of burger. It's nice. A beat.

SKYLAR (CONT'D)

That had to be the worst good night kiss...

Will laughs.

WILL

Hey, look lady, I'm just here for the free food.

(CONTINUED)



She smiles.

SKYLAR

Free?

WILL

Hey, I spent all my money on those  
caramels.

She laughs.

INT. LOCKOBER RESTAURANT -- SAME

Lambeau and Sean, having finished their meal. Lambeau has  
been pitching Sean.

SEAN

I've been busy, Gerry. I got a full  
schedule.

LAMBEAU

This kid's special, Sean. I've never  
seen anything like him.

SEAN

Not much free time, Gerry.

LAMBEAU

Have you ever heard of a man named  
Ramanujan?

Sean shakes his head.

SEAN

No.

LAMBEAU

He was alive over a hundred years ago.  
He was Indian. Dots, not feathers...

Lambeau chuckles at his joke. Sean smiles slightly.

LAMBEAU (CONT'D)

So this Ramanujan lived in a tiny town  
in India where he came across an old  
math book. From this basic text he  
was able to extrapolate theories that  
had baffled mathematicians for years.

SEAN

(remembering, unsure)  
Oh yeah, didn't he mail it to some--

LAMBEAU

--That's right, Sean. He mailed it to  
a Professor at Cambridge who immediately  
recognized the brilliance in his work  
and brought Ramanujan to England.

(MORE)

(CONTINUED)

LAMBEAU (CONT'D)

They worked together for the remainder of their lives, producing some of the most exciting math theory ever done. Ramanujan's genius was unparalleled, Sean. No formal education, no access to other works. Alone in a dirt floor hut in India. This boy is like that. But he's very defensive and I need someone who can get through to him.

A moment as Sean considers this.

LAMBEAU (CONT'D)

I need someone with your kind of background.

SEAN

My kind of background?

LAMBEAU

You're from the same neighborhood.

SEAN

How many people did you try before you came to me?

LAMBEAU

(looks squarely at Sean)

Five.

Sean gives a slight, knowing smile.

SEAN

Who? Barry, Henry, Rick?

LAMBEAU

(smiles)

Just meet with the boy once a week.

SEAN

Can we do it at my office?

LAMBEAU

That would be fine.

The waiter comes with the CHECK. Each man reaches for it.

LAMBEAU (CONT'D)

Sean, please.

SEAN

I got it.

LAMBEAU

It's on the college.

Sean relents.

EXT. UMASS BOSTON CAMPUS -- MORNING

Establishing shot of the sprawling, red-brick campus. Planes land at nearby Logan airport. Will walks up the steps.

INT. SEAN'S OFFICE--DAY

Sean's office is comfortable. Books are stacked against the wall. There is a PAINTING on the wall behind Sean. Sean is seated behind a desk. Lambeau sits in a chair in the back of the room, next to Tom. A long beat passes, they wait.

LAMBEAU

Any vulnerability he senses, he'll exploit.

SEAN

I'll be okay.

LAMBEAU

It's a poker game with this young man. Don't let him see what you've got.

Sean nods. Will walks in. Everyone stands to greet Will.

LAMBEAU (CONT'D)

Hello, Will. Any trouble finding this place?

WILL

No.

LAMBEAU

Will, this is Sean McGuire. Sean, Will Hunting.

Sean and Will nod. An awkward moment as the four men stand.

LAMBEAU (CONT'D)

Well, let's get started.

WILL

Yeah, let's let the healing begin.

Lambeau is slightly embarrassed. Sean smiles at Will's joke.

SEAN

Would you excuse us?

LAMBEAU

Tom.

SEAN

You too, Gerry.

Lambeau looks at Sean, surprised. Sean's stare is unwavering. After an awkward moment, Lambeau goes, leaving Sean and Will alone. Will doesn't look at Sean for more than a second. He seems more interested in the room.

(CONTINUED)

There is a long silence as Sean watches Will.

SEAN (CONT'D)

Hello, Will. I'm Sean McGuire.

A smile crosses Will's face as he walks to his chair and sits. He lights a cigarette. Sean continues to watch him. Finally--

WILL

I like what you've done with the place. Did you buy all these books retail, or do you send away for like a "shrink kit" that comes with all these volumes included?

SEAN

Have you read all these books, Will?

WILL

Probably not.

SEAN

(indicating a shelf)

How 'bout the ones on that shelf?

Will's eyes flicker up to the shelf for an instant.

WILL

Yeah, I read those.

SEAN

What did you think?

WILL

I'm not here for a fuckin' book report. They're your books, why don't you read 'em.

SEAN

I did.

WILL

That must have taken you a long time.

SEAN

Yeah, it did take me a long time.

Sean says this with pride. His determined stare and confident manner catch Will a bit off guard. Will rises from his chair and goes to the shelf.

WILL

(looking at a book)

"A History Of The United States, Volume I". If you want to read a real history book, read Howard Zinn's "A People's History Of The United States". That book will knock you on your ass.

(CONTINUED)

SEAN

It will?

WILL

You people baffle me. You spend all this money on beautiful, fancy books-- and they're the wrong fuckin' books.

SEAN

You think so?

WILL

Whatever blows your hair back.

Will returns to his chair. Pause.

SEAN

(indicating cigarette)

Guy your age shouldn't smoke so much.

WILL

You're right. It really gets in the way of my jazzercizing.

Sean does not seem at all affected by Will's attitude. He remains behind the big desk with almost a half smile on his face. Will is aware of Sean's confidence.

WILL (CONT'D)

Do you lift?

SEAN

Yes, I do.

WILL

Nautilus?

SEAN

Free weights.

WILL

Oh yeah? Me too. What do you bench?

SEAN

325.

WILL

Oh.

Will gets up again and moves around his chair to Sean's painting. It is a picture of an old sailboat in a tremendous storm--by no means a masterpiece. Will studies it.

WILL (CONT'D)

You paint this?

SEAN

Yes. What do you think?

(CONTINUED)

WILL

Poor color composition, lousy use of space. But that shit doesn't really concern me.

SEAN

What does?

WILL

You ever hear the saying, "any port in a storm"?

SEAN

Sure.

WILL

Well, maybe that means you.

SEAN

Maybe what mea--

WILL

Maybe you were in the middle of a storm, a big fuckin' storm-- the waves were crashing over the bow, the Goddamned mast was about to snap, and you were cryin' for the harbor. So you did what you had to, to get out. Maybe you became a psychiatrist.

(A beat)

Or maybe you married the wrong woman--

SEAN

Hey, now--

WILL

That's it isn't it? You married the wrong woman.

There is a slight pause as the two stare at one another.

WILL (CONT'D)

She leave you?

Sean is trying to contain himself.

WILL (CONT'D)

How are the seas now, Doc?

In a flash, Sean is out of his chair, around his desk and in Will's face. He holds him by the collar.

SEAN

You watch your mouth! Don't you ever patronize me! I don't care what you do! But when you open your mouth to speak to me you do so with respect!

(CONTINUED)

Sean has not drawn a single breath. He stands seething, still holding Will. Will looks calmly at Sean, who lets go of Will, realizing he's crossed the line.

WILL

Time's up.

INT. HALLWAY -- CONTINUOUS

Will walks out of Sean's office past Lambeau and Tom who are sitting in the Hallway.

WILL

At ease, gentleman.

INT. SEAN'S OFFICE -- DAY

Sean stands behind the desk in his office, still very much on edge. Lambeau walks in.

LAMBEAU

Five minutes, Sean. Are you okay?

A pause, Sean is staring at his painting.

LAMBEAU (CONT'D)

I'll understand if you don't want to meet with him again.

SEAN

Thursday, four o'clock. Make sure the kid is here.

EXT. WONDERLAND RACETRACK -- DAY

Will and Skylar sit in the stands watching the dogs run.

SKYLAR

I don't know, it was just kind of the boring suburban thing. Private school, Harvard, and now Med. School.

(beat)

I actually figured out that at the end of it, my brain will be worth a quarter of a million dollars. I shouldn't have told you that...

WILL

I bet your parents were happy to pay.

SKYLAR

I was happy to pay. I inherited money.

WILL

Is Harvard gettin' all that money?

SKYLAR

Stanford. I'm leaving in June after I graduate.

(CONTINUED)

WILL

So you just want to use me and go?

SKYLAR

Well, I'm gonna experiment on you for my anatomy class, then go.

WILL

In that case, fine.

SKYLAR

So you grew up around here?

WILL

Not far from here, South Boston.

SKYLAR

How was that?

WILL

Pretty boring, I guess.

She smiles.

SKYLAR

I bet you have a great family.

WILL

You know, nothing special.

SKYLAR

You have a lot of brothers and sisters?

WILL

Do I have a lot of brothers and sisters?

SKYLAR

Yeah.

WILL

Well, Irish Catholic. What do you think?

SKYLAR

How many?

WILL

You wouldn't believe me if I told you.

SKYLAR

What, five?

Will shakes his head.

SKYLAR (CONT'D)

Seven?

Will shakes his head. Smiles.

(CONTINUED)



SKYLAR (CONT'D)

Come on.

WILL

I have twelve big brothers.

SKYLAR

Not a chance.

WILL

Yup, you're lookin' at lucky thirteen.

SKYLAR

Bullshit.

WILL

I swear to God.

SKYLAR

Your house must have been a zoo.

WILL

It was great. There was always someone to play with, give you advice.

SKYLAR

Do you know all their names?

WILL

'Course I do, they're my brothers.

SKYLAR

Well. . .

WILL

Marky, Ricky, Danny, Terry, Mikey, Davey, Timmy, Tommy, Joey, Robby, Johnny, and Brian.

SKYLAR

(laughing)

Do you keep in touch with them?

WILL

All the time. We all live in Southie. I live with three of 'em now.

Skylar smiles.

SKYLAR

I want to meet them.

WILL

We'll do that.

INT. SEAN'S APARTMENT -- NIGHT

As we pan across Sean's small apartment, we find it strewn with dirty clothes and the sink full of dishes.

(CONTINUED)

Although, if it weren't for all the clutter, the place would feel pretty bare. A framed SPORTS ILLUSTRATED cover featuring a screaming Larry Bird and entitled "CELTIC PRIDE" hangs on the wall. Sean sits at the table next to another nearly empty bottle of BUSHMILL'S IRISH WHISKEY. He is deep in thought.

INT. SEAN'S OFFICE -- DAY

Will strolls into the office. Sean is waiting there behind his desk. He seems different. More calm. Will and Sean stare at each other for a long moment.

WILL

You again. How's the paintin' coming?

Sean stands up.

SEAN

Come with me.

EXT. BOSTON COMMON -- MINUTES LATER

Sean and Will sit in the bleachers at the mostly empty park. They look out over a small pond, in which a group of schoolchildren on a field-trip ride the famous Swan Boats.

WILL

So what's with this place? You have a Swan fetish? Is this something you'd like to talk about?

SEAN

I was thinking about what you said to me the other day, about my painting. I stayed up half the night thinking about it and then something occurred to me and I fell into a deep peaceful sleep and haven't thought about you since. You know what occurred to me?

WILL

No.

SEAN

You're just a boy. You don't have the faintest idea what you're talking about.

WILL

Why thank you.

SEAN

You've never been out of Boston.

WILL

No.

(CONTINUED)

## SEAN

So if I asked you about art you could give me the skinny on every art book ever written... Michelangelo? You know a lot about him I bet. Life's work, criticisms, political aspirations. But you couldn't tell me what it smells like in the Sistine Chapel. You've never stood there and looked up at that beautiful ceiling. And if I asked you about women I'm sure you could give me a syllabus of your personal favorites, and maybe you've been laid a few times too. But you couldn't tell me how it feels to wake up next to a woman and be truly happy. If I asked you about war you could refer me to a bevy of fictional and non-fictional material, but you've never been in one. You've never held your best friend's head in your lap and watched him draw his last breath, looking to you for help. And if I asked you about love I'd get a sonnet, but you've never looked at a woman and been truly vulnerable. Known that someone could kill you with a look. That someone could rescue you from your grief. That God had put an angel on earth just for you. And you wouldn't know how it felt to be her angel. To have the love to be there for her forever. Through anything, through cancer. You wouldn't know about sleeping sitting up in a hospital room for two months holding her hand and not leaving because the doctors could see in your eyes that the term "visiting hours" didn't apply to you. And you wouldn't know about real loss, because that only occurs when you lose something you love more than yourself, and you've never dared to love anything that much. I look at you and I don't see an intelligent confident man, I don't see a peer, and I don't see my equal. I see a boy. Nobody could possibly understand you, right Will? Yet you presume to know so much about me because of a painting you saw. You must know everything about me. You're an orphan right?

Will nods quietly.

(CONTINUED)

SEAN (CONT'D)

Do you think I would presume to know the first thing about who you are because I read "Oliver Twist"? And I don't buy the argument that you don't want to be here, because I think you like all the attention you're getting. Personally, I don't care. There's nothing you can tell me that I can't read somewhere else. Unless we talk about your life. But you won't do that. Maybe you're afraid of what you might say.

Sean stands,

SEAN (CONT'D)

It's up to you.

And walks away.

EXT. SOUTH BOSTON STREET -- NIGHT

Rain pounds South Boston. Chuckie sits with the Cadillac idling, humming to the radio. Morgan and Billy sit in the back, sharing a case of beer. Will is at a pay phone.

SKYLAR

Hello?

Will hangs up and runs back to the car, soaked.

CHUCKIE

Who'd you call?

WILL

No one. I didn't have the number.

MORGAN

What are you, retarded? You went all the way out there in the rain and you didn't have the number?

WILL

No, it was your mother's 900 number. I just ran out of quarters.

Laughter. Chuckie pulls away from the curb.

MORGAN

Why don't we get off mothers, I just got off yours.

There is a long moment of silence in response to Morgan's attempt at levity. Then laughter.

BILLY

You're a pretty funny guy. Here, have a nickel.

(CONTINUED)

Billy WHIPS his EMPTY BEER CAN off of Morgan's head.

MORGAN

Keep fuckin' with me. Watch what happens.

INT. SEAN'S OFFICE -- DAY

Will sits across from Sean completely silent and takes out a pack of cigarettes.

SEAN

No smoking.

Will puts the cigarettes away. Sean stares at Will and occasionally at the clock. Sean continues to check the clock on the wall. It is the only clock in the room and it is BEHIND Will. Their hour is almost up.

CLOSE ON: WILL'S EYES. INTERCUT WITH THE CLOCK.

He is counting seconds. As the second hand crosses the twelve, Will stands up and walks out, leaving Sean alone.

INT. HALLWAY -- LATER

Lambeau and Sean walk down the hallway after the session.

LAMBEAU

What do you mean "he didn't talk"?  
You sat there for an hour?

SEAN

No, he just sat there and counted the seconds until the session was over. It was pretty impressive, actually.

LAMBEAU

Why would he do that?

SEAN

To show me he doesn't have to talk to me if he doesn't want to.

LAMBEAU

Oh, what is this? Some kind of staring contest between two kids from the "old neighborhood"?

SEAN

I wont talk first.

INT. BLARNEY STONE BAR & GRILLE, SOUTH BOSTON -- NIGHT

The bar is a bit more crowded than usual. Will and Chuckie walk back to their table, carrying beers. They pass a table of

One of the girls, KRYSTYN, smiles at Will who seems subdued.

KRYSTYN

Hi, Will.

WILL

How you doin', Krystyn?

They pass the table of girls. Chuckie looks at one, ruefully.

CHUCKIE

I didn't get on Cathy last night.

WILL

Why not?

CHUCKIE

I don't know.

Chuckie turns back to the table of girls, calling out:

CHUCKIE (CONT'D)

Cathy! Why didn't you give me none of your twat last night?

A girl at the table, CATHY, holds up her PINKY FINGER and smiles-- revealing a mouthful of MISSING TEETH.

CATHY

Fuck you and your Irish curse, Chuckie!

CHUCKIE

She's missin' teeth, Will.

Will nods, not really into it tonight.

CHUCKIE (CONT'D)

Plus, it's like, five to two Morgan ends up marryin' her. There's only so many times you can bang your friend's future wife...

They get to the table. Will's heart just isn't in it.

WILL

I'm takin' off.

ALL

We're goin' late night.

WILL

I'm tired.

INT. SEAN'S OFFICE -- DAY

Will and Sean sit in silence. A long moment passes. Sean casually reclines in his chair, disinterested. Will restlessly looks around the room and then back to Sean. An odd half smile crosses Sean's face. After a moment:

(CONTINUED)

WILL

You know, I was on this plane once. And I'm sittin' there and the Captain comes on and is like "we'll be cruising at 35,000 feet", and does his thing, then he puts the mike down but forgets to turn it off. Then he says "man, all I want right now is a blow-job and a cup of coffee." So the stewardess goes runnin' up towards the cock-pit to tell him the mike's still on, and this guy in the back of the plane goes "don't forget the coffee!"

SEAN

(smiles)

You've never been on a plane.

WILL

I know, but the joke's better if I tell it in the first person.

A beat.

WILL (CONT'D)

I have been laid you know.

Sean smiles.

SEAN

Yeah? You got a lady now?

WILL

Yeah, I went on a date last week.

SEAN

How'd it go?

WILL

Fine.

SEAN

Well, are you going out again?

WILL

I don't know.

SEAN

Why not?

WILL

Haven't called her.

SEAN

Jesus Christ, you are an amateur.

WILL

I know what I'm doing.

(MORE)

(CONTINUED)

WILL (CONT'D)

She's different from the other girls I met. We have a really good time. She's smart, beautiful, fun...

SEAN

So Christ, call her up.

WILL

Why? So I can realize she's not so smart. That she's boring. You don't get it. Right now she's perfect, I don't want to ruin that.

SEAN

And right now you're perfect too. Maybe you don't want to ruin that.

Will says nothing.

SEAN (CONT'D)

Well I think that's a great philosophy Will, that way you can go through you're entire life without ever having to really know anybody.

Sean looks directly at Will, who looks away. A beat.

SEAN (CONT'D)

My wife used to turn the alarm clock off in her sleep. I was late for work all the time because in the middle of the night she'd roll over and turn the damn thing off. Eventually I got a second clock and put it under my side of the bed, but it got to where she was gettin' to that one too. She was afraid of the dark, so the closet light was on all night. Thing kept me up half the night. Eventually I'd fall asleep, out of sheer exhaustion and not wake up when I was supposed to cause she'd have already gotten to my alarms.

Will smiles, Sean takes a beat.

SEAN (CONT'D)

My wife's been dead two years, Will. And when I think about her, those are the things I think about most. Little idiosyncrasies that only I knew about. Those made her my wife. And she had the goods on me too. Little things I do out of habit. People call these things imperfections Will. It's just who we are.

(MORE)

(CONTINUED)



SEAN (CONT'D)

And we get to choose who we're going to let into our own little worlds. You're not perfect. And let me save you the suspense, this girl you met isn't either. The question is, whether or not you're perfect for each other. You can know everything in the world, but the only way you're findin' that one out is by giving it a shot. You sure won't get the answer from an old fucker like me. And even if I did know, I wouldn't tell you.

Will smiles. A beat.

WILL

Why not? You told me every other fuckin' thing. You talk more than any shrink I ever met.

Sean laughs.

SEAN

I teach this shit, I didn't say I knew how to do it.

WILL

You ever think about gettin' remarried?

SEAN

My wife's dead.

WILL

Hence, the word remarried.

SEAN

My wife's dead.

WILL

Well I think that's a wonderful philosophy, Sean. That way you can go through the rest of your life without having to really know anyone.

A beat. Sean smiles.

SEAN

Time's up.

EXT. SKYLAR'S DORM -- AFTERNOON

The door to Skylar's dorm is partially open. Will stands outside while Skylar remains on the threshold.

SKYLAR

Where have you been?

(CONTINUED)

WILL

I'm sorry, I been real busy.

SKYLAR

I was waiting for you to call.

WILL

Sorry. I'm sorry. Give me another crack at it. Let me take you out.

SKYLAR

You should have called. I have an "O-Chem" lab due tomorrow and it's impossible.

(beat)

It's not an excuse dummy. I want to go out with you. But look:

She holds up her Lab. Will glances at it.

SKYLAR (CONT'D)

Tomorrow?

WILL

Promise?

SKYLAR

If you bring the caramels.

Will smiles.

EXT. HARVARD SQUARE -- LATER

Will sits in an outdoor cafe, thinking. After a beat, he leans over to two students working at a nearby table, borrows a pen and paper and starts writing.

EXT. LAWN OUTSIDE LOWELL HOUSE -- LATER

Will is a solitary figure strolling across the lawn. He stops at Skylar's dorm and knocks on the door. She emerges. He hands her the paper he was working on. It is her O-Chem lab.

WILL

I couldn't wait till tomorrow.

SKYLAR

How the hell did you do that?

WILL

Didn't your mother ever tell you not to look a gift horse in the mouth?

SKYLAR

I kind of need to learn this.

WILL

You're not going in to surgery tomorrow are you?

(CONTINUED)

SKYLAR

No.

WILL

Then let's go have some fun.

With a smile, she relents.

INT. SEAN'S OFFICE -- DAY

Sean and Will in session.

SEAN

How'd your date go?

WILL

Do you still counsel veterans?

(beat)

I read your book last night.

SEAN

No, I don't.

WILL

Why not?

SEAN

I gave that up when my wife got sick.

WILL

Is that why you didn't write anything else?

SEAN

(smiles)

I didn't write anything else 'cause nobody, including most of my colleagues bothered to read the first one.

WILL

Well, I've read your colleagues. Your book was good, Sean.

(beat)

All those guys were in your platoon?

SEAN

Yeah.

WILL

What happened to that guy from Kentucky?

SEAN

Lon? He got married. He has a kid. I kind of lost touch with him after my wife got sick.

WILL

Do you ever wonder what your life would be like if you never met your wife?

(CONTINUED)

SEAN

What? Do I wonder if I'd be better off if I never met my wife?

Will starts to clarify his question.

SEAN (CONT'D)

No, that's okay. It's an important question. 'Cause you'll have your bad times, which wake you up to the good stuff you weren't paying attention to. And you can fail, as long as you're trying hard. But there's nothing worse than regret.

WILL

You don't regret meetin' your wife?

SEAN

Why? Because of the pain I feel now? I have regrets Will, but I don't regret a single day I spent with my wife.

WILL

When did you know she was the one?

SEAN

October 21, 1975. Game six of the World Series. Biggest game in Red Sox history. Me and my friends slept out on the sidewalk all night to get tickets. We were sitting in a bar waiting for the game to start and in walks this girl. What a game that was. Tie game in the bottom of the tenth inning, in steps Carlton Fisk, hits a long fly ball down the left field line. Thirty five thousand fans on their feet, screamin' at the ball to stay fair. Fisk is runnin' up the baseline, wavin' at the ball like a madman. It hits the foul pole, home run. Thirty-five thousand people, went crazy. And I wasn't one of them.

WILL

Where were you?

SEAN

I was havin' a drink with my future wife.

WILL

You missed Pudge fisk's home run to have a drink with a woman you had never met?

(CONTINUED)

SEAN

That's right.

WILL

So wait a minute. The Red Sox haven't won a world series since nineteen eighteen, you slept out for tickets, game's gonna start in twenty minutes, in walks a girl you never seen before and you give your ticket away?

SEAN

You should have seen this girl. She lit up the room.

WILL

I don't care if Helen of Troy walked into that bar! That's game six of the World Series!

Sean smiles.

WILL (CONT'D)

And what kind of friends are these? They let you get away with that?

SEAN

I just slid my ticket across the table and said "sorry fellas, I gotta go see about a girl."

WILL

"I gotta go see about a girl"? What did they say?

SEAN

They could see that I meant it.

WILL

You're kiddin' me.

SEAN

No Will, I'm not kiddin' you. If I had gone to see that game I'd be in here talkin' about a girl I saw at a bar twenty years ago. And how I always regretted not goin' over there and talkin' to her. I don't regret the eighteen years we were married. I don't regret givin' up counseling for six years when she got sick. I don't regret being by her side for the last two years when things got real bad. And I sure as Hell don't regret missing that damn game.

A beat. Will is impressed.

(CONTINUED)

WILL

Would have been nice to catch that game though.

SEAN

(breaking)

Well hell, I didn't know Pudge was gonna hit the home run.

They laugh. TIME DISSOLVE.

INT. SKYLAR'S ROOM -- NIGHT

Will and Skylar in her room, post coital. They are wrapped in a sheet. Will is absent-mindedly playing the memory game SIMON. The pattern grows increasingly complex. After a beat:

SKYLAR

Why do we always stay here?

WILL

'Cause it's nicer than my place.

SKYLAR

I've never seen your place.

WILL

Exactly.

SKYLAR

What about your friends? Or your brothers? When do I get to meet them?

WILL

They don't come over here that much.

SKYLAR

I think I can make it to South Boston.

WILL

Aah, it's kind of a hike.

SKYLAR

Will.

WILL

All right, all right. We'll go.

SKYLAR

When?

WILL

Sometime. I don't know. Next week.

SKYLAR

What if I said I wouldn't sleep with you again until you let me meet your friends.

(CONTINUED)

WILL

I'd say...

(reaches for phone)

It's only four in the mornin', they're prob'ly up.

She laughs. Stops him.

SKYLAR

I can wait 'till tomorrow.

INT. "BLARNEY STONE BAR & GRILLE" -- LATER

Skylar and Will sit together along with Will's gang. The boys are considerably drunk, but it makes for good entertainment. Everyone here is having fun, including Skylar.

MORGAN

Will, I can't believe you brought Skylar here when we're all wrecked. What's she gonna think about us?

WILL

Yeah, Morgan. It's a real rarity that we'd be out drinkin'.

BILLY

I've been shit faced for like two weeks.

MORGAN

Oh great, tell her that! Now she really thinks we're problem drinkers!

CHUCKIE

Two weeks? That's nothin'. My Uncle, Marty? Will knows him. That guy fuckin' drinks like you've never seen! One night he was drivin' back to his house on I-93-- Statie pulls him over.

ALL

Oh shit.

CHUCKIE

Guy's tryin' to walk the line--but he can't even fuckin' stand up, and so my uncle's gonna spend a night in jail. Just then there's this fuckin' BOOM like 50 yards down the road. Some guy's car hit a tree.

MORGAN

Some other guy?

CHUCKIE

Yeah, he was probably drunker than my Uncle, who fuckin' knows?

(MORE)

(CONTINUED)

CHUCKIE (CONT'D)

So the cop goes "Stay here, don't move!"  
And he goes runnin down the highway to  
deal with the crash. So, my Uncle  
Marty's standin' on the side of the  
road for a little while, and he's so  
fuckin' lit, that he forgets what he's  
waitin' for. So he goes, "Fuck it."  
He gets in his car and drives home.

MORGAN

Holy shit.

CHUCKIE

So in the morning, there's a knock on  
the door it's the Statie. So my Uncle's  
like, "Is there a problem?" And  
Statie's like "I pulled you over and  
you took off." And my Uncle's like "I  
never seen you before in my life, I  
been home all night with my kids."  
And Statie's like "Let me get in your  
garage!" So he's like "all right, fine."  
He takes around the garage and opens  
the door --and the Statie's cruiser is  
in my Uncle's garage.

ALL

No Way! You're kiddin'!

CHUCKIE

No, he was so hammered that he drove  
the police cruiser home. Fuckin' lights  
and everything!

MORGAN

Did you're Uncle get arrested?

CHUCKIE

The fuckin' Trooper was so embarrassed  
he didn't do anything. The fuckin'  
guy had been drivin around in my Uncle's  
car all night lookin' for the house!

Everyone is laughing. Skylar speaks above the din.

SKYLAR

There was this Irish guy, walking down  
the beach one day. him

She has everyone's attention. Will is nervous.

SKYLAR (CONT'D)

And he came across a bottle, and this  
Genie pops out.

(MORE)

(CONTINUED)



SKYLAR (CONT'D)

The genie turned to the Irishman and says-- "You've released me from my prison, so I'll grant you three wishes." The Irish guy thinks for a minute and says "What I really want is a pint of Guinness that never empties." And-- POOF! A bottle appears. He slams it down, and-- lo and behold-- it fills back up again.

C/U of Will. Hoping the joke pans out.

SKYLAR (CONT'D)

Well, the Irish guy can't believe it. He drinks it again, and again-- BOOM! It fills back up. So, while the Irish guy is marveling at his good fortune. The Genie is getting impatient, because it's hot and he wants to get on with his freedom. He says "Let's go, you have two more wishes." The Irish guy slams his drink again, it fills back up, he's still amazed. The Genie can't take it anymore. He says "Buddy, I'm boiling out here. What are you're other two wishes?"

(beat)

The Irish guy looks at his drink, looks at the Genie and says... "I guess I'll have two more of these."

The gang erupts with laughter.

CHUCKIE

It's a good thing no one's Irish here.

MORGAN

I'm Irish.

Chuckie, Will look at Morgan, baffled.

EXT. BLARNEY STONE BAR & GRILLE -- LATER

Everyone is walking out, saying good-bye. Chuckie goes over to Will and Skylar.

CHUCKIE

I'm glad you came by, changed my opinion of Harvard people.

SKYLAR

See ya Chuckie. I had fun.

Chuckie heads toward Will to say goodnight.

(CONTINUED)

WILL

I don't know what the fuck you're doin'.  
You're givin' us a ride.

CHUCKIE

What do I look like, Al Cowlins?  
(seriously)  
You want to take my car, drop her off?

WILL

I was countin' on it.

MORGAN

Chuck, let's go.

CHUCKIE

You're walkin' bitch, Will's takin'  
the car.

Morgan mumbles something and staggers off. Billy follows  
with an indifferent shrug.

WILL

Thanks, Chuck.

CHUCKIE

Don't get too happy, you're takin' me  
home first.

WILL

I don't know, Chuck. It's kinda outta  
the way.

CHUCKIE

Just 'cause you don't have to sleep in  
the one room palace, don't start  
thinkin' you're bad.

SKYLAR

(to Will)

I thought you said you'd show me your  
place.

WILL

Not tonight.

CHUCKIE

Yeah, not tonight. Not any other night.  
He knows, once you see that shit-hole  
he's gettin' dropped like a bad habit.

SKYLAR

I wanted to meet your brothers...

Chuckie gives Will a curious look.

WILL

They're all sleepin' now.  
(MORE)

(CONTINUED)

WILL (CONT'D)  
(a beat, to Chuckie)  
Let me get those keys.

INT. FACULTY CLUB -- NIGHT

A cocktail party is underway. Professors mingle with representatives from high tech companies. Lambeau stands holding a drink and surrounded by several RECRUITERS. Apparently he's the star of the show.

RECRUITER #1  
What I want to know, Gerry, is when we get to meet this wonder-boy.

LAMBEAU  
We're still working together, the boy's a little rough.

RECRUITER #2  
We've got our share of eccentric geniuses at Unitek. We know how to deal with that.

RECRUITER #3  
I think we all do.

Laughter.

RECRUITER #3 (CONT'D)  
Really, Gerry, where's he leaning?

LAMBEAU  
We're looking at all of our options.

RECRUITER #1  
All right, Gerry. Close to the vest.  
(gives him his card)  
Good luck with these vultures.

He walks off. Lambeau seems to enjoy all this attention.

INT. TIMMY'S TAP -- SAME

Timmy's Tap is a local watering hole, not unlike the Blarney Stone. Sean is at the bar, telling a joke to TIMMY (45) the owner of the place, and several other REGULARS.

SEAN  
So she goes runnin' up the aisle and I figure "fuck it" and I yell out "don't forget the coffee!"

The men erupt in laughter. MARTY, one of the regulars pipes up.

MARTY  
Bullshit! You didn't say that!

(CONTINUED)

Timmy and Sean exchange a look.

TIMMY

Jesus Christ, Marty. It's a joke.

Lambeau enters, a bit overdressed in his sport coat and tie.

SEAN

Gerry! Any trouble finding the place?

LAMBEAU

Not at all.

SEAN

Timmy this is Gerry, an old friend of mine. We went to college together.

TIMMY

Good to meet you.

LAMBEAU

Pleasure to meet you.

SEAN

Could we get a couple of sandwiches?  
(beat, smiles)  
Put it on my tab.

Sean heads towards a table. Lambeau follows. They sit

LAMBEAU

You're here quite a bit, then.

SEAN

I live right around the corner.

LAMBEAU

You moved?

SEAN

I been here a couple years.

There is an awkward moment.

SEAN (CONT'D)

You wanted to talk about Will?

LAMBEAU

Seems like it's going well.

SEAN

I think so.

LAMBEAU

Well, have you talked to him at all about his future?

SEAN

We haven't really gotten into it.

(CONTINUED)

LAMBEAU

Maybe you should. My phone's been ringing off the hook with job offers.

SEAN

Jobs doing what?

LAMBEAU

Cutting edge physics. Think tanks, Sean. The kind of place where a mind like Will's is given free rein.

SEAN

That's great, Gerry, that there's interest-- But I'm not sure he's ready for that.

LAMBEAU

Sean, I really don't think you understand--

SEAN

What don't I understand?

Timmy comes over with the sandwiches.

SEAN (CONT'D)

Thanks, Timmy.

LAMBEAU

Excuse me, Timmy. Could you help us? We're trying to settle a bet.

TIMMY

Uh-oh.

LAMBEAU

Have you ever heard of Jonas Salk?

TIMMY

Yeah, cured Polio.

LAMBEAU

You've heard of Albert Einstein?

Timmy smiles. Gives him a look.

LAMBEAU (CONT'D)

How about Gerald Lambeau? Ever heard of him?

TIMMY

No.

LAMBEAU

Okay thank you, Timmy.

TIMMY

So who won the bet.

(CONTINUED)

LAMBEAU

I did.

A beat. Timmy leaves.

LAMBEAU (CONT'D)

This isn't about me. I'm nothing compared to this young man.

(beat)

Sean, in 1905 there were hundreds of Professors who were renowned for their study of the universe. But it was a twenty-six year old Swiss Patent clerk, doing physics in his spare time, who changed the world, Sean. Can you imagine if Einstein had given that up? Because he had some "issues?" Or gotten drunk with his buddies in Vienna every night? All of us would have lost something. And I'm quite sure Timmy never would have heard of him.

SEAN

Isn't that a little dramatic, Gerry?

LAMBEAU

No, Sean. This boy has that gift. He just hasn't got the direction. We can give that to him.

A beat.

SEAN

He married his cousin.

LAMBEAU

Who?

SEAN

Einstein. Had two marriages, both train-wrecks. The guy never saw his kids, one of whom, I think, ended up in an asylum--

LAMBEAU

You see, Sean? That's exactly not the point. No one remembers that. They--

SEAN

I do.

LAMBEAU

Well, you're the only one.

Beat.

(CONTINUED)

LAMBEAU (CONT'D)

This boy can make contributions to the world. We can help him do that.

SEAN

Just... take it easy, Gerry.

LAMBEAU

Look, I don't know what else I can say. I'm not sitting at home every night, twisting my mustache and hatching a plan to ruin the boy's life. But it's important to start early. I was doing advanced physics at eighteen and it still took me twenty three years to win a Nobel Prize.

SEAN

Maybe he doesn't care about that.

A beat.

LAMBEAU

Sean, this is important. And it's above personal rivalry--

SEAN

Now wait a minute, Gerry--

LAMBEAU

--No, no you hear me out, Sean. This young man is a true prodigy--

SEAN

--Personal rivalry? I'm not gettin' back at you.

LAMBEAU

Look, you took one road and I took another. That's fine.

SEAN

Is it Gerry? 'Cause I don't think it's fine with you. Give him time to figure out what he wants.

LAMBEAU

That's a wonderful theory, Sean. It worked wonders for you.

A beat. Lambeau gets up.

LAMBEAU (CONT'D)

Sean, I came here today out of courtesy. I wanted to keep you in the loop. As we speak the boy is in a meeting I set up for him over at Unitek.

INT. UNITEK LABORATORIES, OFFICE -- SAME

Three well dressed UNITEK EXECUTIVES sit around a conference table, which is littered with promotional brochures. The executives exchange a confused look. One of them speaks.

EXECUTIVE #1

(tentative)

Well, Will, I'm not exactly sure what you mean, we've already offered you a position..

Cut to reveal: Chuckie sitting across from the executives, hair combed down, wearing his Sunday best.

CHUCKIE

Since this is obviously not my first time in such altercations, let me say this:

Chuckie rubs the tips of his fingers together, indicating "cash." The executives are baffled.

CHUCKIE (CONT'D)

Look, we can do this the easy way or the hard way.

The executives are completely blank.

CHUCKIE (CONT'D)

At the current time I am looking at a number of different fields from which to disseminate which offer is most pursuant aid to my benefit.

(a beat)

What do you want? What do I want?  
What does anybody want? Leniency.

EXECUTIVE #2

I'm not sure--

CHUCKIE

--These circumstances are mitigated.  
Right now. They're mitigated.

Chuckie puts his hands up, as if getting a vibe from the room.

EXECUTIVE #1

Okay...

Chuckie points to the third executive.

CHUCKIE

He knows what I'm talkin' about.

The third executive is baffled.

(CONTINUED)



CHUCKIE (CONT'D)

A retainer. Nobody in this town works without a retainer. You think you can find someone who does, you have my blessing. But I think we all know that person isn't goin' to represent you as well as I can.

EXECUTIVE #2

Will, Our offer starts you at eighty-four thousand a year, plus benefits.

CHUCKIE

Retainer...

EXECUTIVE #2

You want us to give you cash right now?

CHUCKIE

Allegedly, what I am saying is your situation will be concurrently improved if I had two hundred sheets in my pocket right now.

The executives exchange looks and go for their wallets.

EXECUTIVE #1

I don't think I... Larry?

EXECUTIVE #2

I have about seventy three...

EXECUTIVE #1

Will you take a check?

CHUCKIE

What do you think I am, a juvenile? You don't got any money on you right now. You think I'm gonna take a check?

EXECUTIVE #3

It's fine, John, I can cover the rest.

CHUCKIE

That's right, you know.

(turns to #1)

He knows.

Chuckie stands up and takes the money.

CHUCKIE (CONT'D)

(to exec #1)

You're suspect. I don't know what your reputation is, but after the shit you tried to pull today, you can bet I'll be looking into it.

(MORE)

(CONTINUED)

## CHUCKIE (CONT'D)

Any conversations you want to have with me heretofore, you can have with my attorney. Gentlemen, Keep your ears to the grindstone.

EXT. AU BON PAIN COURTYARD, HARVARD SQUARE -- DAY

Will and Skylar sit in the open courtyard of this Harvard Square eatery. Skylar is working on another O-Chem lab. Will sits across from her, slightly bored watching her work.

WILL

How's it goin'?

SKYLAR

Fine.

WILL

Want me to take a look?

SKYLAR

No.

WILL

All right, let's hang out here all day.

SKYLAR

Will...

WILL

C'mon, give me a peek and we'll go to the battin' cages.

SKYLAR

I'd kind of like to learn something. It is important to me.

WILL

Why is that important to you? If I inherited all that money, the only thing important to me would be workin' on my swing.

SKYLAR

Yeah, Will. I do have an inheritance. You know what it is? Two hundred and fifty thousand dollars. That's exactly what it'll cost me, minus about five hundred bucks, to go all the way through med school. I could have done anything I wanted with this money, I could have been the blond girl in a Porsche with money to spare.

(CONTINUED)

WILL

Instead you're gonna bust you're ass  
for five years so you can be broke?

SKYLAR

No, so I can be a doctor.

A beat. Will nods.

SKYLAR (CONT'D)

So, let me ask you a question? Do  
have a photographic memory?

WILL

I guess. I don't know. How do you  
remember your phone number?

SKYLAR

Have you ever studied organic chemistry?

WILL

Some, a little.

SKYLAR

Just for kicks?

WILL

I guess so.

SKYLAR

How did you do that? I can't... I  
mean even the smartest people I know,  
and we do have a few at Harvard, have  
to study-- a lot.

(beat)

Listen, Will, if you don't want to  
tell me--

WILL

Do you play the piano?

SKYLAR

Come on Will. I just want to know.

WILL

I'm tryin' to explain it to you. So  
you play the piano. When you look at  
the keys, you see music, you see Mozart.

SKYLAR

I see "Hot Cross Buns", but okay.

WILL

Well all right, Beethoven. He looked  
at a piano and saw music. The fuckin'  
guy was deaf when he composed the ode  
to joy.

(MORE)

(CONTINUED)

WILL (CONT'D)

They had to turn him around to take a bow 'cause he didn't hear the crowd goin' crazy behind him. Stone deaf. He saw all of that music in his head.

SKYLAR

So, do you play piano?

WILL

Not a lick. I look at a piano and I see black and white keys, three pedals and a box of wood. Beethoven, Mozart, they looked at it and it just made sense to them. They saw a piano and they could play. I couldn't paint you a picture, I probably can't hit the ball out of Fenway Park and I can't play the piano--

SKYLAR

--But you can do my O-Chem lab in under an hour, you can--

WILL

--When it came to stuff like that I could always just play.

Skylar accepts this.

SKYLAR

I've been here for four years and I don't meet you 'til now.

(beat)

I'm going to California in two months, Will. Have you ever been to California? I bet you'd like it.

Will freezes. A beat.

SKYLAR (CONT'D)

Maybe not.

INT. CHUCKIE'S APARTMENT -- DAY

Chuckie sits on his couch, watching cartoons in his boxers and a tee-shirt, eating cereal. The doorbell rings. He sits.

CHUCKIE

Get it, Ma!

She doesn't. He gets up. Opens door. It's Skylar.

CHUCKIE (CONT'D)

(surprised)

Hey.

SKYLAR

Hi.

(CONTINUED)

CHUCKIE

How you doin'?

SKYLAR

Good.

An awkward beat.

CHUCKIE

How'd you know where to find me?

SKYLAR

(smiles)

You were the only Sullivan in the phone book.

Chuckie smiles.

SKYLAR (CONT'D)

Will and I dropped you off here, remember?

CHUCKIE

Oh, right.

SKYLAR

This is your house, right?

Chuckie nods and is about to respond when he is interrupted by a nagging shriek from his mom.

CHUCKIE'S MOM (O.S.)

Get in here, Chuckie!

CHUCKIE

(calling back)

Pipe down, Ma!

SKYLAR

I guess so.

CHUCKIE

What? No. This is my mother's house. I don't live with my mother. I just stop by, help out. I'm good like that.

SKYLAR

Is this a bad time?

CHUCKIE

Please. She can wait.

SKYLAR

Okay.

CHUCKIE

If she starts yellin' again I might have to run in real quick and beat her with the stick again but...

(CONTINUED)

SKYLAR

Okay.

CHUCKIE

Let's take a walk.

EXT. CHUCKIE'S STREET -- DAY

Chuckie, still in his boxers walks with Skylar who is talking.

SKYLAR

See, now this doesn't feel right.

(beat)

When I made the decision to come over here it felt right. I had all these rationalizations... I just don't understand why Will never tells me anything, he won't let me get close to him, he tells me these weird lies and I just wanted to find out what was going on...But now that I'm here it seems strange, doesn't it?

CHUCKIE

Well, I don't have no trousers on...

She laughs. A beat.

CHUCKIE (CONT'D)

I know why you're here. Will don't talk much.

SKYLAR

I don't care what his family's like or if he doesn't have any brothers, but he doesn't have to lie to me.

CHUCKIE

I really don't know what to say. Look, I lie to women all the time. That's just my way.

(beat)

Last week Morgan brought these girls down from Roslindale. I told them I was a cosmonaut. They believed me. But Will's not usually like that--

MAN ON PORCH

Put some clothes on, Sullivan!

CHUCKIE

Take it easy father!

She laughs.

(CONTINUED)

CHUCKIE (CONT'D)

All I can say is; I know Will a long time-- And I seen him with every girl he's ever been with. But I've never seen him like this before, ever with anyone, like how he is with you.

SKYLAR

Is that true?

CHUCKIE

Yeah. It is.

INT. LAMBEAU'S OFFICE -- DAY

Lambeau goes over Will's proof.

LAMBEAU

This, This is correct.

WILL

I changed a few--

LAMBEAU

I see you used McLullen here. This shouldn't work because in theory it-- this changes...

WILL

(getting up)

Well, look it over. I'm pretty sure it's right.

(turning back)

Can I ask you a favor, can we do this at Sean's from now on? 'Cause I leave work to come here and the fuckin' commute is killin' me--

LAMBEAU

That's fine, but did you ever think--

WILL

It's right.

(a beat, heading out)

Take it home with you.

LAMBEAU

Will, what happened at the Unitek meeting?

WILL

I couldn't go 'cause I had a date. So I sent my chief negotiator.

LAMBEAU

Will, on your own time, you can do what you like.

(MORE)

(CONTINUED)

LAMBEAU (CONT'D)

When I set up a meeting, with my associates, and you don't show up it reflects poorly on me.

WILL

Then don't set up any more meetings.

LAMBEAU

I'll cancel every meeting right now. I'll give you a job myself. I just wanted you to see what was out there.

WILL

--Maybe I don't want to spend my life sittin' around and explaining shit to people.

LAMBEAU

The least you can do is show me a little appreciation. When I found you, you were in jail.

WILL

(indicates proof)

--You know how fuckin' easy this is to me? This is a joke!

(crumples proof)

And I'm sorry you can't do this. I really am. 'Cause if you could I wouldn't be forced to watch you fumble around and fuck it up.

LAMBEAU

Sure, then you'd have more time to sit around and get drunk. Think of how many fights you could have been in by now. You're right, Will. I can't do that proof and you can. And when it comes to this there are only twenty people in the world that can tell the difference between you and me. But I'm one of them.

WILL

Well, I'm sorry.

LAMBEAU

So am I.

(beat)

Yes. That's right, Will. Most days I wish I never met you. Because then I could sleep at night. I wouldn't have to walk around with the knowledge that someone like you was out there. And I wouldn't have to watch you throw it all away.

(CONTINUED)



Lambeau gathers his composure and calmly walks over to the wrinkled proof. He picks it up, smooths it out.

INT. SKYLAR'S ROOM -- NIGHT

Will and Skylar lie in bed. Skylar watches Will sleep.

SKYLAR

Will? Are you awake?

WILL

No.

SKYLAR

Come with me to California.

WILL

What?

SKYLAR

I want you to come with me.

WILL

How do you know that?

SKYLAR

I know. I just do.

WILL

Yeah, but how do you know?

SKYLAR

I don't know. I just feel it.

WILL

And you're sure about that?

SKYLAR

Yeah. I'm sure.

WILL

'Cause that's a serious thing you're sayin'. I mean, we might be in California next week and you could find out somethin' about me that you don't like. And you might feel like "hey this is a big mistake."

(getting upset)

But you can't take it back, 'cause you know it's real serious and you can't take somethin' like that back. Now I'm in California, 'cause you asked me to come. But you don't really want me there. And I'm stuck in California with someone who doesn't really want me there and just wishes they had a take-back.

(CONTINUED)

SKYLAR

"Take-back?" What is that? I don't want a take-back. I want you to come to California with me.

WILL

I can't go out to California.

SKYLAR

Why not?

(beat)

Look, Will if you're not in love with me, you can say that.

WILL

I'm not sayin' I'm not in love with you.

SKYLAR

Then what are you afraid of?

WILL

What do you mean "what am I afraid of?"

SKYLAR

Why won't you come with me? What are you so scared of?

WILL

What am I so scared of?

SKYLAR

Well what aren't you scared of? You live in your safe little world where nobody challenges you and you're scared shitless to do anything else--

WILL

--Don't tell me about my world. You're the one that's afraid. You just want to have your little fling with the guy from the other side of town and marry--

SKYLAR

Is that what you think--

WILL

--some prick from Stanford that your parents will approve of. Then you'll sit around with the rest of the trust-fund babies and talk about how you went slummin' too.

SKYLAR

I inherited that money when I was thirteen, when my father died.

(CONTINUED)

WILL

At least you have a mother.

SKYLAR

Fuck you! You think I want this? That money's a burden to me. Every day I wake up and I wish I could give that back. I'd give everything I have back to spend one more day with my father. But that's life. And I deal with it. So don't put that shit on me. You're the one that's afraid.

WILL

What the fuck am I afraid of?!

SKYLAR

You're afraid of me. You're afraid that I won't love you back. And guess what? I'm afraid too. But at least I have the balls to give it a shot. At least I'm honest with you.

WILL

I'm not honest?

SKYLAR

What, about your twelve brothers?

WILL

Oh, is that what this is about? You want to hear that I don't really have any brothers? That I'm a fuckin' orphan? Is that what you want to hear?

SKYLAR

Yes, Will. I didn't even know that.

WILL

No, you don't want to hear that.

SKYLAR

Yes, I do, Will.

WILL

You don't want to hear that I got cigarettes put out on me when I was a little kid. That this isn't surgery

Will lifts his shirt, revealing a six inch SCAR on his torso.

WILL (CONT'D)

You don't want to hear that. Don't tell me you want to hear that shit!!

SKYLAR

Yes I do.

(MORE)

(CONTINUED)

SKYLAR (CONT'D)

Did you ever think that maybe I could help you? That maybe that's the point, that we're a team?

WILL

What, you want to come in here and save me? Is that what you want to do? Do I have a sign that says "save me" on my back?

SKYLAR

I don't want to "save" you. I just want to be with you. I love you. I love you!

Will, full of self-loathing, raises his hand to strike her.

WILL

Don't bullshit me! Don't you fuckin' bullshit me!

A beat. Will just stands there.

SKYLAR

(standing up to him)

You know what I want to hear? I want to hear that you don't love me. If you tell me that, then I'll leave you alone. I won't ask any questions and I won't be in your life.

A beat. Will looks Skylar dead in the eye. Lowers his hand.

WILL

I don't love you.

He walks out.

INT. NATIONAL SECURITY AGENCY, OFFICE -- DAY

Will sits across from two N.S.A. AGENTS, OLIVER DYTRESS and ROBERT TAVANO. These guys are smug, clean cut, gung-ho and looking sharp in twin navy blue suits.

WILL

So why do you think I should work for the National Security Agency?

DYTRESS

Well, you'd be working on the cutting edge, stuff you couldn't do anywhere else because it's classified. String theory, Chaos Math, quantum physics--

WILL

Codebreaking.

(CONTINUED)

DYTRESS

That's one aspect of what we do.

WILL

Come on, that's what you do. You handle more than eighty percent of the intelligence workload. You're seven times the size of the C.I.A.

DYTRESS

That's exactly right Will. So the question as I see it, isn't "why should you work for N.S.A.", it's "why shouldn't you?"

WILL

Why shouldn't I work for the National Security Agency? That's a tough one.

Will bites his tongue, trying to make this work.

INT. CHUCKIE'S HOUSE -- DAY

Chuckie, Billy and Will sit in the Sullivan kitchen. Billy cracks open a beer and Chuckie reads the sports page. Both boys are smoking. Will drinks a beer, distractedly. We hear the faint music track and soft moans of a PORNO MOVIE emanating from a back room. After a beat, Chuckie looks up.

CHUCKIE

Morgan, if you're watchin' pornos in my mom's room again I'm gonna give you a fuckin' beatin'!

After a beat, Morgan comes out of the back room, red-faced.

MORGAN

(innocently)  
What's up guys?

CHUCKIE

Why don't you beat off at your house?

MORGAN

I don't have a VCR at my house.

Will pays no attention to this exchange.

EXT. SOUTH BOSTON PAY PHONE -- DAY

Will is on pay phone talking to Skylar.

WILL

I just wanted to call before you left.  
(beat)  
I'm takin' all these job interviews.  
So I won't just be a construction worker.

(CONTINUED)

SKYLAR  
I never cared about that.

An awkward beat.

WILL  
Yeah.

SKYLAR  
I love you, Will.  
(pause)  
No take-backs.

Will says nothing.

SKYLAR (CONT'D)  
Will?

A beat.

WILL  
Take care.

SKYLAR  
Goodbye.

Will hangs up. Hold on him for an agonizing beat.

INT. SEAN'S OFFICE -- DAY

Lambeau is scribbling away at work. Will is tapping his fingers, waiting for him to finish.

LAMBEAU  
I can... I'm almost there.

INT. LOGAN AIRPORT TERMINAL -- SAME

Skylar stands at the gate, carry-ons in hand. Her flight is boarding. She looks for Will over the crowd.

CUT TO:

INT. SEAN'S OFFICE -- SAME

Will picks up a FRAME from Sean's desk. It is CARLETON FISK'S BASEBALL CARD. Will has to smile. Lambeau looks up.

LAMBEAU  
What are you smiling at?

WILL  
It's a Carleton Fisk baseball card.

Will can see that Lambeau wants more.

WILL (CONT'D)  
Pudge Fisk. You follow baseball?

(CONTINUED)

LAMBEAU

No.

INT. LOGAN AIRPORT TERMINAL -- SAME

The final boarding call is announced and the last passenger boards. After a beat, Skylar turns and gets on the plane.

CUT BACK TO:

INT. SEAN'S OFFICE -- SAME

Will, holding the card, reflects for a beat and puts it down.

WILL

Oh, well, it's just somethin' Sean told me. It's a long story.

A beat.

WILL (CONT'D)

You all set?

LAMBEAU

I've got the first part. The rest I can do at home.

Will gets up.

LAMBEAU (CONT'D)

Will, the N.S.A. has been calling me just about every hour. They're very excited about how the meeting went.

Lambeau is excited. Will clearly is not.

WILL

Yeah.

INT. SEAN'S OFFICE -- LATER

Will sits across from Sean.

SEAN

So you might be working for Uncle Sam.

WILL

I don't know.

SEAN

Gerry says the meeting went well.

(beat)

What did you think?

WILL

What did I think?

A beat. Will has obviously been stewing on this.

(CONTINUED)

## WILL (CONT'D)

Say I'm working at N.S.A. Somebody puts a code on my desk, something nobody else can break. So I take a shot at it and maybe I break it. And I'm real happy with myself, 'cause I did my job well. But maybe that code was the location of some rebel army in North Africa or the Middle East. Once they have that location, they bomb the village where the rebels were hiding and fifteen hundred people I never had a problem with get killed.

(rapid fire)

Now the politicians are sayin' "send in the Marines to secure the area" 'cause they don't give a shit. It won't be their kid over there, gettin' shot. Just like it wasn't them when their number got called, 'cause they were pullin' a tour in the National Guard. It'll be some guy from Southie takin' shrapnel in the ass. And he comes home to find that the plant he used to work at got exported to the country he just got back from. And the guy who put the shrapnel in his ass got his old job, 'cause he'll work for fifteen cents a day and no bathroom breaks. Meanwhile my buddy from Southie realizes the only reason he was over there was so we could install a government that would sell us oil at a good price. And of course the oil companies used the skirmish to scare up oil prices so they could turn a quick buck. A cute, little ancillary benefit for them but it ain't helping my buddy at two-fifty a gallon. And naturally they're takin' their sweet time bringin' the oil back and maybe even took the liberty of hiring an alcoholic skipper who likes to drink seven and sevens and play slalom with the icebergs and it ain't too long 'til he hits one, spills the oil, and kills all the sea-life in the North Atlantic. So my buddy's out of work and he can't afford to drive so he's got to walk to the job interviews which sucks 'cause the shrapnel in his ass is givin' him chronic hemorrhoids. And meanwhile he's starvin' cause every time he tries to get a bite to eat the only blue plate special they're servin' is North Atlantic scrod with Quaker State.

(CONTINUED)



A beat.

WILL (CONT'D)

So what'd I think? I'm holdin' out for somethin' better. I figure I'll eliminate the middle man. Why not just shoot my buddy, take his job and give it to his sworn enemy, hike up gas prices, bomb a village, club a baby seal, hit the hash pipe and join the National Guard? Christ, I could be elected President.

SEAN

Do you think you're alone?

WILL

What?

SEAN

Do you have a soul-mate?

WILL

Define that.

SEAN

Someone who challenges you in every way. Who takes you places, opens things up for you. A soul-mate.

WILL

Yeah.

Sean waits.

WILL (CONT'D)

Shakespeare, Nietzsche, Frost, O'Connor, Chaucer, Pope, Kant--

SEAN

They're all dead.

WILL

Not to me, they're not.

SEAN

But you can't give back to them, Will.

WILL

Not without a heater and some serious smelling salts, no...

SEAN

That's what I'm saying, Will. You'll never have that kind of relationship in a world where you're afraid to take the first step because all you're seeing are the negative things that might happen ten miles down the road.

(CONTINUED)

WILL  
Oh, what? You're goin' to take the professors side on this?

SEAN  
Don't give me your line of shit.

WILL  
I didn't want the job.

SEAN  
It's not about that job. I'm not saying you should work for the government. But, you could do anything you want. And there are people who work their whole lives layin' brick so their kids have a chance at the kind of opportunity you have. What do you want to do?

WILL  
I didn't ask for this.

SEAN  
Nobody gets what they ask for, Will. That's a cop-out.

WILL  
Why is it a cop-out? I don't see anythin' wrong with layin' brick, that's somebody's home I'm buildin'. Or fixin' somebody's car, somebody's gonna get to work the next day 'cause of me. There's honor in that.

SEAN  
You're right, Will. Any man who takes a forty minute train ride so those college kids can come in in the morning and their floors will be clean and their trash cans will be empty is an honorable man.

A beat. Will says nothing.

SEAN (CONT'D)  
And when they get drunk and puke in the sink, they don't have to see it the next morning because of you. That's real work, Will. And there is honor in that. Which I'm sure is why you took the job.

A beat.

(CONTINUED)

SEAN (CONT'D)

I just want to know why you decided to sneak around at night, writing on chalkboards and lying about it.

(beat)

'Cause there's no honor in that.

Will is silent.

SEAN (CONT'D)

Something you want to say?

Sean gets up, goes to the door and opens it.

SEAN (CONT'D)

Why don't you come back when you have an answer for me.

WILL

What?

SEAN

If you won't answer my questions, you're wasting my time.

WILL

What?

Will loses it, slams the door shut.

WILL (CONT'D)

Fuck you!

Sean has finally gotten to Will.

WILL (CONT'D)

Who the fuck are you to lecture me about life? You fuckin' burnout! Where's your 'soul-mate'?!

Sean lets this play out.

WILL (CONT'D)

Dead! She dies and you just cash in your chips. That's a fuckin' cop-out!

SEAN

I been there. I played my hand.

WILL

That's right. And you fuckin' lost! And some people would have the sack to lose a big hand like that and still come back and ante up again!

SEAN

Look at me. What do you want to do?

A beat. Will looks up.

(CONTINUED)

SEAN (CONT'D)

You and your bullshit. You got an answer for everybody. But I asked you a straight question and you can't give me a straight answer. Because you don't know.

Sean goes to the door and opens it. Will walks out.

INT. MAGGIORE BUILDER'S CONSTRUCTION SITE-- DAY

Will and Chuckie take crowbars to a wall. This is what they do for a living. As they routinely hammer away, Will becomes more involved in his battle with the wall. Plaster and lathing fly as Will vents his rage. Chuckie, noticing, stops working and takes a step back, watching Will. Will is oblivious.

INT. SEAN'S OFFICE -- DAY

Lambeau and Tom are in his office. Will is nowhere to be seen. Lambeau is on the phone.

LAMBEAU

What I mean, Sean, is that I'm sitting in your office and the boy isn't here.

(beat)

Well, it's ten past three.

(beat)

An hour and ten minutes late.

(beat)

Well, if he doesn't show up and I have to file a report saying he wasn't here and he goes back to jail, it won't be on my conscience, Sean.

(beat)

Fine.

He hangs up. Tom picks a FORM up off the desk.

TOM

What should I do?

LAMBEAU

The boy was here.

A blank look.

LAMBEAU (CONT'D)

He came in, sat down and we worked together.

TOM

Okay.

Tom understands, begins filling out the form.

EXT. HANRAHAN'S PACKAGE STORE -- LATER

Will walks out carrying a brown bag. He is filthy, having just knocked off work.

CUT TO:

EXT. MAGGIORE BUILDER'S CONSTRUCTION SITE-- PARKING LOT

Chuckie is sitting on the hood of his Cadillac, watching Will across the street. Chuckie is covered in grime as well. Will starts walking towards Chuckie. As he draws closer, he heaves a can of Budweiser a good thirty yards, to Chuckie who handles it routinely.

Will takes a seat next to Chuckie and they crack open their beers. Other workers file out of the site. They drink.

CHUCKIE

How's the woman?

WILL

Gone.

CHUCKIE

What?

WILL

She went to medical school in California.

CHUCKIE

Sorry, brother.

(beat)

I don't know what to tell ya. You know all the girls I been with. You been with 'em too, except for Cheryl Onzes which was a big mistake on your part brother...

WILL

Oh I'm sure, that's why only one of us has herpes.

CHUCKIE

Some shows are worth the price of admission, partner.

This gets a small laugh from Will.

CHUCKIE (CONT'D)

My fuckin' back is killin' me.

A passing SHEET METAL WORKER overhears this.

SHEET METAL WORKER

That's why you should'a gone to college.

(CONTINUED)

WILL

Fuck you.

CHUCKIE

Suck my crank.

(to Will)

Fuckin' sheet metal pussy.

A beat.

CHUCKIE (CONT'D)

So, when are you done with those meetin's?

WILL

Week after I'm twenty-one.

CHUCKIE

Are they hookin' you up with a job?

WILL

Yeah, sit in a room and do long division for the next fifty years.

CHUCKIE

Yah, but it's better than this shit. At least you'd make some nice bank.

WILL

Yeah, be a fuckin' lab rat.

CHUCKIE

It's a way outta here.

WILL

What do I want a way outta here for? I want to live here for the rest of my life. I want to be your next door neighbor. I want to take our kids to little league together up Foley Field.

CHUCKIE

Look, you're my best friend, so don't take this the wrong way, but in 20 years, if you're livin' next door to me, comin' over, watching the fuckin' Patriots' game and still workin' construction, I'll fuckin' kill you. And that's not a threat, that's a fact. I'll fuckin' kill you.

WILL

Chuckie, what are you talkin'...

CHUCKIE

Listen, you got somethin' that none of us have.

(CONTINUED)

WILL

Why is it always this? I owe it to myself? What if I don't want to?

CHUCKIE

Fuck you. You owe it to me. Tomorrow I'm gonna wake up and I'll be fifty and I'll still be doin' this. And that's all right 'cause I'm gonna make a run at it. But my best friend's sittin' on a winning lottery ticket and he's too much of a pussy to cash it in. And that's bullshit 'cause I'd do anything to have what you got! And so would any of these guys. It'd be a fuckin' insult to us if you're still here in twenty years.

WILL

You don't know that.

CHUCKIE

Let me tell you what I do know. Every day I come by to pick you up, and we go out drinkin' or whatever and we have a few laughs. But you know what the best part of my day is? The ten seconds before I knock on the door 'cause I let myself think I might get there, and you'd be gone. I'd knock on the door and you wouldn't be there. You just left.

A beat.

CHUCKIE (CONT'D)

Now, I don't know much. But I know that.

INT. SEAN'S OFFICE -- DAY

Lambeau stands across from Sean, seething.

LAMBEAU

This is a disaster! I brought you in here to help me with this boy, not to run him out--

SEAN

Now, wait a minute--

LAMBEAU

--And confuse him--

SEAN

--Gerry--

(CONTINUED)

LAMBEAU

--And here I am, for the second week in a row, with my professional reputation at stake--

SEAN

Hold on!

LAMBEAU

--Ready to falsify documents because you've given him license to walk away from this.

SEAN

I know what I'm doing and I know why I'm here!

LAMBEAU

Look Sean, I don't care if you have a rapport with the boy-- I don't care if you have a few laughs-- even at my expense! But don't you dare undermine what I'm trying to do here.

SEAN

'Undermine?'

LAMBEAU

He has a gift and with that gift comes responsibility. And you don't understand that he's at a fragile point--

SEAN

He is at a fragile point. He's got problems--

LAMBEAU

What problems does he have, Sean, that he is better off as a janitor or in jail or hanging around with a bunch of hoodlums, whose only--

SEAN

Why do you think he does that, Gerry?

LAMBEAU

He can handle the work, he can handle the pressure and he's obviously handled you.

SEAN

Why is he hiding? Why is he a janitor? Why doesn't he trust anybody? Because the first thing that happened to him was that he was abandoned by the people who were supposed to love him the most!

(CONTINUED)



LAMBEAU

Oh, come on, Sean--

SEAN

--And why does he hang out with his friends? Because any one of those kids would come in here and take a bat to your head if he asked them to. It's called loyalty!

LAMBEAU

Oh, that's nice--

SEAN

--And who do you think he's handling? He pushes people away before they have a chance to leave him. And for 20 years he's been alone because of that. And if you try to push him into this, it's going to be the same thing all over again. And I'm not going to let that happen to him!

LAMBEAU

Now don't do that. Don't you do that! Don't infect him with the idea that it's okay to quit. That's it okay to be a failure, because it's not okay! If you're angry at me for being successful, for being what you could have been--

SEAN

--I'm not angry at you--

LAMBEAU

--Yes you are, Sean. You resent me. And I'm not going to apologize for any success that I've had.

SEAN

--I don't have any anger at you--

LAMBEAU

Yes you do. You're angry at me for doing what you could have done. Ask yourself if you want Will to feel that way for the rest of his life, to feel like a failure.

SEAN

That's it. That's why I don't come to the goddamn reunions! Because I can't stand the look in your eye when you see me! You think I'm a failure! I know who I am. I'm proud of who I am.

(MORE)

(CONTINUED)

SEAN (CONT'D)

And all of you, you think I'm some kind of pity case! You with your sycophant students following you around. And your Nobel Prize! You walk into a room now, your Nobel Prize walks in before you. You don't have to--

LAMBEAU

--Is that what this is about, Sean? The Nobel Prize? Do you want me to go home and get it for you? Then will you let the boy--

SEAN

--I don't want your Nobel prize. I don't give a shit about your Nobel Prize! 'Cause I knew you when!! You and Jack and Tom Sanders. I knew you when you were homesick and pimply-faced and didn't know what side of the bed to piss on!

LAMBEAU

That's right! You were smarter than us then and you're smarter than us now! So don't blame me for how your life turned out. It's not my fault.

SEAN

I don't blame you! It's not about that! It's about the boy! 'Cause he's a good kid! And I won't see this happen to him-- I won't see you make him feel like a failure too!

LAMBEAU

He won't be a failure!

SEAN

If you push him into something, if you ride him--

LAMBEAU

You're wrong, Sean. I'm where I am today because I was pushed. And because I learned to push myself!

SEAN

He's not you!

A beat. Lambeau turns, something catches his eye. Sean turns to look, IT'S WILL. He is standing in the doorway.

WILL

I can come back.

(CONTINUED)

LAMBEAU

No, that's fine, Will. I was just leaving.

There is an awkward moment as Lambeau gets his coat and leaves.

WILL

Well, I'm here.

(beat)

So, is that my problem? I'm afraid of being abandoned? That was easy.

SEAN

Look, a lot of that stuff goes back a long way. And it's between me and him and it has nothing to do with you.

WILL

Do you want to talk about it?

Sean smiles. A beat. Will sees a FILE on Sean's desk.

WILL (CONT'D)

What's that?

SEAN

Oh, this is your file. I have to send it back to the Judge with my evaluation.

WILL

You're not gonna fail me are you?

Sean smiles.

WILL (CONT'D)

So what's it say?

SEAN

You want to read it?

WILL

No.

(beat)

Have you had any experience with that?

SEAN

Yes.

WILL

(smiles)

It sure ain't good.

SEAN

(after a pause)

My dad used to make us walk down to the park and collect the sticks he was going to beat us with.

(MORE)

(CONTINUED)

SEAN (CONT'D)

Actually the worst of the beatings were between me and my brother. We would practice on each other trying to find sticks that would break.

WILL

He used to just put a belt, a stick and a wrench on the kitchen table and say "choose."

SEAN

Gotta go with the belt there...

WILL

I used to go with the wrench.

SEAN

The wrench, why?

WILL

Cause fuck him, that's why.

A long, quiet moment.

WILL (CONT'D)

Is that why me and Skylar broke up?

SEAN

I didn't know you had. Do you want to talk about that?

(beat)

I don't know a lot, Will. But let me tell you one thing. This, this shit

(indicates file)

Look here, son.

Will, who had been looking away, looks at Sean.

SEAN (CONT'D)

This is not your fault.

WILL

(nonchalant)

Oh, I know.

SEAN

It's not your fault.

WILL

(smiles)

I know.

SEAN

It's not your fault.

WILL

I know.

(CONTINUED)

SEAN  
It's not your fault.

WILL  
(dead serious)  
I know.

SEAN  
It's not your fault.

WILL  
Don't fuck with me.

SEAN  
(comes around desk,  
sits in front of Will)  
It's not your fault.

WILL  
(tears start)  
I know.

SEAN  
It's not...

WILL  
(crying hard)  
I know, I know...

Sean takes Will in his arms and holds him like a child. Will sobs like a baby. After a moment, he wraps his arms around Sean and holds him, even tighter. We pull back from this image. Two lonely souls being father and son together.

MONTAGE:

1. Will rides the Red Line, above ground. He looks out over the landscape. Small back yards, laundry hangs from wire lines. Chain link fences, overgrown with weeds.
2. Will walking through South Boston. He cuts through a park. A senior citizen is spearing trash for the city.
3. Will at home. Not reading. Looks up at the ceiling.
4. Will walks up to a nondescript building, he walks through the glass doors, into the lobby.

INT. UNITEK LABORATORIES, RECEPTION -- CONTINUOUS

Will walks into the lobby. A SECURITY GUARD looks up.

SECURITY GUARD  
Can I help you?

WILL  
Yeah, my name is Will Hunting. I'm  
here about a position.

(CONTINUED)

SECURITY GUARD

One moment.

The Guard reaches for the phone.

DISSOLVE TO BLACK.

FADE UP to the sound of laughter.

INT. "BLARNEY STONE BAR & GRILLE" -- DAY

Chuckie is again regaling Will and the guys at their table.

CHUCKIE

Oh my God, I got the most fucked up thing I been meanin' to tell you.

MORGAN

Save it for your mother, funny guy. We heard it before.

CHUCKIE

Oh, Morgan.

They both get up, in one another's face. This is a play fight. "You gonna start?" "You gonna pay my hospital bills?"

WILL

Sorry to miss this.

INT. BLARNEY STONE -- SAME

Will comes back from the bathroom.

WILL

(to Chuckie)

You and Morgan throw?

CHUCKIE

No, I had to talk him down.

WILL

Why didn't you yoke him?

CHUCKIE

Little Morgan's got a lot a scrap, dude. I'd rather fight a big kid, they never fight, everyone's scared of 'em. You know how many people try to whip Morgan's ass every week? Fuckin' kid won't back down.

MORGAN

(from across the table)

What'd you say about me?

CHUCKIE

Shut the fuck up.

(CONTINUED)

Billy walks in the door and gives Chuckie a look. Chuckie turns to Will.

CHUCKIE (CONT'D)

(To Will)

Hey, asshole. Happy birthday.

MORGAN

You thought we forgot, didn't you? I know I'm gettin' my licks in.

Laughter as the boys converge on Will. He goes willingly out the door.

EXT. BLARNEY STONE -- CONTINUOUS

As they come out the door, rather than beating Will mercilessly, they stop. Morgan goes into his own, personal rendition of "Happy Birthday." No one joins in.

CHUCKIE

Shut up, Morgan.  
(to Will)  
Here's your present.

Chuckie indicates an old CHEVY NOVA, parked illegally in front of the bar.

WILL

You're kiddin' me.

CHUCKIE

Yeah, I figured now that you got your big job over in Cambridge, you needed some way to get over there and I knew I wasn't gonna drive you every day...

Laughter.

CHUCKIE (CONT'D)

Morgan wanted to get you a "T" pass.

MORGAN

No I didn't...

Will approaches the car to take a closer look.

CHUCKIE

But, you're 21 now, so--

BILLY

--Yeah, now that you can drink legally, we thought the best thing to get you was a car.

More laughter. Will inspects the Nova.

(CONTINUED)

WILL  
You're kiddin' me.  
(a beat)  
This is the ugliest fuckin' car I ever  
seen in my life.

Laughter, a beat.

WILL (CONT'D)  
(serious)  
How the fuck did you guys do this?

CHUCKIE  
Me and Bill scraped together the parts,  
worked on it. Morgan was out  
panhandlin' every day.

MORGAN  
Fuck you, I did body work. Whose  
fuckin' router you think sanded out  
all that bondo?

CHUCKIE  
Guy's been up my ass for two years  
about a fuckin' job. I had to let him  
help with the car.

WILL  
So, you finally got a job Morgan?

MORGAN  
Had one, now I'm fucked again.

WILL  
(to Chuckie)  
So what do you got, a fuckin' Hyundai  
transplant under there? Can I make it  
back to my house?

CHUCKIE  
Fuck you. I re-built the engine myself.  
That thing could make it to Hawaii if  
you wanted it to.

Chuckie gives Will a look.

CHUCKIE (CONT'D)  
Happy 21, Will.

EXT. SEAN'S OFFICE -- DAY

Will sits across from Sean.

SEAN  
Which one did you take, Will?

WILL  
Over at Unitek.  
(MORE)

(CONTINUED)



WILL (CONT'D)

One of the jobs Professor Lambeau set me up with. I haven't told him yet, but I talked to my new boss over there and he seemed like a nice guy.

SEAN

That's what you want?

WILL

Yeah, I think so.

SEAN

Good for you. Congratulations.

WILL

Thank you.

(a beat)

So, that's it? We're done?

SEAN

We're done. You did your six months. You're a free man.

A beat.

WILL

I just want you to know, Sean...

SEAN

You're welcome, Will.

WILL

I'll keep in touch.

SEAN

I'm gonna travel a little bit, so I don't know where I'll be.

Will smiles.

SEAN (CONT'D)

I just... figured it's time I put my money back on the table, see what kind of cards I get.

Will smiles. Sean hands him a piece of paper.

SEAN (CONT'D)

I'll be checking in with my machine at the college. If you ever need anything, just call.

Sean smiles.

SEAN (CONT'D)

Do what's in your heart, son. You'll be fine.

(CONTINUED)

WILL  
Thank you, Sean.

They embrace.

SEAN  
No. Thank you.

WILL  
(re:embrace)  
Does this violate the patient/doctor  
relationship?

SEAN  
Only if you grab my ass.

They laugh.

WILL  
See ya.

SEAN  
Good luck.

Both men smile.

INT. HALLWAY OUTSIDE SEAN'S OFFICE -- MOMENTS LATER

Will comes out of Sean's office and sees Lambeau walking up.

LAMBEAU  
(surprised)  
Will.

WILL  
Hey, how you doin'?

LAMBEAU  
You know, you're no longer required to  
come here.

WILL  
I was just sayin' goodbye to Sean

LAMBEAU (CONT'D)  
(a beat)  
Sam called me. From Unitek. He says  
you start working for them next week.

Will nods.

LAMBEAU (CONT'D)  
Well, that's, I think that's terrific.  
Congratulations.

WILL  
Thank you.

(CONTINUED)

LAMBEAU

I just want you to know... It's been a pleasure.

WILL

Bullshit.

They laugh.

LAMBEAU

This job... Do it if it's what you really want.

WILL

I appreciate that.

A moment. Will starts to go, Lambeau watches him for a beat, Will turns back around.

WILL (CONT'D)

Hey, Gerry.

LAMBEAU

Yes.

WILL

Listen, I'll be nearby so, if you need some help, or you get stuck again, don't be afraid to give me a call.

LAMBEAU

(has to smile)

Thank you, Will. I'll do that.

Will smiles, turns and walks away.

INT. SEAN'S OFFICE -- DAY

Sean is packing his office. Lambeau opens the door.

LAMBEAU

Hello, Sean.

SEAN

Come in.

LAMBEAU

Sean...

SEAN

(a beat)

Me too.

A moment.

LAMBEAU

So I hear you're taking some time.

(CONTINUED)

SEAN

Yeah. Summer vacation. Thought I'd travel some. Maybe write a little bit.

LAMBEAU

Where're you going?

SEAN

I don't know. India, then maybe Thailand.

LAMBEAU

Why there?

SEAN

Never been.

Lambeau nods.

LAMBEAU

Do you know when you'll be back?

SEAN

Well,

(picks up a flyer from his desk)

I got this mailer the other day. Class of Sixty five is having this event in six months.

LAMBEAU

I got one of those too.

SEAN

You should come. I'll buy you a drink.

Lambeau smiles.

LAMBEAU

Sean...

A beat.

LAMBEAU (CONT'D)

The drinks at those things are free.

Sean smiles.

SEAN

Hell, I know that.

Both men laugh.

EXT. BANK OF THE CHARLES RIVER -- AFTERNOON

Will sits alone, thinking. We hold on him for an extended beat until he gets up and walks away.

BEGIN FINAL SEQUENCE: (OVER TRADITIONAL IRISH FOLK MUSIC)

EXT. SEAN'S APARTMENT -- EARLY EVENING

A wide, establishing shot of Sean's apartment complex as the sun is setting. The lights are on in one unit. A tighter shot reveals Sean, in his apartment, packing his belongings in cardboard boxes.

EXT. SEAN'S APARTMENT, STREET -- SAME

The camera cranes down from Sean's window and onto the street, where we pan to reveal Will, sitting in his car and looking up at Sean as he packs his things. Will's car is packed full of clothes and books.

EXT. SOUTH BOSTON STREET -- SAME

Chuckie and the boys drive down the street in the Cadillac. Morgan and Billy ride in the back, leaving the shotgun seat open for Will.

EXT. SEAN'S APARTMENT -- SAME

Will holds an envelope which he slips in Sean's mailbox. He puts the flag up and smiles as he looks up at Sean in his apartment who is still unaware that Will is there.

EXT. WILL'S APARTMENT -- SAME

Chuckie pulls up in front of Will's house. He honks the horn, waits a beat, then gets out and heads toward the house.

EXT. SEAN'S APARTMENT -- SAME

Will drives away from Sean's house. Sean hears the car pull out and looks out the window. Sean sees Will's car pulling away. Curious, he investigates.

EXT. WILL'S APARTMENT -- SAME

Chuckie walks up Will's front steps.

EXT. SEAN'S APARTMENT -- SAME

Sean walks out to the sidewalk and looks around. Seeing the mailbox flag has been raised, he walks over to it.

EXT. WILL'S APARTMENT -- SAME

Chuckie knocks on Will's front door. There is no answer. He waits a beat, looks in the window. An incredulous smile slowly starts to form.

EXT. SEAN'S APARTMENT -- SAME

Sean opens the card Will left for him. It reads:

(CONTINUED)

WILL  
(in writing)  
Sean-- If the Professor calls about  
that job, just tell him, "Sorry, I had  
to go see about a girl."

EXT. WILL'S APARTMENT -- SAME

Chuckie walks back towards his car unable to contain a broad smile. He knows Will is gone. He shrugs in explanation to the guys. Morgan takes Will's seat as they pull away from the curb.

EXT. SEAN'S APARTMENT -- SAME

We pan up from the letter to Sean. A broad smile comes over him. This is a look we haven't seen. Sean is truly happy.

EXT. MASSACHUSETTS TURNPIKE -- SUNSET

Will is on the road, driving away. As we pull back and credits roll, the car disappears into the horizon.

THE END