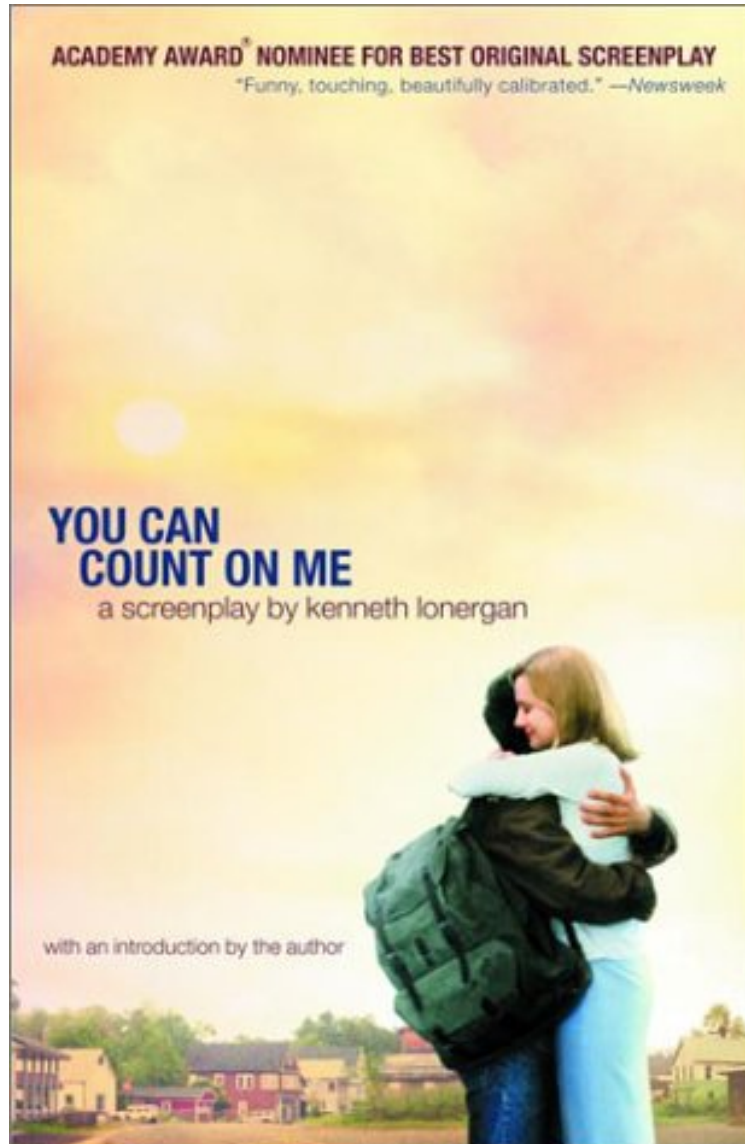


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## You Can Count on Me: A Screenplay

*Kenneth Lonergan*

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#939904 in Books 2002-02-19 2002-02-19 Original language: English PDF # 1 8.00 x .40 x 5.201, .32 #File Name: 0375713921126 pages | File size: 49.Mb

**Kenneth Lonergan : You Can Count on Me: A Screenplay** before purchasing it in order to gage whether or not it would be worth my time, and all praised You Can Count on Me: A Screenplay:

1 of 3 people found the following review helpful. Four StarsBy XicaliciousBought it for class and it came as expected.0 of 2 people found the following review helpful. You Can Count on Enjoying ItBy Kevin DLonergan's first auteur foray into film yeilds a work that is superior, IMHO, to his stage work. I was not fortunate enough to see his shows in NY, but strictly on the writing, this is a better script. Check it out.

Acclaimed playwright Kenneth Lonergan's *You Can Count on Me* is one of the most highly praised independent films of recent years, earning many of the major screenplay awards. This is the lovingly drawn story of a sister and brother's complicated, fragile, but somehow enduring bond. Sammy and Terry Prescott were orphaned as children. Sammy, now the single mother of a young son, has stayed in their hometown and is an officer at the local bank. Terry has become something of a drifter, surfacing only when he needs money. Sammy's own life has its complications: she puts off an old boyfriend's proposal and begins an affair with her new boss. Together in their family home, Terry's charming irresponsibility collides with Sammy's confusion over her own actions. What remains unspoken is what they've known since they were left with only each other sixteen years before.

From *Library Journal* This screenplay, which marked Lonergan's directorial debut and won both the Sundance Film Festival and the New York Film Critics Circle Best Screenplay awards in 2000, presents a slice of time in the lives of a brother and sister whose parents died in a car crash when the children were young. Sammy remains in the small town, has a child out of wedlock, and works at the local bank, where she encounters sexual tension with the new manager. Terry leads the life of a drifter, dropping in on his sister when he is down and out and in need of money. But this time he develops a bond with Sammy's son, who is searching for a father figure. Crafty and heartfelt, this work reveals Lonergan's uncanny skill for telling an emotionally packed story in a low-key manner. Each subdued yet troubled character is revealed through simple, uncluttered dialog. Lonergan's plays include *Lobby Hero*, *The Waverly Gallery*, and *This Is Our Youth*, and other screenplays include *Analyze This* and *The Lost Army*. Read this script, which includes an insightful introduction from the author, then watch the film and see how skilled actors and crew create an excellent production. Essential for performing arts collections. Elizabeth Stifter, Brooklyn, NY Copyright 2002 Cahners Business Information, Inc. Funny, touching, beautifully calibrated. *Newsweek* [*You Can Count on Me*] has a novelistic quality that stands with the work of Ann Beattie or Richard Russo. *Denver Post* Accomplished . . . perceptive writing . . . Kenneth Lonergan has created an artful tale . . . [that] creates inescapably real characters and allows them to be themselves. *Los Angeles Times* A wry, beautifully observed story. Roger Ebert *The Movies* Superbly executed . . . Enormously touching. . . A deftly observed drama. *Variety* Funny, moving, and immensely satisfying. *Chicago Tribune* Perfectly pitched. . . gets its characters and their world exactly and indelibly right. *The New York Times* An intensely moving family drama . . . [that] makes us feel we truly have entered its characters' lives. *The San Francisco Chronicle* Exceptionally thoughtful and moving. *USA Today* From the Inside Flap Acclaimed playwright Kenneth Lonergan's *You Can Count on Me* is one of the most highly praised independent films of recent years, earning many of the major screenplay awards. This is the lovingly drawn story of a sister and brother's complicated, fragile, but somehow enduring bond. Sammy and Terry Prescott were orphaned as children. Sammy, now the single mother of a young son, has stayed in their hometown and is an officer at the local bank. Terry has become something of a drifter, surfacing only when he needs money. Sammy's own life has its complications: she puts off an old boyfriend's proposal and begins an affair with her new boss. Together in their family home, Terry's charming irresponsibility collides with Sammy's confusion over her own actions. What remains unspoken is what they've known since they were left with only each other sixteen years before.