

# FATHER TO SON

AN ORIGINAL SCREENPLAY

BY

ROGER DARNELL

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FADE IN:

EXT. REMOTE MOUNTAIN LAKE, GREAT FALLS, MONTANA - NIGHT

SUPER: "Near Great Falls, Montana. May 1, 1965."

WAYNE EVANS (30) and his friend CHESTER FINLEY (29) are on a five-foot wide platform that's mounted ten-feet high in a tall Douglas Fir tree. Chester rests his arm on a camera bag, watching Wayne look through the sportsfinder of his Tele-Rolleiflex type camera.

VIEWFINDER VIEW OF SCENE IN DISTANCE

reveals the full moon looming above a rock outcropping, a pool of water in the foreground reflecting the moon above. The men talk in whispers.

WAYNE

They've been here the last two nights,  
and I've been dreaming about this  
picture.

Chester stifles a big yawn a little stiffly, has a look at his watch, then responds quietly.

CHESTER

I can see why. It's absolutely  
gorgeous. Now all we need is the  
wolf.

WAYNE

If we're lucky they'll show up. In my  
mind, I can see that big gray moving  
through the shadows.

Just then, an almost giant-looking gray wolf steps right onto the rock outcropping, the other males in his hunting pack a little further back. The alpha gray steps up and lets loose a long HOWL in the night, the warmth of his breath creating a damp cloud in the air.

The CLICK of Wayne's shutter releasing repeats again and again.

ANGLE ON WAYNE

as he adjusts the camera's aperture and stares intently into the viewfinder.

WAYNE (cont'd)

I tell you Chester, if I could snap my  
fingers and turn into one, I swear  
you'd never see me again.

(CONTINUED)

CONTINUED:

Chester looks at his friend and smiles, then they both look up toward the wolves.

The wolves move off the outcropping and disappear.

ANGLE ON CHESTER

CHESTER

Some Indians think it's possible.  
It's legend.

They exchange a look.

WAYNE

I heard a writer talking about it  
once.

Wayne then starts stowing his gear and hears another soulful HOWL in the distance.

CHESTER

I also read that their howling means  
the weather's about to change....

THUNDER claps in the distance.

SLOW-MOTION CLOSE ANGLE ON WAYNE

as he breathes the air and dreams....

DISSOLVE TO:

EXT. UNTERBERG POETRY CENTER, NEW YORK CITY - NIGHT

The marquee shows "Reading tonight: Stuart Evans,  
Discovery/The Nation".

The last of a mixed crowd of literary types, arts patrons,  
arts editors and journalists filter inside.

SUPER: "New York City. May 1, 2004."

INT. UNTERBERG POETRY CENTER, NEW YORK CITY - NIGHT

The crowd of 150 settles into their seats, fixing their  
attention on STUART EVANS (40), who stands at the podium.

ANGLE ON STUART

slightly emotional and nervous, as he finds his voice.

(CONTINUED)

CONTINUED:

STUART

First, I'd like to thank the Foundation for inviting me here tonight. As the program indicates, the manuscript that earned this award was actually a letter, written to me by my father, under very special circumstances.

Stuart makes eye-contact with TEELA BROWN (65, of Kutenai Native American heritage), who sits in the second row. Her look is reassuring.

STUART (cont'd)

Beyond their overwhelming affects on me, my father's words have also profoundly touched others who have read them, and so I share them, with honor. I'd like to thank a very dear friend, who's here with me tonight; if it wasn't for her, I wouldn't have known my father at all.

(looks at Teela)

Thank you, Teela.

Smiling and strong, she catches a tear.

STUART (cont'd)

I'll do my best to read this now.

A few people clap, then murmurs work through the crowd. Quiet settles again as the house lights dim. Stuart opens some papers before him on the podium and begins to read.

STUART (cont'd)

***Before tonight, I had no intention of writing this....***

SLOW DISSOLVE TO:

EXT. BENEFIS HEALTHCARE, GREAT FALLS - MAGIC HOUR

The hospital shines amidst the summer-green mountains of Great Falls, Montana.

SUPER: "Great Falls, Montana. May 1, 2002"

STUART (V.O.)

***However, realizing now what I must do--***

Stuart's voice CROSSFADES into that of an older man, his 70-year-old father WAYNE EVANS, who sounds very tired.

(CONTINUED)

CONTINUED:

WAYNE (V.O.)  
*--I really have no other choice.  
 Knowing that...*

INT. BENEFIS HEALTHCARE, GREAT FALLS - CONTINUOUS

IN WAYNE'S PRIVATE ROOM

Wayne Evans (now 70) sleeps gently in a bed that is pushed into the room by two orderlies. DR. VLADIMIR GRIGORIAN (60, Armenian-American) and NURSE ONDINE BECKER (60) follow along wheeling the IVs, and they help get Wayne settled in.

WAYNE (V.O.)  
*...the sum of my contributions have no  
 chance of registering among mankind's  
 significant achievements, it is my  
 deepest hope that my efforts here...*

EXT. PRIVATE GALLERY, MANHATTAN - NIGHT

Limos deliver beautifully adorned clusters who spill out to be greeted by young hosts and hostesses standing at the illuminated entrance.

SUPER: "New York City. May 1, 2002."

WAYNE (V.O., CONT'D)  
*...might at least make a significant  
 difference in life for you, my son.  
 In order to improve the chances for  
 this....*

INT. PRIVATE GALLERY, MANHATTAN - CONTINUOUS

The crowd of 70, including 25 art reviewers, packs the gallery to the point that the high-color artistic photographic fashion prints (**a la** Christian Kettiger) on display are nearly obscured. The attendees carry and flip through slick programs with embossed **Stuart Evans** signatures adorning their covers.

In one corner of the room, Stuart cups his hands around a cellular phone as a handsome older couple (Stuart's mother BRENDA and his stepfather, both 65) looks on along with Stuart's manager MAGGIE (35).

WAYNE (V.O., CONT'D)  
*...you'll need some details, and I'll  
 take a few moments to try to summon  
 them.*

Noting the concern on Stuart's face, Maggie comments to Brenda and Stuart's stepdad.

(CONTINUED)

CONTINUED:

MAGGIE

She made it sound really important.

Still listening in on the phone, Stuart spins around to stare with disbelief at his mother. His look is so intense, she drops her eyes and looks away.

DISSOLVE TO:

INT. PENNSYLVANIA RAIL LINE, PASSENGER CAR - DAY

Stuart sleepily watches the green scenery sail past his window, dreamily staring into it. He stands up and begins walking through the cars toward the back of the train.

WAYNE (V.O.)

***Since suffering that stroke, I have barely had the energy to sit up straight.***

EXT. PENNSYLVANIA RAIL LINE - DAY

Stuart steps onto the rear deck of the train's last car. He pulls a small box out of his pocket and turns one side to extract a small golden pipe. He pushes it into the box to fill it, pulls it out and holds it to his lips, lighting it like a cigarette and inhaling then holding-in the smoke.

EXT. PENNSYLVANIA RAIL LINE - CONTINUOUS

The train passes onto a spindly looking bridge that leads into the side of a mountain as Stuart exhales a stream of blue smoke from the rear of the train.

WAYNE (V.O., CONT'D)

***But as my time here is vanishing...***

DISSOLVE TO:

EXT. MONTANA RAIL LINE - NIGHT

The big darkened canvas of earth is severed by the speeding Amtrak train, which reflects the waxing quarter-moon.

WAYNE (V.O., CONT'D)

***I'll have to begin somewhere if you're to have anything whatsoever upon which to build your understanding...***

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

(CONTINUED)

CONTINUED:

Stuart is asleep in a corner; Wayne too sleeps peacefully.

WAYNE (V.O.)  
*...of your father.*

BURN OUT TO WHITE.

BURN IN FROM WHITE:

EXT. END OF TRIPLE E RANCH LANE - DAY

A red 1990 Ford pickup truck turns off the hard road onto the lane, passing the elaborately carved Triple E Ranch / Mountain Pleasure Horses signage and scooting along the edge of the wide angle on the ranch. Behind a white, weather-beaten but solid ranch house is a two-acre paddock which is bordered on one side by a large stable matching the house. In the background, the land rises up into a green valley with mountain peaks lining it in the distance. A second remote paddock with a sorrel horse running in it is also visible behind the stable.

Stuart parks, then gets out of the truck and slowly steps away from it, closing the door behind him and trying to take-in the ranch. Carrying a big duffel bag over his shoulder, he walks around the house to scan the scene, seeing his father's roan stallion Shadow staring his direction and listening.

Horse and man exchange a look.

STUART  
 Hi there big fella.

Stuart turns to walk into the house.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart walks inside and removes his sunglasses, noticing how dark it is. He goes to the windows, pushes back some thick drapes and slides a couple of windows open. In the shafts of sunlight, he then takes in the living room, which reflects the still-evident design touches of his late grandmother, who bought every piece of the home's furniture in the 1940s, much of it used -- and the interests of a 70-year-old bachelor who seems particularly organized.

Above a dining room hutch, Stuart sees some framed prints: one of a woman laughing while climbing on a fence to nuzzle-up with a horse; another formal picture of that same woman, older, with a man, which Stuart studies closely, seeing the faces of his grandparents for the first time.

(CONTINUED)

CONTINUED:

He then sees a larger print in color showing a wolf howling in front of the full moon. Scrawled in silver ink on the print's mat is the words: "Great shot -- can I come along? Chester".

Stuart continues perusing the house. In the kitchen, he looks in the fridge -- finding hardly anything there. He notices on a wall a small framed version of Norman Rockwell's "The Horse Trader."

He peeks into the bedroom off the dining room which belongs to his father, seeing a large dreamcatcher hanging on the wall above the bed. On the nightstand he sees two books and crosses to have a look: Never Cry Wolf by Farley Mowat, and another entitled Native American Religions. Also, he sees a bronze of a wolf by Montana artist Steve Lillegard entitled Wilderness Call.

He finds another room behind a closed door which is sparsely furnished. He sets his duffel bag there, noticing another framed Rockwell above the bed ("Boy and Girl on a Horse"), and a mounted trophy: the unmistakable jackalope. And on the dresser, another Lillegard: The Filly.

Stuart goes into the bathroom to wash his face. Among other old-fashioned artifacts, he finds a Dixie-cup dispenser and notices the stack is down to three cups. He returns them to the fixture.

Stuart emerges into the living room to examine a full bookshelf. Among other books, he sees the Foxfire series, The Wolf: The Ecology and Behavior of an Endangered Species by Mech, Of Wolves and Men by Lopez and Secret Go the Wolves by Lawrence, complete sets of the works of Ernest Hemingway and Zane Gray, Carlos Castaneda's Don Juan series, several Time-Life Photo collections, the Norman Rockwell Book of 332 Magazine Covers and a large collection of documentary videotapes including Wild America and National Geographic specials on wolves -- as well as the PBS series on photographer Edward Curtis and many others.

Above the well-worn sleeper sofa is a large framed print of Norman Rockwell's "Thanksgiving: Mother and Son Peeling Potatoes" and a framed Charlie Russell print. A desk in another corner holds a stack of record books below more bookshelves containing a library of equine-related books. Above the top shelf hang several framed breeders' certificates awarded to horses with names like "Fantasia," "Sherman," "Taffy," "Floyd," and "Shadow," among others.

Next to Wayne's recliner, on an end table, Stuart sees yet another Lillegard bronze entitled The Trailboss, plus Castaneda's Magical Passes with a bookmark in it, and a pair of reading glasses resting atop a magazine.

(CONTINUED)



CONTINUED: (2)

STUART

Hmm.

He picks up the magazine and has a look. Stuart flips it open to a picture of himself, with the words, "About the artist: Stuart Evans."

Stuart returns the magazine to the table, has one last look around the room, then walks back out the door.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

Wayne sleeps. NURSE BECKER (60) looks in through the door and sees Stuart standing looking out the window. He turns and sees her, gives her a wave and moves toward her. They step outside the room together.

IN THE HALLWAY

Stuart is obviously a little stressed. He holds out his hand to shake.

STUART

Hi there. My name's Stuart Evans.

She looks at his hand politely... finally offers hers. They shake, but she decides to play aloof.

NURSE BECKER

Nice to meet you Mr. Evans.

A beat.

STUART

Do you mind telling me your name?

NURSE BECKER

Oh, I'm Nurse Becker.

STUART

Nice to meet you. Nurse Becker, this is my second time here, and I really have no idea what's going on, besides the fact that the gentleman in this room is unconscious.

NURSE BECKER

Well, I'm sure I can get Dr. Grigorian to stop by to chat with you.

(CONTINUED)

CONTINUED:

STUART

Yes, if he could, that would be very helpful.

Stuart turns to go back into the room, rubbing his eyes. As he turns away, Nurse Becker's expression goes sour. Stuart turns back around and her face quickly regains a more polite look.

STUART (cont'd)

And by the way, do you know my father's girlfriend, a woman named Teela Brown?

She pours it on a little.

NURSE BECKER

Your father has a girlfriend? Well, I'm afraid I don't know anything about that, Mr. Evans.

Stuart looks at her, trying to mask his disbelief.

STUART

Guess I'll just wait in the room for the doctor, then.

Stuart goes back into the room and the hard edge returns to the nurse's expression. She turns and storms away with fingers outstretched and head akimbo.

DISSOLVE TO:

EXT. TRIPLE E RANCH - DAY

Wayne's truck sits outside the house.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart talks on the kitchen telephone.

STUART

No, no -- everything's fine: My father's in a coma, they don't know if he'll ever wake up -- and I'm starting to think Teela is a figment of my imagination.

INTERCUT:

EXT. CHRYSLER BUILDING, NEW YORK CITY - NIGHT

The Chrysler Building beams in the city's night sky.

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

The city's lights sparkle outside her window on the 26th floor of the Chrysler Building, as Maggie sits at her desk speaking into her headset. A bureau behind her desk is neatly decorated, and nearby workspace and file cabinets are well-ordered.

MAGGIE

I wish I could do something for you, honey. Do you think maybe you're just over-tired, and under-nourished?

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

Nurse Becker gives Wayne a sponge-bath. She lowers the zipper ever-so-slightly on her dress, pushes up her cleavage... and then inconspicuously rubs her breasts against his head while reaching to sponge his arm.

NURSE BECKER

...a lovely day outside. I imagine you'd normally be spending a day like this out of doors, Mr. Evans. Chasing after that pretty girlfriend of yours.

The nurse dabs his forehead with the sponge.

NURSE BECKER (cont'd)

Maybe your son's found her by now. Maybe your son's out on the town with her and her daughter as we speak....

At this, Wayne starts awake, his left eye opening but then closing from the bright lights.

WAYNE

My....

NURSE BECKER

Mr. Evans?!

Wayne's voice is a breathy rasp, and only his left side is functioning.

WAYNE

...son? My... son?

Nurse Becker runs from the room.

WAYNE (cont'd)

My... son?

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart winds himself up in the phone cord.

STUART

I'm sorry Maggie. I don't know if anyone could do anything for me at this point... but you know what? I'll bet tomorrow will be better.

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - NIGHT

Maggie turns off her desk lamp and stands up.

MAGGIE

That's the spirit, honey.  
(beat)  
Hang in there, and try to rest.

INT. TRIPLE E RANCH HOUSE - DAY

Stuart stands in the kitchen with the phone cord wrapped around him, clearly exhausted.

STUART

Oh -- one more thing: I'm realizing now how important you are to me, not just as my manager, but as a friend. You're the best, and honestly, I don't even think I deserve you...

(beat)

So anyway, I'll call you tomorrow. Now, for God's sake, go home -- it's after eight o'clock there. Night.

He sets the phone's handset back in its cradle, then looks down to see the cord still wrapped around him. The phone rings instantly and he picks it up again.

STUART (cont'd)

Hello?

ANGLE ON STUART

as he hears the shocking news....

DISSOLVE TO:

EXT. END OF TRIPLE E RANCH LANE - MAGIC HOUR

Stuart speeds up the lane toward the intersection.

Another pickup truck, a blue 1975 Ford, approaches the driveway.

(CONTINUED)

CONTINUED:

The second truck is driven by MARIA LOUISA BROWN, Teela's beautiful dark-featured daughter (35). Teela rides in the passenger seat. Maria Louisa slows to a crawl to figure out what Stuart's going to do.

INT. WAYNE'S TRUCK - CONTINUOUS

Stuart gets impatient, hitting the steering wheel with his fist then gesturing with his hands.

STUART

Are you stopping or going?

EXT. END OF TRIPLE E RANCH LANE - CONTINUOUS

Maria Louisa slows to a stop and waves to Stuart.

INT. WAYNE'S TRUCK - CONTINUOUS

STUART

Thank you!

Stuart floors the accelerator and hangs on.

EXT. GREAT FALLS RURAL HIGHWAY - CONTINUOUS

Wayne's truck burns rubber up the highway as the sun prepares to set on the horizon.

INT. WAYNE'S TRUCK - CONTINUOUS

In his rearview mirror, Stuart sees...

EXT. END OF TRIPLE E RANCH LANE - CONTINUOUS

Maria Louisa's truck turns around in Wayne's driveway, then drives back the other direction.

INT. WAYNE'S TRUCK - CONTINUOUS

Stuart drives as fast as he can but his eyes keep checking the rearview mirror and he wears a look of self-doubt.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - NIGHT

THIRD FLOOR CORRIDOR

Moving toward his father's room, Stuart's intercepted by Dr. Grigorian.

DR. GRIGORIAN

He asked for you...

(CONTINUED)

CONTINUED:

STUART

That's strange -- he doesn't even know me.

The doctor purses his lips and nods, then puts a hand on Stuart's shoulder, giving him a squeeze.

DR. GRIGORIAN

He knows you, son.

Stuart gives the doctor a thoughtful nod then moves past him into the room.

IN WAYNE'S ROOM

Stuart pushes the door open and walks in, finding Nurse Becker standing by his father, tilting the bed up. Barely conscious, oxygen tubes running into his nose, the old guy's eyes stare at the young man by the door.

NURSE BECKER

That's him, Mr. Evans. He's been here for the last two days, waiting for you to wake up. This is your son... Stuart.

The two men regard each other, emotions simmering. The nurse rises and moves for the door.

NURSE BECKER

(to Stuart, under)  
Just holler if you need me.

Stuart nods as she moves past, then looks back at Wayne. Stuart moves closer to him, unable to speak.

Pretending to do something on the other side of the door, Nurse Becker tries to listen to the conversation inside.

The moment hangs between father and son; what to say? Finally, Wayne clears his throat. It's difficult for him to talk, but he wants to set the boy at ease.

WAYNE

Who... called you?

Stuart speaks softly and slowly, trying to find the words.

STUART

Well, sir, a woman named Teela, who I still don't know anything about, found me in New York... and told me you were here.

(MORE)

(CONTINUED)

CONTINUED: (2)

STUART (cont'd)

That is, she told me my father was here, and that was how I learned I even have a father... who's alive.

(a couple of beats)

After all this time.

They exchange a look, then they both avert their eyes momentarily.

STUART (cont'd)

Well, this Teela, who I'm starting to think I made up, like she's an angel or something... told me you wanted me to stay at your place and use your truck. She had me paged at the train station and left the keys with a note at the ticket office -- and the truck was there in the parking lot, just like the note said.

Wayne nods and almost smiles.

STUART (cont'd)

Who is she?

Wayne looks up at him -- starts formulating the answer.

STUART (cont'd)

Where is she? I've been expecting to see her here ever since I showed up...

Wayne swallows hard.

WAYNE

A friend.

Stuart sees how exhausted he is.

STUART

Well, listen, we've got time to find out about all that. The important thing is, you're going to be okay....

Wayne gives him an odd look, as if he doesn't believe him. The silence grows.

STUART (cont'd)

And I'm here to handle whatever I can at the ranch. What do I need to do?

Wayne shakes his head. A few beats pass.

STUART (cont'd)

Well, maybe I should just stay somewhere closer to town then--

(CONTINUED)

CONTINUED: (3)

Wayne's eyes open wide, imploring him.

WAYNE

No.  
 (two beats)  
 Please.

That's all he can manage. Stuart gets the message.

STUART

Okay. I'll stay there. But someone's  
 taking care of the horse, and all  
 that, right?

Wayne makes eye contact with his son and assures him with a nod, which Stuart sees. Wayne's labored breathing is the only sound for awhile. That gets more rapid, then he begins to speak, very slowly.

WAYNE

The day this happened, I'd gone into  
 the hills with Shadow, our stallion.  
 There's a glen... a lovely place.  
 That's where I saw it.

Stuart listens.

WAYNE (cont'd)

Such... a beautiful day, I looked up.  
 I was thinking about... you.

Stuart is weighing each word; Wayne's voice grows softer.

WAYNE (cont'd)

Then I saw -- plain as day -- my  
 passage to Eden. My....

An ALARM on Wayne's EKG monitor emits and Stuart looks at him in shock.

STUART

Dad -- Wayne?  
 (calling)  
 Nurse!

Nurse Becker shoots back in through the door.

NURSE BECKER

Please step back--

STUART

Hang on, Dad!

(CONTINUED)



CONTINUED: (4)

Stuart backs away and Nurse Becker begins checking Wayne's vitals.

NURSE BECKER (cont'd)  
Mr. Evans? Mr. Evans, can you hear  
me?

Other members of the nursing staff enter to help. Overwhelmed by his emotions, Stuart keeps backing up until he's outside the door. He turns and keeps walking.

HOSPITAL HALLWAY

Stuart wanders the halls, unintentionally peering into rooms and catching glimpses of other people's misery.

IN A WAITING ROOM, LATER

an older man offers Stuart a cigarette, but he declines with a wave of his hand and a thankful nod.

DISSOLVE TO:

EXT. BENEFIS HEALTHCARE, GREAT FALLS - NIGHT

Stuart stands behind the open door of Wayne's pickup in the nearly empty parking lot. A lighter sparks and he inhales a deep hit from his little golden pipe. He looks around and sees no one, and he lets the smoke swirl slowly out of his mouth before blowing a faint stream under the truck.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - NIGHT

IN A MEN'S ROOM

Stuart splashes water on his face and washes his hands. After he's done drying his face, he has to grab another towel to wipe away some new tears. He pulls out the wooden box containing his pipe and he buries it in the garbage can on his way out of the bathroom.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - NIGHT

IN WAYNE'S ROOM

Stuart sleeps in his chair. A nurse shakes him gently. Stuart awakens, looks at Wayne, then at the nurse. He nods and the nurse leaves the room. Stuart rises, stretches, and moves over to stand next to Wayne.

(CONTINUED)

CONTINUED:

After a moment, Stuart takes his father's hand as if shaking it; emotions overwhelm him. With his free hand, he pats Wayne's arm, then he releases his father's hand and turns to leave for the night.

DISSOLVE TO:

EXT. ALL NIGHT PACKAGE STORE - NIGHT

Wayne's truck sits outside the store. Stuart emerges with a 12-pack of Sam Adams.

DISSOLVE TO:

EXT. TRIPLE E RANCH - MAGIC HOUR (DAWN)

The truck sits outside in the wash of an outdoor light.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart sits in the quiet home holding the telephone handset to his ear, and he's got an open bottle of beer next to him. He's a little drunk.

STUART

You're the only person I have to talk to -- so I hope you don't mind if I just rattle on for a minute or so?

INTERCUT:

EXT. CHRYSLER BUILDING, NEW YORK CITY - DAY

A shot from outside Maggie's window shows her at her desk.

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

Her desk is piled high with colored files. Wearing her phone headset, she's intently staring down at a file opened on her desk, but she's obviously listening.

MAGGIE

Take your time; I'm listening.

STUART (V.O.)

Well, today I met my father for the first time. I mean, we talked.

MAGGIE

Oh my god... is he going to be all right?

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart has the phone stretched out so he can look at his father's pictures hanging on the wall.

STUART  
They don't know, but let me get to that in a second.

MAGGIE (V.O.)  
Sorry, go ahead.

STUART  
Well, I was just hanging up the phone from our conversation when the phone rang again. One of the nurses told me he'd woken up -- and that I needed to get there A-S-A-P.

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

Maggie is standing up looking out the window.

MAGGIE  
So I'm sure you drove right to over...

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart swigs from his beer and sets it back down.

STUART  
Yep -- and he was awake when I walked in. The nurse introduced me and he just kind of looked up at me and said, "Who called you?"

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

Maggie presses her forehead against the glass.

MAGGIE  
So you got to ask him about Teela...

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

STUART  
Which I did -- and he just said she's a friend... and that's it.  
(beat)  
So then, I suggested moving in closer to the hospital -- and I think the old man actually got pissed!

(CONTINUED)

CONTINUED:

MAGGIE (V.O.)

Really?

STUART

I definitely got that idea, so I changed the subject...

He stares at the Rockwell hanging in the kitchen.

STUART (cont'd)

I asked him about the ranch and apparently it's being taken care of, even though I haven't seen anything going on.

MAGGIE (V.O.)

I wonder how much care's involved?

STUART

So do I. Anyway, pretty soon, he started telling me how he'd taken his stallion up to some place in the mountains the day he had the stroke... he said he was thinking about me, and he looked up and saw... this passageway. A "passage to Eden" were his exact words.

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

Maggie had been standing up organizing her desk. She plops back down into the chair, and a quiet beat passes.

MAGGIE

Well, I have to tell you, that's about the weirdest thing I've ever heard. He actually said a passage to Eden?

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart's now sitting on the counter near the phone. He opens another beer.

STUART

As soon as he said it -- and I still can't quite fathom what he was talking about -- this alarm starts going off and he goes into cardiac arrest. I stayed most of the night, but he was still out when I left.

Stuart has a long pull from his beer.

(CONTINUED)

CONTINUED:

MAGGIE (V.O.)

My God -- I am so sorry. What a night! And, that story totally gave me chills.

STUART

I guess that's how I'd have to describe it, too, although I can't really tell you how I feel... besides, maybe, numb.

INT. NEW YORK HIGH-RISE - CONTINUOUS

Maggie's now standing next to her desk with her purse in her hand.

MAGGIE

Listen, honey, I just don't know what to tell you -- besides I am so glad that you're there with him... and that whatever's going on, I know you're helping him. Now I've got to meet some friends out -- and I'm about ten minutes late already... but you just hang in there and call me when you have any news. Okay?

STUART (V.O.)

Thank you, Maggie. You're a huge help.

MAGGIE

Just stay strong and keep your head. And don't you go off trying to ride on a horse, or looking for this secret passageway to Eden... you hear me?

STUART (V.O.)

I hadn't planned on doing either, but now that you mention it....

MAGGIE

Very funny!

(beat)

Call me tomorrow -- I know what you're going through is much more important, but for what it's worth, we've got some serious action going on your prints....

STUART (V.O.)

Really?

(CONTINUED)

CONTINUED:

MAGGIE

Yes, my talented friend, we sure do.  
Call me tomorrow -- or tonight.  
Whenever you need me.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart holds the beer bottle against his forehead.

STUART

I always need you Maggie.  
(beat)  
Thanks again -- and have fun with your  
friends.

There's an audible CLICK and a DIAL TONE.

STUART (cont'd)

Now, who is it you're meeting?

Realizing she's gone, he stands up and hangs up the phone.  
He looks at it again, half-expecting it to ring.

EXT. TRIPLE E RANCH - DAY

Stuart goes for a stroll outside the house, carrying a  
bottle of beer along. He gets out next to the paddock and  
stops there, whistling for Shadow to come over.

Shadow stands his ground across the paddock.

Stuart steps back and takes a swig from the bottle.  
Hearing something, he slowly turns to find... a large black  
dog ("Sunny," a Tibetan Mastiff) calmly sitting about 20  
feet away, gazing his direction with her ears perked up.

Stuart tries to stay calm.

STUART

(under)  
Big... dog.

Stuart slowly backs away toward the house.

The dog throws him a look but then returns his gaze toward  
Shadow. He lies down, ears still perked up.

Safely back inside, Stuart peeks back out the windows.

DISSOLVE TO:

EXT. TRIPLE E RANCH - DAY

Stuart comes around one side of the house pushing the lawnmower, looks over and sees Maria Louisa's pickup truck parked behind the stable. He keeps mowing.

INT. HORSE STABLE - DAY

Maria Louisa smooths out a last load of wood shavings in a stall, stows the wheelbarrow and shovel in the tack room, then moves to a mare ("Raven") and puts a bridle on her.

Seeing Stuart mowing in the distance, Maria Luisa tries to stay hidden. She leads Raven out the back of the stable.

MARIA LOUISA  
(under)  
Easy girl.

EXT. TRIPLE E RANCH - DAY

Stuart pushes the lawnmower into the garage, then walks back out into the sunshine.

Stuart looks out into the distance behind the stable and, for the first time, notices the second paddock -- where Maria Louisa is leading Raven.

INT. TRIPLE E RANCH HOUSE - DAY

Stuart runs in and goes into the bathroom.

He brushes his teeth, pushes his hair around, then uses one of the Dixie cups to rinse with an ancient bottle of Scope.

EXT. TRIPLE E RANCH - DAY

As Stuart steps out of the house, he sees Maria Louisa's truck rolling away up the lane.

He looks out at the two horses in the fields and then heads back inside, scratching his head.

DISSOLVE TO:

EXT. GREAT FALLS AIRPORT - NIGHT

A jet comes in for its landing.

INT. GREAT FALLS AIRPORT - NIGHT

A small fleet of reporters and photographers moves down the corridor, including RON CROWELL (45) from CNN and his videographer and sound man, and another crew from Hard Copy led by their PRODUCER (32). Also in the crowd is journalist JONATHAN KEATS (60) from National Enquirer.

AT THE BAGGAGE CLAIM AREA

In the common area between two baggage claim carousels, at least eighty people are standing around, and the skycaps are bustling.

At the rental car desks, the agents shake their heads as the lines keep growing.

A camera crew positions their camera and boom mic at a low angle in front of the closed elevator doors. The cameraman (DANNY, 25) keys a belt-pack radio then flips on a sungun.

DANNY

Okay, we're all set.

After two beats, the elevator opens and REV. CHRISTOPHER KAY (38) appears in a Quickie manual wheelchair. He's a quadriplegic, dressed very sharply in a tie, sweater, nice slacks and shoes. Gloves on his hands, he pushes himself forward slowly, talking to the camera.

REV. KAY

It's a full-on media circus, the likes of which Great Falls, Montana, has never seen.

(then)

They've come to see a miracle, and we too come to behold what there is to see, all the while remembering the words of the Book of Proverbs: ***The wise shall inherit glory: but shame shall be the promotion of fools.***

Kay pushes himself clear of frame, and Danny turns off the light and grabs his camera, leaving it on the tripod, and follows Kay. Kay's attendant Joshua (20) steps up to push Kay's chair, followed by a sound man (Joe) and a grip (both 25) pushing a gear-laden cart.

DISSOLVE TO:



EXT. TRIPLE E RANCH - MAGIC HOUR (DAWN)

Stuart emerges from the house looking refreshed. He walks from the house to the pickup truck and climbs in, noticing some cars parked at the end of the lane.

EXT. END OF TRIPLE E RANCH LANE - CONTINUOUS

Driving out almost to the end of the lane, he pulls to the side and stops. He gets out and walks over to the first of three vehicles parked across the road, and a few of the vehicles' inhabitants snap photos of him. A man stands outside the van talking to the driver through the window.

STUART

Hello. Can I help you?

The man standing there backs up to let the driver get out of the van. The passenger on the other side jumps out and addresses Stuart.

PASSENGER

Hello there -- you must be the younger Mr. Evans?

STUART

Yes, I am. Who are you?

PASSENGER

We're from the St. Louis Post-Dispatch. Do you mind if we ask you a few questions?

STUART

(surprised)  
Go ahead.

PASSENGER

Can you tell us where to find the "passage to Eden"?

Stuart, shocked, shakes his head in wonder, then has a thought....

INT. TRIPLE E RANCH HOUSE - DAY

Stuart stands talking on the telephone in mid-complaint:

STUART

Did these friends you met yesterday happen to work for the *National Enquirer*?

(CONTINUED)

CONTINUED:

MAGGIE (V.O.)

Honestly, I had no idea at the time,  
but I know now that one of them does  
some freelance work for **The Star**....  
I hope you're not upset.

STUART

Maggie -- there are reporters here, on  
this ranch, and I haven't even been to  
the hospital yet.

INTERCUT:

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - DAY

IN THE RECEPTION AREA

Maggie, wearing her wireless headset, stands with two  
ladies looking at the programs from Stuart's show.

MAGGIE

(to the ladies)

I'll be right with you.

IN MAGGIE'S OFFICE

She steps in and closes the doors.

MAGGIE (cont'd)

You have to admit, it's a pretty  
interesting story...

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart is fuming.

STUART

So, you saw the story?

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

Maggie reaches over into a box full of the day's issue of  
"The Star" and pulls out a copy. She scans it. "Rancher's  
Miraculous Story, told to son on death-bed" is splashed on  
the cover along with a few other juicy bites, including  
"Reports Finding 'Passage to Eden'".

MAGGIE

(under)

I picked up a couple. Listen hon, I  
totally regret this happening, but  
please believe me that all I did was  
repeat the story you told me to some  
friends. I feel violated, too.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart holds the phone and looks out the window. He's rubbing his head with his free hand, holding the phone.

STUART  
So you didn't do this on purpose?

MAGGIE (V.O.)  
Absolutely not.

Two beats.

MAGGIE (V.O.)  
But I do believe that when life gives  
you lemons...

STUART  
There aren't lemons, Maggie -- they're  
hand grenades. I've got to go.

Stuart hangs up the phone, grabs his keys off the counter, crosses the room and storms back out the door.

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - CONTINUOUS

Maggie sits on the corner of her desk. She removes the headset and sets it down, picks up a copy of the Star -- wads it up and angrily hurls it against a wall.

MAGGIE  
Artists!

She then turns, straightens her outfit and walks toward her office doors with her professional smile back in place. She opens the doors.

MAGGIE  
Where were we ladies?

DISSOLVE TO:

EXT. COUNTY GENERAL STORE - DAY

Wayne's truck pulls into a space. A few locals going in or out pause at seeing the truck, then watch as Stuart gets out and walks into the store.

INT. COUNTY GENERAL STORE - CONTINUOUS

Stuart walks in, deciding to leave his sunglasses on, and spots the tabloid rack right away. He walks over to it and picks it up, moving his sunglasses on top of his head. The story features a terrible picture of Stuart.

(CONTINUED)

CONTINUED:

STUART

(under)

Could you have found a worse picture?

Stuart looks toward the merchant behind the counter, who then looks away.

Stuart flips inside to see the story's continuation, finds it and quickly scans the last few lines of the story -- then flips back to the front of the story and reads from there. He shakes his head, reads on... gasps. Turns inside to read the rest. When he finishes, he sighs heavily. He puts his sunglasses back on, puts the newspaper back into the rack and turns to leave.

The merchant looks up at him. Stuart nods on his way out.

STUART

Thank you.

DISSOLVE TO:

EXT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

Stuart walks up the road toward the hospital from the distant spot where he'd had to park the truck due to the lot being full.

A lot of media people in dressy clothes are milling around the parking lot near the hospital's entrance. HUNTER AGNEW (25), a reporter for AP, notices Stuart.

HUNTER AGNEW

Guys, is that him?

Stuart slips past them and in through the doors.

INT. BENEFIS HEALTHCARE, GREAT FALLS - CONTINUOUS

AT THE RECEPTION DESK

A SECURITY GUARD (40) in dark glasses addresses Stuart, and two more guards stand blocking the entrance.

GUARD

Can I help you, sir?

Stuart's a little surprised.

STUART

I'm here to see my father Wayne Evans on the third floor, he's a patient.

(CONTINUED)

CONTINUED:

GUARD

I'm sorry sir, but things have been a little peculiar here this morning. Do you have some form of I-D?

STUART

Sure.

Stuart comes up with his wallet and finds his driver's license. He shows it to the security guard, who writes down the name.

GUARD

Hmm. You're the sixth Stuart Evans this morning -- but the first with an I-D. You know where you're headed? The elevator's right--

STUART

I do -- thanks.

Stuart moves on into the stairwell.

THIRD FLOOR CORRIDOR - NEAR STAIRWELL

Stuart emerges and walks toward his father's room, as several nurses appear down the corridor. They quietly watch him walk enter the room.

IN WAYNE'S ROOM

Stuart pokes his head inside -- seeing a woman standing next to his father. It's Teela, dressed in the uniform of an Air Force Officers Club executive chef -- with a jacket over her white blouse, houndstooth pants and black shoes. Her hair is pulled back, braided and clipped up. Nurse Becker walks over and taps Stuart, and he steps back out the door.

OUTSIDE WAYNE'S ROOM

The concerned nurse hands him a short stack of phone messages.

NURSE BECKER

First off, Mr. Evans, I'm sorry we got off on the wrong foot, and about your dad... but I've got to tell you, for some reason, people have been calling here for you and your father like crazy all morning, and we finally had to stop taking messages.

(CONTINUED)

CONTINUED: (2)

STUART

I'm so sorry you've had to deal with this. Honestly, I'm as surprised as you by all this.

NURSE BECKER

Listen sweetie, don't be upset -- we'll deal with it.

STUART

Thank you. It's just... nuts.

Stuart, clearly upset, flips through the phone messages. The nurse puts a calming hand on his shoulder.

NURSE BECKER

I believe you saw that there's a person in there with your dad.

STUART

Would that be Teela?

She nods.

NURSE BECKER

I'm sorry I didn't tell you more when you asked -- I was hoping your father would be able to introduce you; I didn't think it was my place.

Stuart covers her hand with his and gives her a pat.

STUART

I totally understand. And thank you again for taking all these messages.

NURSE BECKER

Anything you need, you just let me handle it, okay?

STUART

Thank you.

Stuart pockets the messages and steps back into the room.

IN WAYNE'S ROOM

Teela looks up and sees him, then whispers something to Wayne and comes over to Stuart, greeting him politely in a hushed voice.

TEELA

Hello Stuart, I'm Teela.

(CONTINUED)

CONTINUED: (3)

STUART

At last.

Stuart surprises her by giving her a hug.

STUART (cont'd)

Thank you for getting me here, and for everything else.

They step back to speak to each other.

TEELA

I guess you've been trying to find me?

STUART

I was actually starting to think I'd made you up...

They both smile. Teela's a little shy and quiet by nature, preferring to listen.

TEELA

I was hoping your father would introduce us. Your father and I are very dear friends.

Stuart looks at her, and she blushes.

TEELA (cont'd)

I'm sorry, I only have a few minutes. Do you want to sit down?

Stuart moves the room's two chairs together but has a thought.

STUART

We could go to the cafeteria or something....

Teela sits and shakes her head, keeping her voice low.

TEELA

This will have to do for now -- I certainly don't want to end up on CNN.

Stuart's embarrassed. They sit down.

STUART

I can understand that. And just so you know, I'm as surprised by all this media attention as anyone. It's a really dumb misunderstanding.

After a few quiet beats, Teela looks at Stuart.

(CONTINUED)

CONTINUED: (4)

TEELA

Hearing you say that makes me feel better.

STUART

I'm glad; I really do appreciate what you've done for me. I have you to thank for letting me know I have a father.

TEELA

Listen Stuart, your father never knew about you. But he learned about you by a sort of a fluke -- I had a copy of a magazine that some of your pictures appeared in.

STUART

I found that issue of "The Rock" out at his place.

TEELA

He cherishes it.

(beat)

And, when he finally realized who you were, he wanted desperately to contact you, but he hadn't yet found the right way. When he suffered this stroke, I just had to track you down. I knew he wanted you here as his guest, and now, you're here, helping to heal him.

Stuart doesn't know what to say. He looks at Wayne. Teela steals a long glance at Stuart, then returns her gaze to the floor.

TEELA (cont'd)

I have a daughter. She's your father's partner in the ranch. You may have seen her while you've been there; she drives a blue truck...?

Stuart looks at her.

STUART

I have seen a person driving a blue truck -- in fact, was that you with her on the road in front of Wayne's place the night before last?

Teela looks up at him.

TEELA

It was. We were coming to meet you.

(CONTINUED)



CONTINUED: (5)

Stuart stands up.

STUART

Well, now I feel like a total ass. If it's any excuse, I was on my way here after they called to tell me he'd woken up, and I was beside myself.

TEELA

It's perfectly okay, Stuart -- we both understand.

Teela looks at her watch.

TEELA (cont'd)

I'm going to have to be going. I'm a chef at the Officer's Club at the Air Force Base.

In the brief silence, Stuart searches her face.

STUART

When can we talk some more?

TEELA

I come by here very early every morning. I had some errands to run today so I thought I'd try to catch you here. So, either here, soon, or we'll make other arrangements.

STUART

Do you mind telling me your daughter's name?

TEELA

(smiling)

Maria Louisa Brown. She's been doing most of the ranch work for your father for the last few years. You should introduce yourself.

STUART

I definitely want to.

(then)

And I have been trying. I have a lot of questions for her -- about the ranch, and the horses. But she's not easy to catch.

Teela stands up, still smiling. She offers her hand and Stuart takes it in both of his.

(CONTINUED)

CONTINUED: (6)

TEELA

Keep trying.

(then)

It was nice to meet you, Stuart.

STUART

And it was great meeting you, finally.

Teela slips for a moment back to Wayne. She touches his hands and silently says goodbye. Stuart looks out the window and sees a few paparazzi pointing long lenses at the window. Stuart turns from the window just as Teela's leaving. She waves to him, then steps out the door.

Stuart looks at Wayne, then moves over near the door. He watches Teela walk up the hallway.

Stuart then goes to Wayne and speaks softly.

STUART

I don't know if you can hear me or not, but something pretty screwed-up has happened....

DISSOLVE TO:

EXT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

Stuart walks out the front door of the hospital. He scans and sees three photographers snapping his picture.

Four reporters appear and come at Stuart from all directions. Crowell and his CNN crew get to him first.

CROWELL

Mr. Evans? I'm Ronald Crowell from CNN. We'd like to ask you a few questions.

Stuart looks around, then shrugs.

STUART

All right. Can we just do this all at once?

EXT. DOWNTOWN GREAT FALLS, PUBLIC PARK - DAY

In a public park, a local rock band is getting ready to play an impromptu benefit concert. A crowd of over 200 has assembled, composed of hippy-types, bikers and grungers hanging out, getting ready for the show.

(CONTINUED)

CONTINUED:

One large group is lined-up near some bright lights and full flags rigged on C-stands set-up for a Hard Copy man-on-the-street shoot. A young couple (HUGH and HILARY, both mid-30s) are under the lights; the crew does a sound check.

A short distance away, Christopher Kay sits in his chair in the wash of his lights. With the Hard Copy shoot in the background, Kay is attracting his own crowd as he speaks to them, and to his camera, which is rolling.

REV. KAY

Fathers and mothers, sisters and brothers, look around you and witness the truth through your own eyes, your own ears, and in your own hearts.

(then)

As this story unfolds, I believe we'll learn that we'd have better spent our time examining our own lives -- instead of looking for so-called miracles in the convoluted ramblings of others. As Jesus said--

ANGLE ON HARD COPY'S PRODUCTION MONITOR

as the interview with Hugh and Hilary begins.

PRODUCER (O.S.)

So, do you think Wayne Evans found a mystical passageway leading to the garden of Eden?

HUGH

I think something happened out there that the rest of us will probably never understand. Maybe there is something he found that really is magical--

Hilary chimes in.

HILARY (O.S.)

Maybe, but I think the guy meant--

The man's face twists in anger at the interruption.

HUGH

Not now, baby.

The camera POV pans to her; she looks through her glasses straight at the producer, who is slightly off-camera.

(CONTINUED)

CONTINUED: (2)

HILARY

There's a town named Eden -- and you can get to it by going out through a mountain pass not too far from that gentleman's ranch.

PRODUCER

Could you show us how to find it?

HILARY

I'd be glad to.

The producer sticks his clipboard in front of the camera.

PRODUCER

Cut. Let's wrap it up quick. We're out of here.

Hilary shoots Hugh a venomous look and pushes him.

HILARY

***Don't ever 'not now baby' me!***

Hilary sidles up to the producer, Hugh standing there in shock and amazement.

PRODUCER

Thank you so much, Mrs.--

The producer looks on his clipboard to find her name. She looks at him and bats her eyelashes.

HILARY

It's Miss...

The Producer escorts Hilary as they follow his crew toward their van in the distance. After a few beats, Hugh goes running after them. Excited stragglers from the crowd begin gathering and following them as a murmur works its way through the crowd.

ANGLE ON KAY

as he sees the crowd moving away.

REV. KAY

Something's happening. Wrap it up, quick. We've got to move.

The crew starts wrapping their gear as Kay turns in his chair, shouting after a group of people.

REV. KAY

Excuse me folks, what's going on?

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

Nurse Becker gives Wayne his sponge bath. As the sun shines in through the window, just as before, she slightly lowers the zipper on her dress and adjusts her cleavage... then continues to wash Wayne while her breasts rub against his head.

NURSE BECKER

Isn't it wonderful having your son  
Stuart here with you, Mr. Evans?

She then hums a song. Wayne starts awake in a blink and looks up at her. The nurse gently takes his hand and gestures a thankful look toward the heavens, tears welling up in her eyes.

The nurse then reaches down and picks up a map that shows the area around the Triple E. Never taking her eyes from his, she holds the map up in front of him and whispers.

NURSE BECKER (cont'd)

Mr. Evans, take a look at this map.

(she points)

Now, if your ranch is here... where's  
the place you told your son about,  
when you saw that passage to Eden?

Wayne looks at her and blinks.

AT NURSE BECKER'S STATION

Jonathan Keats stands leaning on the counter near a lovely vase overflowing with a gorgeous arrangement of twelve yellow roses. Keats works on a crossword puzzle.

EXT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

With the hospital as a backdrop, Stuart stands before the assembled media. A big fuzzy boom microphone points down at Stuart's mouth.

CROWELL (O.S.)

I guess the biggest question is, have  
you learned where the passage to Eden  
is?

(CONTINUED)

CONTINUED:

STUART

Truthfully, the more I think about that, the more I believe my father's comments to me on the subject were referring to something he felt -- and not to a physical manifestation of some... mystical passageway.

CROWELL

According to sources, your father was in a place in the mountains at the time he had this, epiphany. What is the location of that place?

ANGLE ON STUART

STUART

If you're looking for the place, I think you'll find it in the mountain range to the south of my father's ranch.

(beat)

But if you want to get to the heart of this story, in my opinion...

Just then, Keats comes busting out of the hospital doors that a grip was supposed to be watching. The grip was listening to Stuart.

KEATS

(shouting)

I got it!

The grip turns around and dives at him, waving him to "be quiet". All the assembled reporters hold their fingers to their lips simultaneously.

Stuart continues.

STUART

It's about a father realizing what's attainable through his son.

Ron Crowell looks at Stuart as all the other reporters start peeling away after Keats.

CROWELL

That's great, Mr. Evans. Thank you.

(to his crew)

Pack it up guys, let's move.

As Crowell and his crew move out, Keats shouts to them.

(CONTINUED)

CONTINUED: (2)

KEATS  
 (shouting)  
 Come on, we're not greedy.

EXT. MONTANA ROAD - DAY

The convoy, having grown to 40 vehicles, is led down a long, straight road through the country.

INT. WAYNE'S TRUCK - CONTINUOUS

Stuart drives along by himself, deep in thought.

EXT. WAYNE'S MOUNTAIN PASS - DAY

The car carrying Keats pulls off and drives up toward the pass.

When they arrive, the vehicles all stop. People get out and start exploring the area. Stuart walks up there, too; cameras snap and roll on the quiet scene.

Kay's cameraman Danny sets up his camera, then waves to a van -- which drives into his frame and stops. The door opens and a lift comes down, carrying Kay, who scans the area. When the lift touches the ground, Joshua pushes Kay through the frame. Danny grabs the camera and follows.

Stuart then moves back toward his truck, crossing paths with Kay. Danny gets the shot.

REV. KAY  
 Hello Mr. Evans.

Stuart doesn't know him.

STUART  
 Hello.

REV. KAY  
 I'm Reverend Christopher Kay; I'm a gospel preacher from down in Houston, Texas. How's your father?

STUART  
 He's, uh, still in a coma, but he's stable.  
 (beat)  
 Thank you for asking.

REV. KAY  
 So, are we too late to witness the miracle here?

(CONTINUED)

CONTINUED:

Stuart looks around, then looks back at Kay.

STUART

I don't really know what to say to that.

Keats appears on one of the rock formations and calls out.

KEATS

(yelling)

It's as empty as Al Capone's vault.

The other journalists and photographers don't appreciate Keats's clamor -- but he's nailed the consensus. While several people climb up to have a look, others grumble among themselves.

Crowell had been walking with his team. He talks to his cameraman as his sound man hooks up his wireless mike.

CROWELL

I'll wait here -- we need that shot of Evans leaving!

Crowell moves up toward the pass as his cameraman moves down after Stuart. Other reporters crisscross the area and Kay sends his team in for a closer look. A fleet of vehicles (including VW microbuses, campers and station wagons) streams toward the gathering from the main road.

Perched in a dramatic spot, Crowell lays his notes on the ground by his feet and clears his throat. Since this is just a rehearsal, he keeps his voice low.

CROWELL (cont'd)

I'm standing at the exact spot just outside of Great Falls, Montana, where local rancher Wayne Evans was believed to be when he reportedly witnessed the appearance of a -- quote -- passageway to Eden. A report which has brought hundreds of religious seekers and members of the national press corps from across the country, hoping to witness the miracle for themselves.

(then)

In the past hour, CNN has learned that this mountain pass actually leads to the small town of Eden, Montana. Does this mean this whole story was just a misunderstanding? We spoke with Mr. Evans' son earlier, and it appears that is the case.

(beat)

(MORE)

(CONTINUED)



CONTINUED: (2)

CROWELL (cont'd)

And so -- while it's true that Mr. Evans could certainly have witnessed a miracle here -- for the rest of us, as this footage clearly shows, it's just a scenic backdrop for what appears to be a deep misunderstanding. Ronald Crowell, CNN.

Most of the cameras in attendance are still rolling on the spectacular scenery, while some track the approaching stream of "seekers."

Chris Kay watches, directing his crew. The Hard Copy producer is center-stage with a group of reporters.

PRODUCER

She just butted right into the interview and told us about this place. I figure all the locals had to know about it...

Kay moves toward the seekers, the first of whom begin climbing from their vehicles and scrambling up the hillside on foot.

Stuart has just gotten into his truck. He pulls out and leaves CNN's camera crew videotaping his departure.

Back at the group of journalists, Kay wheels back a bit and speaks to his attendant.

REV. KAY

Joshua, get Danny and Joe and let's do my piece while all these people are coming through.

In another group, Keats talks with other reporters.

KEATS

We could all be home right now.  
(he points)  
And there goes the prodigal son....

The group watches as Stuart's pickup truck descends down into the valley. Crowell yells at his cameraman.

CROWELL

Rick, let's go -- I want to nail this and get it up on the bird A-S-A-P.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

(CONTINUED)

CONTINUED:

Stuart walks in and notices Nurse Becker absentmindedly checking his father's vitals, staring out the window. Dr. Grigorian walks in behind him. Stuart turns to see him, and the doctor indicates for Stuart to follow him outside. Stuart does, as the sounds of a HEARTBEAT become audible.

OUTSIDE WAYNE'S ROOM

Dr. Grigorian punctuates his news by placing his hand on Stuart's arm, as if to steady him.

DR. GRIGORIAN

Young man, today, you're father awake.  
He was awake for about an hour. It's  
a very good sign.

CLOSE ANGLE ON STUART

as this sinks in, the HEARTBEAT quickens.

DR. GRIGORIAN (cont'd)

He's sleeping now, but we're hoping  
that within a few days, perhaps he'll  
get back to a regular sleeping cycle.  
So our prayers have been answered, and  
he's recovering.

Nurse Becker walks out the door. Stuart has to look in. He sees that Wayne's sleeping, as usual. He turns back to the doctor.

STUART

That's... incredible.

Dr. Grigorian squeezes a little harder.

DR. GRIGORIAN

We were able to run a few preliminary  
tests, and it appears that your  
father's second stroke -- the one he  
suffered since your arrival -- did  
some damage.

Stuart's waiting to find out what this means; the HEARTBEAT remains steady at the accelerated rate.

DR. GRIGORIAN (cont'd)

Depending on how he does with rehab,  
it appears he'll be able to function  
normally -- beyond the fact that he  
will not likely be able to speak.

Stuart almost can't hear the sound of the doctor's words due to the sound of the HEARTBEAT, which is Stuart's.

(CONTINUED)

CONTINUED: (2)

The doctor finally removes his hand but the two remain facing each other.

DR. GRIGORIAN (cont'd)

Thankfully, your father has excellent insurance, so it's possible he'll be able to return home even quicker with the assistance of home health attendants.

IN WAYNE'S ROOM, A LITTLE LATER

CROSSFADE the HEARTBEAT to one that is slow, steady, and barely perceptible. Stuart's looking at his father.

DISSOLVE TO:

EXT. TRIPLE E RANCH - MAGIC HOUR

Christopher Kay's van is parked in the driveway when Stuart pulls up in his dad's pickup. Stuart turns the truck off and gets out, inspecting the van. The automatic side-doors open on the van, a lift folds-down and Kay rolls out onto the lift. He speaks to Stuart from this platform. Joshua sits in the driver's seat, watching. Kay has had a few drinks.

REV. KAY

Hi again, Mr. Evans. Hope you're enjoying your nice, quiet evening?

STUART

Hello, Reverend. Can I help you?

Sunny appears from around the corner of the house and lies down. Stuart and Kay both see this, and they share a look.

REV. KAY

I guess I have a few questions I'd like to ask you, if you don't mind. Since you've got your guard dog on duty, I'll promise to keep them civil.

STUART

Okay.

Kay focuses, hiding his anger.

KAY

First of all, Mr. Evans, I'm here to ask you, man-to-man, whether or not you staged this whole event simply for your own glorification....

(CONTINUED)

CONTINUED:

STUART

The answer is... no, I did not.

(beat)

Why do you ask?

Kay considers this in the semi-darkness.

REV. KAY

Because... there is one certain path to Eden, Mr. Evans, and that is through the Lord's only begotten son, Jesus Christ. And to me, a man who offers false hopes and miracles so casually to the world at-large is more than a curiosity.

Stuart just looks at him.

REV. KAY (cont'd)

In fact, on the chance that you intentionally misled one single soul just to hype yourself or your career, I'm here to warn you of what awaits you in the afterlife, should you decide not to repent for these sins.

STUART

Well, I told you my answer -- but you seem awfully ready to judge me, so maybe you have your reasons. But God's honest truth is that I told someone close to me my father's exact words, and the rest of this has all happened against my will.

Kay considers this.

REV. KAY

In the event that friend was a publicity stringer in New York City, maybe someone who owed you a favor, I could see that story being true. But as for being God's honest truth, my doubts remain.

STUART

Look, Mr. Kay, I already said--

Kay's anger now shines through.

KAY

Be not deceived, Mr. Evans -- God is not mocked... for whatsoever a man soweth, he shall also reap.

(CONTINUED)

CONTINUED: (2)

At this, Sunny begins to growl.

STUART  
Easy girl.

Sunny ignores him and continues growling, until Stuart begins to speak again.

Kay's look flits from dog to Stuart.

STUART (cont'd)  
Not only am I innocent, Reverend -- I have also been through an excruciating ordeal in dealing with my father and this fiasco. Your words haven't been wasted though... that is, so long as you can apply them to yourself. Seems to me you've got some personal issues that have nothing to do with me.

The tension simmers during a few quiet beats. Kay regards Stuart... and softens.

KAY  
You may be right.

Kay turns and gives a look to Joshua, who starts the van's engine. Kay starts to roll back into the van, but has a thought. He looks at Stuart.

KAY (cont'd)  
Exactly what did your father say to you?

Stuart rubs his tired eyes.

STUART  
He looked at me and said he'd ridden up to a lovely place... that it was a beautiful day. He said he was thinking about me, and then he saw his *passage to Eden*.

Sunny moves closer to Stuart and lies down, watching.

KAY  
When was the last time you'd seen him before he told you that?

STUART  
I'd never seen him. Five days ago I didn't even know he was alive.

ANGLE ON KAY

(CONTINUED)

CONTINUED: (3)

KAY

I owe you an apology, Mr. Evans, and I hope you can forgive me.

A beat.

STUART

It's okay.

A couple more quiet beats. Kay shows concern.

KAY

What's the latest word on him?

STUART

He's recovering, but it looks like he may never be able to... talk... again.

KAY

You'll all be in my prayers.

Kay rolls back into the van and the ramp folds up while Joshua's locking-in the chair. Stuart calls in after him.

STUART

Who do you mean by "all"?

Kay's voice emits before the doors close:

KAY (V.O.)

You and your father... and Ms. Brown and her mother.

(a beat)

Goodbye, Mr. Evans.

Stuart watches the van pull out. Sunny gets up and trots off. As the lights fade, Stuart walks around the back of the house.

Stuart stops for a moment to stare into the dazzling array of stars illuminating the night sky above Shadow's paddock.

SLOW DISSOLVE TO:

EXT. MONTANA SKY - NIGHT

The star show is truly magnificent, and includes a shooting star streaking past.

WAYNE (V.O.)

***Before you were born your mother and I had a life such as, I suspect, you've experienced, together in NYC,***

(MORE)

(CONTINUED)

CONTINUED:

WAYNE (cont'd)  
*throughout your forty-year lifetime in  
 my absence. This far into a letter to  
 you, I see I have so much to say...  
 that words fail me.*

INT. UNTERBERG POETRY CENTER, NEW YORK CITY - NIGHT

Stuart continues reading from the podium. From an angle behind him in a very wide shot taking in all the spellbound listeners, a woman walks down the aisleway in the dark, escorted by an usher with a flashlight.

STUART  
*...fail me. But I'll try not to let  
 that stop the task at hand, because  
 you deserve everything I have, and  
 perhaps within a few pages you shall  
 comprehend me.*

The woman slides down the row toward toward Teela. As she takes her seat next to Teela, it becomes clear that it's Maria Louisa. Teela grasps her hand as she looks up at Stuart.

STUART (O.S., cont'd)  
*Your father grew up right on this  
 ranch, in Montana. My mother and  
 father and a boyhood pal named Chester  
 were my only friends in my early  
 life....*

CLOSE ANGLE ON MARIA LOUISA

with a lot of love in her eyes.

SLOW DISSOLVE TO:

EXT. TRIPLE E RANCH - MAGIC HOUR (DAWN)

The sun is just up for the new day. The voice again becomes Wayne's.

WAYNE (O.S.)  
*... Six years of evenings and free  
 days melted; your mother's spell put  
 me away, night after night...*

INTERCUT:

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart sleeps on the couch.

(CONTINUED)

CONTINUED:

WAYNE (O.S.)  
*... day after day, promising to fulfill  
 me without saying the words,  
 saturating my senses with the richest  
 allure imaginable, always stretching  
 away from me...*

The camera moves through the wall to show...

EXT. TRIPLE E RANCH - CONTINUOUS

Maria Louisa's pickup truck sitting out in its spot next to the stable.

WAYNE (O.S., CONT'D)  
*... beyond me, free. Nineteen-sixty  
 reminded me that there was another  
 place....*

She approaches the front door of the house with Sunny and another huge Tibetan Mastiff, a male blonde named "Tuesday," walking next to her.

MARIA LOUISA  
 Sit down. Good dogs.

The dogs lie down but nip at each other playfully.

Maria Louisa bangs on the door loudly.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Lying on the sofa, Stuart bolts upright into a faint shaft of sunshine spilling in through the curtains. He stands up and makes his way toward the door. Looking out the window, he sees Maria Louisa.

Dressed in working clothes, she looks rugged -- but absolutely stunning. He checks her out through a window as she turns and looks at the dogs.

MARIA LOUISA (O.S.)  
 Stay.

Stuart approaches the door and opens it.

STUART  
 Hi.

She reaches her hand out to shake, acting more-or-less like a cowboy handling business.

(CONTINUED)



CONTINUED:

MARIA LOUISA

Hello, Stuart. I'm Maria Louisa. You met my mother yesterday?

Stuart shakes her hand.

STUART

Of course, she told me a lot about you. It's great to finally meet you. You want to come in for some coffee?

MARIA LOUISA

Actually, I'm getting ready to take the horses out to pasture and I could use some help, if you're available.... Can you ride?

STUART

This would be my first time...

Maria Louisa raises an eyebrow.

STUART (cont'd)

(smiling)

But I'd like to give it a try.

MARIA LOUISA

I'll let you ride the mare...

STUART

I'll be right out.

Stuart disappears inside, and Maria Louisa checks him out on the sly, behind a semi-scornful look. She lets the door swing shut and turns toward the paddock, calling the dog after her.

MARIA LOUISA

Come on boy.

DISSOLVE TO:

EXT. GREAT FALLS INTERNATIONAL AIRPORT - DAY

Planes are coming and going.

IN FRONT OF THE TERMINAL

Christopher Kay's van pulls up and his cameraman, sound man and grip jump out and start unloading gear from the back of the van. Kay calls out from inside the van.

(CONTINUED)

CONTINUED:

REV. KAY

I'll be back in on Friday to check up on you guys. Seriously, though, thanks again for all your great help.

INT. GREAT FALLS INTERNATIONAL AIRPORT - DAY

Journalists are lined up waiting to board a flight to New York. Friends and family members wait with their loved ones, including (Nurse) Ondine Becker, who wipes a tear, heartbreak evident in her proud face.

Across the terminal, Keats stands in the line with a couple of his buddies. Against his will, he looks back and waves goodbye to Ondine, then turns and shuffles up to the gate. He's a little choked up, too.

EXT. DOWNTOWN GREAT FALLS, MONTANA - DAY

Light traffic flows on the streets and sidewalks.

INT. COUNTY GENERAL STORE - DAY

The merchant is behind the counter reading the new *Star*. The cover shows a picture of Stuart climbing into Wayne's truck under the headline: "Passage to Eden Report a Hoax".

EXT. WAYNE'S MOUNTAIN PASS - DAY

Maria Louisa and Stuart ride along (Maria Louisa uses a bridle only), and Tuesday and Sunny trail close behind.

In the distance, up toward Wayne's pass, scores of vehicles remain, belonging to the lingering campers. Smoke from their fires sifts up into the sky.

Maria Louisa calls to the dogs.

MARIA LOUISA

Stay close.

Maria Louisa leads Stuart up toward the mountain pass.

DISSOLVE TO:

EXT. REMOTE MOUNTAIN LAKE, GREAT FALLS, MONTANA - DAY

Maria Louisa dismounts near the edge of the lake and starts pulling the bridle off of Shadow. Nearby is the large Douglas Fir with the old tree-stand that Wayne and Chester used to take their wolf photo. The rock outcropping is about 150 feet across this narrow, shallow part of the lake.

(CONTINUED)

CONTINUED:

The shoreline on this side is open with the trail leading near its edge and a few more large fir trees nearby; the woods thicken in the distance.

MARIA LOUISA

You can jump off. We're going to be here for a little while.

Stuart looks down, secures his grip on the saddle and swings down a little awkwardly. Maria Louisa turns Shadow loose and grabs Raven's bridle to hold her steady.

MARIA LOUISA (cont'd)

Easy girl.

STUART

Thanks.

MARIA LOUISA

Can you hold her for a sec'?

STUART

Sure.

Stuart moves near Raven's face and holds the bridle, looking into the horse's dark eyes.

STUART (cont'd)

Easy girl. Thank you for being gentle with me; I'm sure you can tell I'm a city boy.

Maria Louisa removes the saddle and the blanket, mildly enjoying the sight of Stuart talking to the horse. Raven moves her nose up against Stuart's face and nuzzles him a bit. Stuart laughs.

MARIA LOUISA

I think she likes you.

Stuart rubs his hand down her nose.

STUART

She's very sweet.

Maria Louisa moves next to Stuart and takes the bridle.

MARIA LOUISA

I've got her.

Stuart steps back and takes in the scene while Maria Louisa removes the bridle and turns Raven loose.

(CONTINUED)

CONTINUED: (2)

STUART

What a gorgeous place. I've got a kind of *deja vu* thing happening here....

The mare joins Shadow in walking into the lake, and Shadow instantly moves near and starts nibbling on her neck.

Maria Louisa stands watching the horses. She sees the dogs running nearby as well, then catches Stuart looking at her. She turns away from him and walks toward the tree stand.

MARIA LOUISA

This place is another of your dad's favorites. As you can see,  
(pointing out the tree stand)  
there's even some of his handiwork here.

Stuart follows her.

STUART

No wonder it looks so familiar -- this is where he took his wolf picture.

Maria Louisa goes over and climbs up into the stand, and Stuart follows.

Below them, Raven splashes away and Shadow follows after her. Maria Louisa whistles and the dogs come over. She points to the horses.

MARIA LOUISA

Watch!

Stuart is spellbound as the dogs move after the horses.

STUART

So, they'll watch the horses now?

She nods.

MARIA LOUISA

They'll even keep them from wandering too far.

STUART

That's pretty amazing.

MARIA LOUISA

They're an amazing, ancient breed: Tibetan Mastiffs.

(MORE)

(CONTINUED)

CONTINUED: (3)

MARIA LOUISA (cont'd)

We've had both Tuesday and Sunny since they were puppies. They're great protectors, and very unique dogs.

Stuart takes in the scenery, as the silence grows.

STUART

I feel totally out of my element.

She looks at him.

MARIA LOUISA

What do you mean?

STUART

You can imagine. I've lived my whole life in the biggest city on the earth. The only dogs I know anything about are Yorkies, which I think are some sort of dog/cat mix.

(she laughs)

And just about the only horses I've ever been around were on merry-go-rounds.

Now Maria Louisa just smiles faintly, then looks away.

STUART (cont'd)

I've been a professional photographer for ten years, and I'm sitting in a place where my father took a picture that may be better than anything I'll do in my entire career. And until a week ago, I thought my father had died in Vietnam.

MARIA LOUISA

That's what your mother told you?

Stuart nods, and a few beats pass.

STUART

And now, here I am with one of the most intriguing people I've ever met, and I know almost nothing about you.

She gives him a look that's only half-serious, with one eyebrow raised.

MARIA LOUISA

You think I'm intriguing?

Stuart nods again... then laughs.

(CONTINUED)

CONTINUED: (4)

STUART

I do. Seriously....

MARIA LOUISA

Well, let's see what I can do about that. I've lived here all my life, and my mother has worked on the Air Force Base since before I was born. My father really was killed in Vietnam. My mom met Wayne when I was twelve, and they sort of peaked at this serious-friend, kindred-spirit level of relationship, but Wayne has been a father-like mentor to me all this time.

(then)

I studied animal husbandry in college and never took any interest in my classmates or cowboys, for some reason. Let's see... I found religion a few years back and threw myself at someone I thought was special, but it didn't work out, and in ways I guess I'm still sort of heartbroken. I love my mom, these dogs and horses -- even my life. But I don't think Wayne's going to stick with the horses for much longer, so I'm already starting to look for my next big thing.

Several seconds pass.

STUART

Well, like I said, I grew up in the city with my mom and my stepdad, who my mom always told me was not my dad. I got a camera for my fifth birthday and was sort of thrown into the role of family photographer. I never looked back, really. I've always loved taking pictures, and I did it for my high school yearbook before I was accepted at Rochester Institute. There, I was a sort of a teacher's pet, and one instructor in particular pulled some strings that let me do some travelling in Europe. I fell into fashion work, built up my book and got representation with Image Bank. Two years ago, I landed a hotshot manager, and two weeks ago I had my first gallery show.

A beat as she looks at him expectantly.

(CONTINUED)

CONTINUED: (5)

MARIA LOUISA  
You skipped something.

Stuart gets self-conscious.

STUART  
Oh... love. Well, I can't say that I haven't met a lot of women -- but the truth is, I've never really been in love.

He looks at her -- but a cool change has come over her. She scoots herself toward the edge of the platform.

MARIA LOUISA  
That surprises me, as smooth as you are with that 'intriguing' line.

STUART  
Line? That wasn't a line -- I was being honest.

She swings her feet over the edge and starts to climb down, but pauses there to confront him.

MARIA LOUISA  
Anyway, the part you skipped was about how you decided to use your New York connections to make yourself look like some kind of Montana messiah the first chance you got, with all your "passage to Eden" malarkey.

She climbs down to the ground and Stuart jumps over to clamber down after her.

STUART  
You know, you're not the first person to accuse me of doing that intentionally. But in case you're interested in hearing the truth, I'll be very happy to tell you.

He slips coming down the steps and falls on his ass. She has squared off a few yards away and stands in judgement with a stern look, folded arms and tapping toe.

MARIA LOUISA  
Let's hear it. Call me... *intrigued*.

Stuart gets to his feet and testifies.

(CONTINUED)

CONTINUED: (6)

STUART

There's a long version and a short version.

(then)

The short version is, I had a real conversation with my father -- what appears as though it will be the only conversation we'll ever have -- where he actually told me he'd seen his passage to Eden. When I related that -- in confidence -- to my manager, the only person I've had to confide in through all of this, she then told someone else, who went straight to a tabloid without my knowledge... and the rest is history.

(beat)

Much to my embarrassment and extreme humiliation.

Maria Louisa's arms remain crossed. Stuart starts brushing himself off.

MARIA LOUISA

So let me get this straight. You mean to tell me...

(beat)

that's the short version?

Stuart realizes now she's giving him a hard time.

STUART

I... can probably do better.

She walks over to him and gives him a quick peck on the cheek.

MARIA LOUISA

It's okay. Maybe I was a little hasty in my conclusion about you.

She then turns and walks away.

STUART

A little?

Maria Louisa walks toward the saddle and bridles, talking as she goes. Stuart watches her, looking completely disheveled.

MARIA LOUISA

Let's get Raven saddled up.  
(turning to look at him)

(MORE)

(CONTINUED)



CONTINUED: (7)

MARIA LOUISA (cont'd)

I should warn you, though, if you've been dishonest with me at all, she's going to buck you off and run all the way home.

Maria Louisa whistles, and soon the horses come splashing toward her through the lake, with the dogs close behind.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN THE HALLWAY

Stuart stiffly walks toward his father's room.

IN WAYNE'S ROOM

Stuart enters and sees his father sitting up in bed, appearing quite alert, with a newspaper spread out before him. Stuart is stunned.

STUART

Hey. Wow --  
(laughing)  
you're looking great.

With a sort of glassy look, Wayne hits a laughing note. He looks at Stuart, who doesn't know what to say next.

Nurse Becker walks in along with a nice-looking lady in her mid-20s named NANCY ROBBINS, an occupational therapist, in bright scrubs. Nurse Becker's spirits are low.

NURSE BECKER

Oh, here he is. Nancy Robbins, this is Stuart Evans, Mr. Evans's son.

Nancy dons a big smile and holds out her hand.

NANCY

Hi Stuart, I'm your father's occupational therapist.  
(they shake)  
We've just finished our session for today... your dad and I were just taking a look at the paper.

Nancy walks over to Wayne and grabs the newspaper.

NANCY (cont'd)

Okay Mr. Evans, your son's here so I'll see you tomorrow... okeydokey?

(CONTINUED)

CONTINUED:

There's slight recognition from Wayne -- very slow and subdued, but definitely there.

NANCY (cont'd)  
Okay, sounds good. We'll have to get you writing some letters so you can tell us more about your son here.

Wayne's eyes brighten a bit, and he looks at Stuart.

Dr. Grigorian appears in the doorway. Nancy crosses back over to Nurse Becker, and together they leave the room.

NANCY (cont'd)  
Nice to meet you, Stuart.

STUART  
Very nice meeting you, too, Nancy.

The doctor beckons to Stuart by holding up a finger.

STUART (cont'd)  
Doc, if you don't mind, I'd just like to have a minute. I'd appreciate it.

DR. GRIGORIAN  
Of course.

Dr. Grigorian leaves them alone. Stuart goes to his dad.

STUART  
I don't think there's an easy way to say this, but I have to try.  
(then)  
I dreamed about you all my life, and I never thought I'd get to meet you in person. So I want you to know, you are literally my dream come true.

Wayne looks away, then blinks; a tear runs down his cheek.

Stuart looks out the window and musters his courage.

STUART  
Is it okay... if I call you 'Dad'?

Wayne hits a consenting note and looks back at Stuart, as if to say, no sweat. It's an emotional moment for both of them. Stuart clears his throat.

STUART  
Great.

He takes Wayne's hand in his and gives it a squeeze.

(CONTINUED)

CONTINUED: (2)

STUART  
I'll be back in a bit.

IN THE HALLWAY

Stuart walks out into the hall and the doctor finds him.

DR. GRIGORIAN  
As you can see, your father is making good progress. He's beginning to eat full meals. It's going to be an ongoing struggle, but his physical condition should start to improve pretty rapidly now.  
(then)  
Are you prepared to stay in town for the next three or four weeks?

The question catches Stuart by surprise.

STUART  
Three or four weeks?  
(he thinks)  
You know, I've got to make a living, Doc--

DR. GRIGORIAN  
I think that, if at all possible, you should stay. I sincerely believe your visits, and the knowledge of your presence, are the things giving your father the strength to recover.

Stuart's face gets long as he thinks.

STUART  
I'm just having a little trouble believing that.

A beat.

DR. GRIGORIAN  
Take my word for it, son.  
(then)  
Can you stay?

Stuart reluctantly decides -- and nods.

STUART  
I'll try.

DR. GRIGORIAN  
Good boy.

(CONTINUED)

CONTINUED: (3)

The doctor gives him a pat on the shoulder and turns away.

DISSOLVE TO:

EXT. DOWNTOWN GREAT FALLS, CENTRAL AVENUE - DAY

Wayne's truck sits outside a diner.

INT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - CONTINUOUS

Just finished with his meal, Stuart sits alone reading USA Today. He closes the paper and looks up at a TV set, where the Passage to Eden story is being shown on Hard Copy. He shakes his head, leaves money on the table and exits.

EXT. DOWNTOWN GREAT FALLS, CENTRAL AVENUE - CONTINUOUS

Stuart walks out of the diner toward his truck and sees Maria Louisa's truck across the street. He crosses.

Near the blue truck he also sees Christopher Kay's van. He walks by the shop, sees Maria Louisa sitting inside talking with Kay, and walks on by.

INT. COFFEEHOUSE - CONTINUOUS

The conversation between Kay and Maria Louisa has hit a lull.

REV. KAY

I hope you can still make it to Houston one of these days, depending on what happens at the ranch.

She looks at him with a polite smile, then looks away.

MARIA LOUISA

Maybe so.

He tries a different tack.

REV. KAY

You know, maybe you're right about Stuart.

MARIA LOUISA

I believe I am.

ANGLE ON KAY

REV. KAY

I think about you a lot. About the way things were left, which is the reason I wanted to see you.

(CONTINUED)

CONTINUED:

ANGLE ON MARIA LOUISA

MARIA LOUISA  
Honestly, Chris, I've put all that  
into perspective by now, and I'm  
really okay.

She looks at him.

MARIA LOUISA (cont'd)  
I hope you are....

Looking at her with a nod, he looks lost. Outside the window, he sees Stuart roll past in Wayne's truck. He finds some inner strength, looks back at her and smiles.

REV. KAY  
You know I'll be fine.

DISSOLVE TO:

EXT. END OF TRIPLE E RANCH LANE - MAGIC HOUR

Stuart just turns into the lane as Maria Louisa's turning out. They exchange waves. Stuart stops there but Maria Louisa keeps going. Her truck disappears over the hill.

Stuart sighs and drives on toward the ranch.

INT. MARIA LOUISA'S TRUCK - CONTINUOUS

Her eyes hold the road. Just for a second, they flicker toward the rearview. She wipes away a tear.

DISSOLVE TO:

INT. TRIPLE E RANCH HOUSE - NIGHT

Stuart stands gazing out the window with the phone cord stretched to its full length.

STUART  
I don't really feel like I have much  
choice but to stay.

MAGGIE (V.O.)  
It doesn't sound like it.

Stuart moves back near the base of the phone and opens a cabinet. He sees something inside that he pulls out a camera bag.

INTERCUT:

INT. GRAND CENTRAL CENTER, MAGGIE'S OFFICE - DAY

Maggie's looking through some new proof sheets at her desk but she's obviously had a flash of inspiration.

MAGGIE

Stuart, honey, you're being awfully quiet. I hope you're not still upset.

STUART (V.O.)

I guess I'm still just trying to work through everything.

MAGGIE

Well, that's all I can hope for. If you're stuck in Montana and you think you can focus on work, I say, let's go for it.

INT. TRIPLE E RANCH HOUSE - NIGHT

Stuart's looking down into the glass of his father's camera, catching the view out the window.

STUART

I've got my hands on a camera right now for the first time since I left the city.

MAGGIE (O.S.)

Whose camera?

STUART

Looks like my dad's -- an old Tele-Rollei. I could do some serious damage with this thing.

MAGGIE (V.O.)

Hmm -- sounds like inspiration to me.  
(then)

So, you want me to see what I can get going? I know Revlon's coming around, and in the elevator today I saw that my neighbor's handling Paul Mitchell.

STUART

Let's do it. There are some gorgeous locations out here.

MAGGIE (V.O.)

How about sending me some pictures?

EXT. TRIPLE E RANCH - CONTINUOUS

Wide angle from overhead shows light spilling out the windows and Stuart moving around inside.

STUART (V.O.)  
I'm all over it. I'm psyched already.

DISSOLVE TO:

EXT. GREAT FALLS PHOTO SHOP - DAY

Wayne's truck pulls to a stop in front of a downtown camera store. Stuart gets out and walks in the front door.

INT. GREAT FALLS PHOTO SHOP - CONTINUOUS

A bell rings and Stuart walks in. The store has many display cases filled with cameras, old and new. Fifty years worth of Kodak promotional materials decorate the walls and ends of rows where books and photo supplies are stocked. Next to a display for Kodak disposable cameras, Stuart notices a rack of black and white postcards.

Out of the rack, Stuart pulls a postcard print of his father's lone wolf.

The now 70-year-old Chester Finley emerges from behind a curtain covering the doorway into the back of the store.

CHESTER  
Hello there. Sorry to leave you out here, had some film in the brew.

The telephone RINGS.

CHESTER (cont'd)  
Grand central station around here.  
Pardon me again.

Chester answers his phone. Stuart finds the cooler where pro 120 film is stored. He helps himself to a few rolls of Kodak Portra 400NC, then takes them to the counter. Still on the phone, Chester starts ringing him up.

CHESTER (cont'd)  
(on phone)  
Uh-huh. So you turned it one more time and it locked-up? That doesn't sound too good...

Stuart flips a \$20 out onto the counter and Chester takes it and makes change.

(CONTINUED)

CONTINUED:

CHESTER (cont'd)  
 (on phone)  
 Hold on one second, please.  
 (to Stuart, handing him the  
 change)  
 Thirty-seven makes seventeen dollars  
 and three more makes it twenty.  
 That's a great stock -- you going to  
 let me develop those for you?

STUART  
 That would be great...

CHESTER  
 You're on. Drop 'em back off and I'll  
 take good care of 'em for you.

Stuart reaches his hand across to shake.

STUART  
 Will do. I'm Stuart. Stuart Evans.

CHESTER  
 (sizing the boy up)  
 Is that a fact? Well, I'm Chester,  
 and I know your dad real well. Looks  
 like you're in a hurry -- but stop  
 back again soon, so we can make a  
 proper introduction, will you?

STUART  
 Sounds great.

Chester watches him go with a pleased look on his face,  
 then returns to his phone call.

CHESTER  
 Yeah -- you still there?

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

Wayne has a few guests from a local church. When Stuart  
 walks in with Wayne's camera strapped around his neck and  
 some books in his hands, Wayne's eyes light up. Everyone  
 looks at Stuart and smiles.

STUART  
 Oops -- sorry to interrupt.

He holds up the camera toward Wayne.

(CONTINUED)



CONTINUED:

STUART (cont'd)  
I found your camera. Thought I'd try  
it out, if that's okay?

Wayne's eyes say yes.

STUART (cont'd)  
Good thing -- I've already got it  
loaded with film from your pal  
Chester, who sends his best. I also  
brought you a few things from the  
house. I'll just set them here.

Next to a brand new Bible on Wayne's tray cart, Stuart sets  
Wayne's reading glasses, plus Castaneda's Magical Passes  
and Zane Grey's Riders of the Purple Sage. Wayne eyes the  
items, then looks at Stuart and gives a thankful nod.

STUART (cont'd)  
(to Wayne)  
I'll see you later.  
(to the others)  
Bye everyone.

They all smile and wave goodbye -- then look back at Wayne,  
who seems uplifted.

DISSOLVE TO:

EXT. WAYNE'S MOUNTAIN PASS - DAY

It's abandoned now, except for Wayne's pickup truck parked  
in the distance... and Stuart climbing up on the rocks.

He finds a good spot to frame the valley, adjusts the  
camera and snaps a couple of wide frames.

Stuart then hikes on up the pass into some woods.

EXT. MOUNTAIN STREAM NEAR WOODS - CONTINUOUS

The valley opens up onto a wide stream. Stuart winds his  
way down toward the water, carefully walking on the stones.  
He sets the camera down and moves next to the water's edge.  
He cups some water in his hands and has a drink.

Drying his hand, Stuart then grabs the camera again and  
moves on up the edge of the stream.

ANGLE ON A SUNNING BULLFROG

as Stuart snaps his portrait.

DISSOLVE TO:

EXT. WAYNE'S MOUNTAIN PASS - DAY

Stuart climbs into Wayne's truck.

INT. WAYNE'S TRUCK - CONTINUOUS

He opens a cooler and pulls out a bottle of water. He has a long drink, then starts the truck and pulls out.

DISSOLVE TO:

EXT. GREAT FALLS HIGH SCHOOL - DAY

Kids are playing tennis on the high school's courts. Stuart drives Wayne's truck down and parks next to the football field near the concession stand.

When Stuart hops out and photographs his dad's truck near the field, some cheerleaders come running through in uniform.

LATER

The cheerleaders stand posing on top of Wayne's truck, and Stuart snaps a couple of shots.

STUART

Thank you -- he'll love it.

The cheerleaders jump from the truck and run off.

DISSOLVE TO:

EXT. GREAT FALLS INTERNATIONAL AIRPORT - MAGIC HOUR

Stuart sits on the tarmac with a big runway behind him off in the distance. Airplanes are coming in just as the evening is gathering a rosy glow. Holding the camera and looking into the viewfinder, Stuart smiles, exhales, then snaps the shot.

A nearly silhouetted jet lifts into the sky.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - NIGHT

IN WAYNE'S ROOM

Wayne's TV is on when Stuart comes in after his day of location scouting, carrying a flat box. Wayne smiles at Stuart as he walks up and mutes the TV's sound.

(CONTINUED)

CONTINUED:

STUART

Hey dad. You doing okay?

Wayne nods and looks at the box in Stuart's hands. Stuart sets it in front of him and opens it, revealing some writing paper and a nice writing pen from Levenger's. Wayne picks the pen up.

STUART (cont'd)

I'd been meaning to bring you some writing paper -- and this arrived today from Maggie, my manager.

Wayne nods and makes an affirming noise. A few beats pass.

STUART (cont'd)

I had fun shooting with your camera today. Maggie's helping me plan a shoot here, and depending on how today's pictures come out, I might like to use your camera for that shoot, if it's okay.

Wayne looks at him seriously. His eyes open wide, and he turns the box of paper so he can write on the top sheet. He opens the pen and writes, with some difficulty, the words: "Its yours". He hands Stuart the piece of paper.

Taking the paper, Stuart gets a little choked up.

STUART (cont'd)

Thank you -- but I just want to use it some, if that's cool. I've seen your work -- and one of these days I'm hoping I'll get to see you back in action.

Wayne smiles at that, closes the pen and puts it on top of the paper, then works at putting the lid back on the box.

Stuart moves over to help replace the lid.

STUART (cont'd)

I'll put this on your table.

Stuart sets the box down and and picks up the Grey novel.

STUART (cont'd)

Interested in hearing some of this?

Wayne nods thoughtfully. Stuart pulls a chair nearby, settles into it, opens the book and begins to read.

(CONTINUED)

CONTINUED: (2)

STUART (cont'd)

*Chapter one: Lassiter. A sharp clip-crop of iron-shod hoofs deadened and died away, and clouds of yellow dust drifted from under the cottonwoods out over the sage. Jane Withersteen gazed down the wide purple slope with dreamy and troubled eyes....*

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - NIGHT

IN WAYNE'S ROOM

Stuart closes the book and sets it back on the table quietly, so as not to awaken his sleeping father. He finds the button to turn the television off and -- after one last look back at his dad -- slips out of the room.

DISSOLVE TO:

EXT. TRIPLE E RANCH - NIGHT

The truck's parked outside, the lights are on inside and shadows from the kitchen dance on the windows.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart's moving around in sweat pants and slippers, just finishing setting up a new cordless phone in the kitchen. He stashes the phone's box in a cabinet.

The buzzer goes off on the stove, and Stuart turns it off, grabs an oven mitt and pulls a steaming TV dinner from the oven. He carries the aluminum tray into the living room, peels the lid off and sets it down on a TV tray set up in front of Wayne's chair. The PBS documentary on Edward Curtis is paused in the VCR; as soon as he gets adjusted again, Stuart hits the play button on the remote and the presentation continues. Castaneda's first Don Juan book is cracked open over the arm of the chair.

DISSOLVE TO:

EXT. DOWNTOWN GREAT FALLS, MONTANA - DAY

Stuart drives down the street in Wayne's truck.

EXT. GREAT FALLS PHOTO SHOP - CONTINUOUS

Stuart pulls into a parking spot outside the store.

INT. GREAT FALLS PHOTO SHOP - CONTINUOUS

Stuart walks into the store. Chester's at the counter, looking like he's been waiting for him.

CHESTER  
Hey, how's the old geezer feeling?

Chester reaches under the counter.

STUART  
Getting stronger every day, thank goodness.

Chester comes out from behind the counter with a box.

CHESTER  
I guess he is --  
(raises box)  
looks like he's back in action.

Stuart's amused.

STUART  
What do you mean?

CHESTER  
Well, I think you saw his postcards...  
(pointing to rack)  
Those are all his... or almost all. I shot a few of them.

STUART  
I saw the wolf, which I recognized from the print hanging out at the house.

CHESTER  
I'd heard he was in the hospital, but he must be getting around okay... I see from one of those rolls he found his frog again.

Chester hands him the box and pulls the lid off.

STUART  
Chester, I took these pictures.

Chester chuckles as he reaches into the stack of 5x5 prints in the box and pulls the one off the top, showing him the shot of the frog.

CHESTER  
You sure about that?

(CONTINUED)

CONTINUED:

Chester steps to the postcard rack and selects one to show Stuart. The postcard is also of a frog -- despite the color in Stuart's, the two images are nearly identical.

Chester examines Stuart's face. Stuart looks up from the pictures shaking his head.

STUART

Sorry to say my dad's still in the hospital, and he will be for a while yet. So -- I took the pictures... but it was his camera.

Chester shakes his head.

CHESTER

And his frog.

Chester moves back behind the counter.

CHESTER (cont'd)

Sorry to hear he's still down. I should really go by and see him, but knowing him the way I do, I think he'd prefer that I not see him that way.

Stuart moves to the counter, looking at the frog pictures.

STUART (cont'd)

He was happy when I told him I'd seen you, and he'll get a big kick out of this. So what do I owe you?

CHESTER

Uh, for processing and printing -- anything I can do in the back -- your money's officially no good here.

Stuart pulls his wallet out and unfolds it.

STUART

Come on now Chester, I make a living with this stuff. You've got to let--

CHESTER

Listen now, kiddo, I've been selling those postcards for a long time, and your dad has never accepted a penny for them. Film's a different story, but for processing and printing, I refuse -- whether it's for him or for you. And that's all there is to it.

Stuart folds his wallet and puts it back in his pocket.

(CONTINUED)

CONTINUED: (2)

STUART

I sure appreciate it, Chester.

Chester nods.

STUART (cont'd)

You mind telling me what you meant when you signed that wolf picture, asking my dad to take you with him?

A beat.

CHESTER

That was just a little joke between us; you'll have to ask your dad about that. You know, we took that picture about... forty years ago.

STUART

You were with him?

CHESTER

Oh yeah.

Stuart moves back over to the rack and looks at more of the pictures. Chester moves over to look with him.

STUART

The truth is, Chester, my dad had two strokes, and he'll be able to get around, but it doesn't look like he's going to be able to talk... at least, not like he used to.

That hits Chester pretty hard, but he plays it off. He pulls out the wolf picture postcard.

CHESTER

Your dad built a tree-stand out next to this lake, and I think he'd spent that whole spring camping-out up there, waiting for the wolves to come.

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN OCCUPATIONAL REHAB ROOM

Stuart and his father sit at a table; Wayne is in a wheelchair, looking a little dazed. Nancy speaks to them.

(CONTINUED)

CONTINUED:

NANCY

... a lot of things you can do around the house there to make it easier for him when he returns, Stuart.

Stuart steals a look at Wayne. Nancy illustrates and gestures with her hands to indicate Wayne's restricted motions.

NANCY (cont'd)

For example, think about when you're in the kitchen and you're trying to prepare something to eat. Okay?

DISSOLVE TO:

EXT. TRIPLE E RANCH - MAGIC HOUR

Stuart's sitting on the tailgate of the pickup truck talking on the cordless phone watching the scenic sunset light up the sky. Sunny is lying down at his feet.

STUART

I hate to think of you being at the office this late. Let's just book Zade and leave it at that. I have no doubt that with Zade and Helen cracking the whips, with one day of prep, we'll be able to shoot all four locations in one long day.

DISSOLVE TO:

EXT. GREAT FALLS INTERNATIONAL AIRPORT - DAY

A charter jet touches down on the runway, and seven striking female models (including two blondes, CARRIE and CANDY) and three enigmatic male models (all 19-21) -- step off the plane and are attended to by HELEN, Stuart's key PA. She leads the group toward some vans in the distance.

HELEN

Hi ladies and gentlemen. I'm Helen, nice to meet you all. We've got a couple of vans waiting to take you to your trailers. The catering's all set-up right next to the trailers, so if you can all please load on up, we'll be on our way.

The models talk among themselves and follow Helen past one van, where Stuart is standing talking to ZADE PHILLIPS (30), his assistant. Stuart leans into the van through the open door, his hands buried in a changing bag.

(CONTINUED)



CONTINUED:

Zade waves to the group as they pass.

ZADE  
Hey guys. Welcome to Great Falls!

They smile and move past.

ZADE  
(under, to Stuart)  
Enthusiastic bunch.  
(then)  
Are you shipping back to Duggal?

Stuart leans out to look at him, his hands still busy.

STUART  
I get free processing here in town.  
(off Zade's look)  
It's a family connection.

ZADE  
But are they good?

STUART  
The guy does excellent work.

Stuart steps clear of the van holding Wayne's Tele-Rollei.

STUART (cont'd)  
Check out the camera.

Just as Zade starts to, a TEAMSTER comes walking up out of the darkness.

TEAMSTER  
You gents mind if I borrow your van?  
They brought a lot of stuff.

Examining the camera, Zade doesn't even look up at the guy.

ZADE  
There should be plenty of vans -- this  
one's for Mr. Evans here.  
(handing camera back to  
Stuart)  
I hope you have the Rolleinars for  
this puppy.

Stuart proudly pulls two lens adapters for the camera, special 0.35x and 0.7x Rolleinars for the Tele-Rollei, from his vest pocket.

STUART  
Complete set.

(CONTINUED)

CONTINUED: (2)

The Teamster grits his teeth.

TEAMSTER

If I could put some of that gear in it  
for now to get it to the trailers,  
I'll bring it right back. The other  
one's for your documentary film crew.

Stuart and Zade share a look, then Stuart grabs his bag out  
of the van and moves clear of it. The Teamster jumps in  
and fires it up.

TEAMSTER

Thanks gents.

The van moves away toward the plane.

STUART

(joking)

You've been here for one day and  
you're already on your way to being  
blacklisted by the Teamsters.

ZADE

What can I say -- it's my first  
experience with the Montana breed.  
You think I wisened-up in time?

STUART

Just don't stand too close to me  
today, all right?

They laugh. A taxi pulls up and screeches to a halt. A 3-  
man documentary crew jumps out, including a DIRECTOR (22),  
a shooter (25) and a sound man (JERRY, 65).

DIRECTOR

Hi guys, sorry we're late. We're all  
set though. In fact--

He looks at the shooter whose camera's fired up, pointed  
with its sungun on and blinking away at Stuart and Zade.  
Jerry holds a boom pointed at Stuart and Zade, looks down  
at a mixer hanging from his neck and adjusts levels.

JERRY

Speed.

The shooter gives a thumbs-up.

DIRECTOR

We're rolling.

(CONTINUED)

CONTINUED: (3)

STUART

Great. Well guys, let me set the stage for you: So far we've put in a full day here getting ready for the talent to arrive.

After a couple of beats...

DIRECTOR

When do they arrive?

STUART

About five minutes ago. Right now--  
(he points)  
--they're on their way to base camp over at the high school.

The Teamster pulls up in the van and HONKS his horn. Jerry rips his headsets off.

JERRY

Ow!

DIRECTOR

And... cut. We're outta here.

The sungun and camera power down and the crew scrambles for their van, the director on their tails.

ZADE

Where's Maggie?

STUART

I knew there was someone missing.

ZADE

Oh man, wait 'til I tell her Super Fly didn't even miss her!

STUART

Zade, Zade.

(then)

Am I gonna have to have a little talk with my Teamster buddies?

Zade shoots him a look and they walk toward the charter. Zade holds up a finger to the Teamster.

IN THE CHARTER PLANE

the pilot is sitting there talking quietly with Maggie -- who's dressed in an official Knicks warm-up suit.

(CONTINUED)

CONTINUED: (4)

MAGGIE

Oh, there they are. See? I told you they'd miss me eventually...

She grabs her bag and practically flies off the plane and lands between Stuart and Zade. Zade grabs the bag and she takes them both by their arms, letting them escort her to the awaiting van.

MAGGIE (cont'd)

(under)

I can't believe he said that.

They both look at her.

STUART

What? What'd he say?

She just shakes her head and laughs. As they help her into the van, Stuart and Zade both look back at the pilot, who's looking at them sheepishly from inside the plane.

EXT. GREAT FALLS HIGH SCHOOL - DAY

AT THE FOOTBALL FIELD

The trailers are set up on the track, which runs around the football field inside the high school stadium.

A few scenes have lights pre-set for the impending shoot: one near the front of the concession stand, one near the front of the bleachers, one near a goal post.

About 25 crewmembers, including makeup, hair, wardrobe and product stylists, lighting and grip crew, sit at the picnic tables. The models flock to the smoke-billowing catering truck and descend on a couple of the empty tables as Helen buzzes around in the background.

Stuart, Zade and Maggie come walking up.

MAGGIE

Where's my Coachman, Zade?

Zade points to a Coachman parked nearby with a big sign over the door reading, "Media".

MAGGIE (cont'd)

Oh, perfect. I hope my stuff got here all right.

ZADE

Have a look. Helen personally took charge of organizing it for you.

(CONTINUED)

CONTINUED:

MAGGIE

Great.

Maggie disappears into the RV. Stuart and Zade move for the catering line.

DISSOLVE TO:

EXT. GREAT FALLS HIGH SCHOOL - DAY

AT THE PICNIC TABLES

Stuart and Zade are finishing their breakfasts just as Maggie sits down with a full plate, mostly fruit, but also a big muffin. She starts eating.

MAGGIE

I'm starving. And this food is fantastic. Did you guys get enough?

Stuart and Zade just nod. After a beat where they watch Maggie eat, Zade jumps up.

ZADE

I've got to run to the soda shop to see how that's coming along. I expected those guys to beep me by now.

STUART

We're what, thirty minutes away here?

ZADE

Sounds right. I'll warn Helen.

Zade moves off. Stuart looks at Maggie.

STUART

I can't believe you pulled this together so quickly.

Maggie swallows what's in her mouth.

MAGGIE

It's a total team effort, but you're the star attraction.

He smiles at her as she bites off a banana.

STUART

Not in my book.

She smiles, gets up and gives him a hug.

(CONTINUED)

CONTINUED:

MAGGIE

Wait 'til you see what happens when  
you get back to New York after this...

She sits back down and bites off more banana. Stuart  
smiles, imagining.

STUART

That good?

Her mouth full, Maggie enthusiastically affirms through her  
nose and rolls her eyebrows suggestively. Stuart laughs  
and walks away.

DISSOLVE TO:

EXT. GREAT FALLS HIGH SCHOOL - DAY

NEAR THE CONCESSION STAND

The female models are dressed in fall fashions, carrying  
books in their hands as they walk along giggling together.  
The male models walk in their turtlenecks and corduroys,  
carrying books but looking toward the girls. Stuart  
catches the shot from a low angle.

STUART (cont'd)

That was perfect.

DISSOLVE TO:

EXT. GREAT FALLS HIGH SCHOOL - DAY

NEAR THE BLEACHERS

Stuart's warming up in the course of his workday. He's  
snapping pictures of the guys one-at-a-time. Just as he's  
framing a shot, a Frisbee comes flying into the frame and  
beans him in the head. He grabs the Frisbee and looks  
behind him...

Maggie grins slyly as she walks away with her cell phone  
pressed to her ear.

Stuart wings the Frisbee back at her, then turns back to  
his work.

DISSOLVE TO:

EXT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - DAY

Stuart leads Helen and the talent procession up the street  
from the three mini-vans parked on a blocked-off part of  
Main Street.

(CONTINUED)

CONTINUED:

A larger grip van is parked in front of the drug store, and the makeup trailer is parked across several spaces across the street. Stuart looks up.

Maria Louisa exits from a store up the block, carrying a shopping bag. She looks amazing, and she looks Stuart's direction.

Stuart waves at her, then motions for everyone else to go on into the restaurant. He takes a few steps toward Maria Louisa and looks up, smiling...

just as Maria Louisa climbs into her pickup, starts it up and backs it out into the street.

INT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - CONTINUOUS

Several members of the lighting crew are at work atop ladders, making final adjustments to lighting fixtures and silks hidden above the diner's countertop and the booths. A lighting director, holding a radio, watches his crew at work. Zade looks at his watch and walks outside.

EXT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - CONTINUOUS

Zade sees Helen leading the talent. He points them in the direction of the makeup trailer, and they head that way. Zade walks up to Stuart.

INT. MARIA LOUISA'S TRUCK - CONTINUOUS

Country-western music plays quietly. As before, Maria Louisa finds Stuart in the rearview mirror for the parting shot. This time, he's just turning to talk to Zade and he points toward her.

ANGLE ON MARIA LOUISA

as she smiles.

EXT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - CONTINUOUS

Stuart fills Zade in.

STUART

That's, um, the girl that runs my dad's ranch. I swear, Zade, she's the disappearingest woman I've ever seen in my entire life.

ZADE

From what I gather, she's everything you say -- and more. Just look at her go....

(CONTINUED)

CONTINUED:

Zade's trying to get a rise out of Stuart... but failing. The boy's obviously distracted.

ZADE

If you still appreciate women who are actually interested in you, on the other hand, and someone who can easily meet you in the village for a latte, may I offer you Carrie -- a.k.a. Miss Ohio -- of our modeling staff?

STUART

Hmm.

Stuart looks up at the horizon one last time, then turns with Zade toward the diner and shakes his head to clear his thoughts.

STUART (cont'd)

So... we all set?

ZADE

Oh yeah, work.... Sorry my man -- we're still about thirty away.

Stuart looks at his watch.

STUART

How are the extras holding up?

ZADE

Some are dropping, which was expected, but it seems like more are showing up. I think we'll be all right.

Stuart looks in the window of the diner, examining the crowd.

STUART

One of the nurses was going to bring my dad over. I think I'll just have her bring him to the photo shop up the block for a quick visit.

Zade hands him his cell phone.

ZADE

Want this?

STUART

Thanks.

(CONTINUED)



CONTINUED: (2)

ZADE  
(under, joking)  
It's a cell phone.

STUART  
Very funny. We'll see you shortly.

ZADE  
We'll be ready to rock when you get  
back, Chief.

Stuart heads across the street toward the makeup trailer. He sees Helen hanging out with a small group of drivers smoking cigarettes.

STUART  
(to Helen)  
Zade says we're still thirty minutes  
away. I'm just going to invite the  
talent along for a little walk up the  
street. You can come along if you  
want....

Helen waves and keeps talking with the guys. Stuart knocks, then enters the trailer.

INT. MAKEUP TRAILER - CONTINUOUS

The models are all hanging out, brushing hair, lounging on each other; the documentary crew tries to capture it all on DV. Stuart peeks his head in the door.

STUART  
Hey everybody. We've got a few  
minutes; you want to join me for a  
little fresh air?

They all jump up and follow him out of the trailer -- Carrie jumps up first and takes the lead, sharing a big smile with some of the others.

STUART (cont'd)  
My father's actually coming by for a  
quick visit -- he'll get a big kick  
out of meeting all of you.

EXT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - CONTINUOUS

The documentary crew films Stuart leading the photogenic group up the block as Helen gets busy directing traffic. Maggie's Coachman pulls into a parking place, a few members of the press climb out with her. Two news vans and a few other rental cars full of photographers and reporters (including Jonathan Keats) pull up and park nearby.

(CONTINUED)

CONTINUED:

Stuart stops the group and waves to Maggie. The members of the media ditch their vehicles and clamber after the parade of Stuart and company, as they move away up the street. Stuart waves for them to follow.

STUART  
(shouting)  
Join us at the photo shop!

The cameras start snapping and the media members join the parade.

Stuart walks in the lead, talking on Zade's cell phone.

STUART (cont'd)  
(into phone)  
Hi Ondine, it's Stuart. You know what, instead of the grill, how about bringing him over to Chester's shop? Yep, we're here now. Thanks.

He folds the phone up and sticks it in his pocket. He turns around to the assembled models.

STUART (cont'd)  
Thanks for doing this, guys. This guy's an old friend of my dad's. This'll mean a lot to him, too.

As the group moves up the street, photographers run up ahead and snap pictures of the procession. Other locals passing by in cars and trucks, people on the sidewalks and kids who have been hanging around watching stop what they're doing and start gathering around. Stuart holds the door as the models enter the photo shop, and photographers pour in after them. Finally, Stuart steps inside.

INT. GREAT FALLS PHOTO SHOP - CONTINUOUS

The docu crew follows Stuart, who moves through the swelling crowd and finds Chester talking on the phone. The others spill in behind him.

CHESTER  
(into phone)  
Gotta go, Mom.

He hangs up the phone and turns around.

STUART  
Ladies and gentlemen, I'd like for you to meet Chester Finley, a long-time friend of the family.

(CONTINUED)

CONTINUED:

Chester is speechless. The models all come up and shake his hand. The guys have Chester show them a rare collectible camera one of them spotted in his collection. The female models look in some of Chester's photo books to find pictures of themselves.

More people walk into the store from the street; flashes POP from still cameras and several camcorders soak it up. There's a rush on disposable cameras; Chester looks at the line and throws his hands up.

CHESTER

Listen folks... tell you what. The disposable cameras are free, while supplies last. Just one per customer, please.

Now people walk up with postcards in their hands.

CHESTER (cont'd)

That goes for the postcards, too.  
Today only.

People snap pictures of the models and get in pictures with them.

A path clears as the front door opens and Nurse Becker pushes Wayne through in his wheelchair. Wayne's looking almost perky in a bright green golf shirt and khaki pants -- grinning from ear-to-ear. Stuart goes over and puts his arm around him, and the cameras eat it up. With a wave from across the room, Chester welcomes Wayne into his store and points at the postcard rack, which is almost picked clean.

CHESTER (cont'd)

Start selling postcards Wayne -- I've got more in the back!

That seems to tickle Wayne even more. He can barely contain himself sitting in the chair.

Keats sees Nurse Becker and she nearly faints -- he instantly comes over to her, hat in hand. She's a little upset at him at first.

Stuart grabs one of the last postcards from the rack and shows it to Wayne -- who just nods. Stuart goes to put it back and Carrie grabs it from him. She pulls out a Sharpie and moves down next to Wayne.

CARRIE

Would you please sign this for me, Mr. Evans?

(CONTINUED)

CONTINUED: (2)

Stuart watches with a smile as Wayne takes the pen and the postcard and signs his name. Carrie leans in takes the card.

CARRIE (cont'd)  
 I'll cherish this for as long as I  
 live. You know...  
 (looking at Stuart)  
 my father was a photographer, too.

Carrie moves along to make way for others lining up for Wayne's autograph. Wayne signs one card after another, slowly, but surely. Chester is all smiles.

Stuart looks at his watch, then laughs at a private joke... looking up to see Carrie smiling at him.

CARRIE  
 What's so funny.

STUART  
 I didn't bring my camera.

CARRIE  
 Quick, lean in with your dad.

Stuart does, and Carrie snaps a shot with her disposable.

EXT. GREAT FALLS PHOTO SHOP - CONTINUOUS

As Keats holds the door open, Stuart pushes Wayne back out the door with Nurse Becker close behind, and everyone else follows along. Chester fills the doorway, smiling happily, as they all wave good-bye to him.

CHESTER  
 I expect to get lots of pictures in  
 the mail....

Keats and Nurse Becker share a brief but passionate kiss behind the hospital van while Stuart gets Wayne situated in the van.

Outside the open side doors, the documentary crew captures the models waving goodbye and blowing kisses to Wayne inside the van. Keats and Nurse Becker come around, and he opens the passenger door and helps her in. While Stuart's stowing the lift and closing the doors, Keats closes the door for Nurse Becker, gives her a wink, then backs away.

Nurse Becker is in another world when Stuart's face appears outside the window.

(CONTINUED)

CONTINUED:

STUART

Thanks so much Ondine, for everything.

She doesn't speak for a moment, which gives Stuart a chance to notice her smeared lipstick.

NURSE BECKER

You're perfectly welcome, Wayne.

She stares off ahead of her. Stuart just smiles.

STUART

See you later.

(waves to Wayne)

See you tomorrow, Dad.

Stuart leads the group back down the block, laughing and having fun amidst lots of members of the media and locals young and old. The talent heads for the makeup trailer as Helen and Maggie intercept the rest of the crowd.

HELEN

Sorry folks, this is a closed set.

MAGGIE

Ladies and gentlemen with the press,  
you can come along with me.

Stuart walks across the street and enters the diner.

INT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - CONTINUOUS

Stuart walks in and sees BUDDY (60) and his waitress MOLLY (25) looking clean, well made-up -- and bored almost to tears. Zade is standing there.

STUART

Wow, this looks great. Let's get our first group of extras in here. Buddy, or Molly -- I'm going to need a couple of strawberry milkshakes, please.

BUDDY

Yes sir.

(to Molly)

You got that?

Molly moves toward the ice cream behind the counter.

MOLLY

Let me take care of this, Buddy.

BUDDY

You do that.

(CONTINUED)

CONTINUED:

Helen leads the docu crew in. They set up in a corner and get busy changing tapes as Helen moves over behind Stuart.

HELEN

Okay, who do you want first?

STUART

I just need Candy and Carrie for the shot with the grandparents first.

HELEN

Two blondes flying in.

Helen shoots out the door. Stuart grabs his camera from the bag sitting nearby. An older couple walks in, and Zade catches them.

ZADE

Stu?

Stuart looks at him and examines the couple.

STUART

Perfect.

Zade seats the couple at the bar as Helen walks back in with the two blonde models.

MOLLY

Shakes are coming.

STUART

Great -- thank you Molly. Zade, you can go ahead and start sitting people at the other booths.

ZADE

You got it.

STUART

(to the models)

Carrie, Candy -- one of you on either side of this gentleman, please. You're having fun with Granddad on your summer vacation.

The docu crew is back at work, shooting the action as the waitress walks up with the milkshakes. Stuart talks to the older lady.

STUART (cont'd)

Ma'am, while all this is happening, you are not amused. In fact, Molly here is sticking you with the check.

(CONTINUED)

CONTINUED: (2)

She sets the picturesque milkshakes in their heavy glasses down on the table; the whipcream's piled high and cherries are on top. The girls look at the shakes with relish.

STUART (cont'd)

Buddy, you can move a little closer and watch all this going on. Ladies -- dig in, they're all yours. But don't forget to share with Granddad.

CARRIE

I'm going to regret this later!

CANDY

At least it tastes better going down...

"Granddad" delightedly joins in the fun. Stuart starts snapping.

DISSOLVE TO:

INT. BUDDY'S GRILL, DOWNTOWN GREAT FALLS - DAY

AT THE DINER'S COUNTER SEATING

All the models have taken over the counter. They're all dressed in bright Fall "back to campus" sportswear. More milkshakes and burgers line the countertop.

MOLLY

I'm telling you girls, if one of you doesn't at least taste one of Buddy's cheeseburgers, none of you are getting out of here alive.

She smiles. Candy holds up a finger.

CANDY

Okay girls, I guess I'll have to sacrifice.

MOLLY

That's the spirit, honey!  
(calling)  
Buddy, we need a special, pronto!

BUDDY (O.S.)

You got it.

CARRIE

Candy -- you do know there's meat in a cheeseburger, right?

(CONTINUED)

CONTINUED:

Laughs all around as Stuart's snapping it all up.

DISSOLVE TO:

EXT. GREAT FALLS INTERNATIONAL AIRPORT - MAGIC HOUR

The trailers have been moved back. The catering truck is an island in the middle of the track with picnic tables set up all around it and lots of drinks on ice in coolers. A chef stands over the smoking barbecue grill.

The shooting lights are set up in the distance by the charter, where all of the models are clustered around the plane, dressed in more wintery fashions. A couple of large fans directed by grips send puffs of smoke from a fog machine across the talent.

Stuart captures the moment from a few different angles.

Assembled behind the lights are Maggie and several members of the press, and the charter's pilot and copilot. The documentary film crew is at work, along with another shooter taking in the scene through his FOX-labeled Betacam.

Nurse Becker is back, changed into a pretty outfit and made-up quite nicely. She's enraptured listening to Keats as he whispers war-stories to her and holds her hand. A short distance behind them, Zade and Helen are also talking quietly. Zade steals a glance at his watch.

Stuart frames and snaps one more picture and turns to his talent.

STUART

Great. That's it, everybody. Thanks so much...

A cheer goes up among those gathered -- and Helen steps up behind Stuart.

HELEN

Okay everybody -- that's a wrap. To your trailers we go -- and as you can tell, dinner's ready. This plane loads up in thirty-five minutes, though. That's thirty-five minutes from right now. Sorry, not a lot of time to eat. So move it.

Seeing she means business, they follow Helen to the food.

(CONTINUED)



CONTINUED:

Zade's talking on his cell phone. Maggie steps up to Stuart -- they hug. Stuart then reaches out and pulls Zade into the group hug. Zade keeps talking into his phone.

ZADE  
(into phone)  
Wrap! Yes, we're wrapping.

A photographer frames them for a picture. Maggie looks up and sees him.

MAGGIE  
Smile, boys!

They all look and smile as the picture's snapped. The photographer moves off, leaving the documentary crew hovering a short distance behind them watching Maggie, Stuart and Zade as they move away together toward the food.

Stuart looks over into the documentary camera.

STUART  
That's a wrap. Great job guys. Grab some food.

DISSOLVE TO:

INT. MAGGIE'S TRAILER - NIGHT

Maggie, Zade and Stuart drink a toast of champagne.

STUART  
Here's to both of you.

MAGGIE  
Zade, you made this really easy.  
Thank you. And Stu, as soon as you  
get back home, be prepared for a  
bigger reception than the one you had  
to walk out on the night you came  
here. Okay?

Everyone laughs and raises their glasses.

ZADE  
Cheers.

They drink. Stuart leans back and looks like he's finally starting to relax.

Maggie starts packing the last things lying around into her bag.

(CONTINUED)

CONTINUED:

ZADE (cont'd)

What can I help you with, Maggie?

There's a knock on the door. Maggie looks at Zade.

MAGGIE

Make sure it's not...

Zade steps to the door, opens it, then lets Helen in.

STUART

Come on in, Girl Wonder.

HELEN

Thanks. How can you guys drink --  
I've still got work to do.

MAGGIE

'at a girl. And by the way, thanks  
for arranging everything in here for  
me. It was perfect.

HELEN

No problem.  
(all-business)  
I'll take any bags you don't need.

MAGGIE

Okay, hon', there's just that one by  
the door.

Zade sees the bag first. He grabs it.

ZADE

I got it. Come on, Helen, let's  
finish it off.

Zade and Helen head out the door.

HELEN

You can just send my champagne on up  
to my room.

Maggie closes her carry-on bag and sits down next to  
Stuart.

MAGGIE

So Stu, I'm really worried about you.

STUART

Why?

(CONTINUED)

CONTINUED: (2)

MAGGIE

That poor Carrie was throwing herself at you all day, and I don't think you even noticed.

STUART

I noticed...

MAGGIE

She's sitting outside hoping to get a chance to talk to you. If you could have seen how excited she was on the trip out this morning, you'd know how crushed she probably is right now.

Stuart sips a little more of the champagne, mainly to have a pause.

STUART

(finally)

Maggie, she's obviously a knockout, but what can I say?

He looks up at her.

STUART (cont'd)

I just have other things on my mind right now. Believe it or not, I'm actually thinking I'll wind up out here eventually. I guess at first it was a place I had to come to -- but now it's a place I don't really want to leave.

MAGGIE

Well, hey -- let's not jump to any hasty conclusions -- but I do want you to know that I'm here to support you... and anything is possible, as far as I'm concerned.

STUART

That's awesome, Maggie... thank you.

(then)

They're telling me my dad will be all right at the ranch by himself, because he'll be monitored 24-hours and he'll have home health attendants coming every day, but still....

Maggie touches Stuart's head thoughtfully, then looks at her watch. She grabs her champagne cup and holds it up to Stuart.

(CONTINUED)

CONTINUED: (3)

MAGGIE

Honestly, I'm proud of you for what you're doing here with your father. When you get back to the city, we'll sort it all out.

They clink their cups together. Stuart manages a smile.

STUART

Sounds great.

She drinks; he hesitates, deep in thought.

DISSOLVE TO:

EXT. GREAT FALLS INTERNATIONAL AIRPORT - NIGHT

Stuart and Zade walk Maggie toward the charter, where the pilot's standing there waiting for her.

MAGGIE

Zade, we should have your check by next Wednesday. Stu, you think maybe we can all have lunch together next Wednesday?

STUART

I don't see why not -- but let's firm it up between now and then.

Carrie leans her head out of the doorway and gives Stuart a wave and a big smile.

Catching Carrie's look, Zade melts. As Stuart's returning the wave, Zade gives him a look.

ZADE

Having second thoughts?

Stuart just sort of smiles at him. Maggie gives them both kisses on the cheek.

MAGGIE

Great work, both of you. See you back in the city...

The captain helps her aboard, then closes the door.

The aircraft's engines start up, location lights are powered down and trailers move away under tow.

Helen walks up looking pretty beat.

(CONTINUED)

CONTINUED:

HELEN

Okay, I'm outta here... How 'bout you guys?

They turn to her as the plane taxis off in the background. The three of them walk away together.

DISSOLVE TO:

INT. WAYNE'S TRUCK - NIGHT

Zade drives Wayne's truck. Both he and Stuart look exhausted.

ZADE

At last -- time for the post-shoot fatty I've been saving all day.

Zade reveals a very fat joint that makes Stuart laugh.

STUART

Ah -- you go ahead.

ZADE

I intend to -- but you'll be joining me, right?

STUART

Not... this time.

(off Zade's look)

I appreciate you thinking of me, I'm just trying something new. I got to the point out here where it just didn't feel right getting high. Guess I'm still there.

Zade takes the joint out of his lips and drops it back in his shirt pocket.

ZADE

I guess I can respect that.

Stuart reaches over and gives Zade a pat.

STUART

Thanks buddy.

DISSOLVE TO:

INT. TRIPLE E RANCH HOUSE - NIGHT

Zade carries a leather backpack as he follows Stuart into the house.

(CONTINUED)

CONTINUED:

STUART  
Your room's back here.

Stuart leads him on through the house.

IN THE SPARE BEDROOM

Stuart opens the door and turns on the light, showing the bed all made-up and turned down.

STUART  
This is you. Clean sheets and everything.

ZADE  
Wow -- you mean to tell me you did this before we got started today?

STUART  
Sure did.

ZADE  
I'm touched -- and I'm not just saying that.

STUART  
Hey, a deal's a deal. Now when do I get my split of your per diem?

ZADE  
We'll talk about it after I feel the mattress--

Stuart heads for the door.

STUART  
Never mind.  
(then, pointing through the wall)  
The bathroom's got a shower; all the modern conveniences.

ZADE  
Great. I'll just hit that in the morning. We have to be at the airport at six, so where does that put us? We're about, what, fifty miles out of town?

Stuart smiles.

STUART  
It's about twelve. You gonna want breakfast?

(CONTINUED)

CONTINUED: (2)

ZADE

And have to wake up even earlier?  
Nothing personal buddy, but... not in  
this lifetime. I'll just grab  
something at the airport, if that's  
cool.

STUART

No sweat. We'll leave here by five-  
thirty.

Zade sets an alarm on his watch and sits down on the edge  
of the bed, yawning and stretching.

ZADE

I think I'm ready to crash, my man.

STUART

All right. If you do want anything --  
help yourself to the fridge.

Just as Zade's starting to untie his shoes, Stuart has a  
thought.

STUART (cont'd)

Hey, before you get comfortable, let  
me show you something.

ZADE

Really? Do I have to get up?

STUART

Just follow me outside for a minute.

Zade re-ties and follows him from the room.

Stuart leads him out the door.

EXT. TRIPLE E RANCH - CONTINUOUS

They walk over to the paddock and Stuart leans back against  
the fence; Shadow comes running up and puts his head over  
Stuart's shoulder. Zade's not too impressed.

ZADE

The prize of the prince?

STUART

Pretty much.  
(looking around)  
And everything that goes with him, if  
I was really lucky.

Zade gives him a look.

(CONTINUED)

CONTINUED:

ZADE

Whoa -- you say that like you mean it.

STUART

I think if you were in my shoes, you might feel the same way.

Zade pulls the joint out of his shirt pocket.

ZADE

Mind if I indulge now?

STUART

Not at all.

Zade fires it up -- Shadow sees the fire and moves off.

STUART

It's actually very attractive to me -- thinking I could have a part of this, and that Maria Louisa might fall in love with me -- and that we could raise a family here....

Zade climbs onto the fence and sits down on top, blowing smoke into the air.

ZADE

So I take it this means you're officially not interested in Carrie?

STUART

That's... affirmative.  
(getting it)  
How about you?

ZADE

Well, I just wanted to see where you stood on it before I made any kind of move, since she was all about Stuart.

STUART

I appreciate that.  
(beat)  
And as a token of my esteem, I vow right here and now to sing at your wedding.

Off a very big hit, Zade thinks about that. He blows smoke into the air and taps the joint out on the top of the fence.

(CONTINUED)



CONTINUED: (2)

ZADE

I've never heard you sing.  
 (off Stuart's smile)  
 And I think I'm okay with that.

Stuart starts into song in the style of Art Garfunkel:

STUART

*Are the stars out tonight? I don't  
 know if it's cloudy or bright...*

Zade looks around for help.

ZADE

Okay -- now I'm sure of it.

STUART

*'cause I only have eyes, for you....*

Suddenly, from the darkness, Sunny appears and BARKS once, bearing her teeth. Zade leaps from the fence and is in the house in a heartbeat.

Stuart laughs -- but is a little shaken himself.

STUART

(to Sunny)  
 Easy girl -- it's all right.

Stuart whistles -- and Sunny more-or-less ignores him, running toward the house and smelling the air. Stuart walks over and holds his hands out, she works her way to him and lets herself be petted. She lays down, and Stuart walks into the house.

STUART (cont'd)

Good girl.

INT. TRIPLE E RANCH HOUSE - CONTINUOUS

Stuart steps inside and meets Zade's shocked stare. Sunny BARKS outside.

ZADE

You mean to tell me you know that  
 freaking Sasquatch?

STUART

It's my dad's dog... her name's Sunny.

ZADE

So you knew that devil-hound was out  
 there when you made me go outside?

(CONTINUED)

CONTINUED:

STUART

The dog's safe. She just surprised you.

As Zade continues to stare, Stuart's look says he sort of feels bad, but that he's also amused.

STUART (cont'd)

Sorry Zade. If you don't like the dog, you don't have to sleep in her bedroom....

ZADE

Sleep? Who's sleeping? I'm thinking I'll make a big fire and tear into some of this literature here and just read the night away.... That is, just as soon as I've changed into some clean undergarments.

Stuart laughs.

STUART

I'm sorry buddy. Honestly, I never sang to her before.

(beat)

Seriously, you all right?

ZADE

No worries. Guess I got a little freaked out by your pet werewolf.

STUART

All right. I'm glad you're not mad...

(beat)

***'Cause I only have eyes, for you...***

Zade's eyes are wide open...

ZADE

I swear to God man, if Cujo comes crashing through that window, I'm letting you go without a fight...

Stuart laughs. Zade makes a move for his room.

STUART

Make yourself at home -- I'll see you in the morning.

Zade turns.

(CONTINUED)

CONTINUED: (2)

ZADE

Let's hope so. Hey -- where do you  
keep the wolfsbane and silver bullets?

Zade turns again and disappears into the spare room.

STUART

(laughing)  
'Night buddy. And seriously, thanks  
again for everything today. It's  
great having you here.

ZADE (O.S.)

Yeah, yeah. 'Night.

DISSOLVE TO:

EXT. END OF TRIPLE E RANCH LANE - MAGIC HOUR (DAWN)

The sun's glowing above the horizon as Wayne's truck  
cruises up the driveway.

The truck pulls up as Maria Louisa feeds Sunny at her pen.  
Her truck is parked nearby.

INTERCUT:

INT. WAYNE'S TRUCK - CONTINUOUS

Stuart pulls over and puts the transmission in park. Zade  
points to his watch.

STUART

(under)  
Roll down your window, douche bag....

Zade gives him a shocked look.

ZADE

(under)  
It is down.

Stuart laughs -- then punches him in the leg.

EXT. END OF TRIPLE E RANCH LANE - CONTINUOUS

The window near Zade rolls down and Stuart speaks across  
Zade to Maria Louisa.

STUART

Wow, you do things at this time of the  
night?

She looks up at them with a smile.

(CONTINUED)

CONTINUED:

MARIA LOUISA  
You'd be surprised....

STUART  
You know my dad's coming home Friday,  
right?

MARIA LOUISA  
Yes, my mother told me. That's great.

STUART  
And I guess he'll have nurses that  
come here to take care of him.

She looks down at Sunny.

MARIA LOUISA  
I hope they like dogs.

Stuart laughs. Zade clears his throat to get attention.

STUART  
Oh, sorry... Maria Louisa, this is my  
friend Zade Phillips. He's from New  
York.

ZADE  
Nice to meet you.

MARIA LOUISA  
You, too. Welcome.

She starts to turn away.

STUART  
You know, since I'm not really helping  
out too much around here--

She turns back toward them, smiling....

MARIA LOUISA  
You've helped a lot....

STUART  
Thanks. When he comes home Friday  
afternoon, we'd like to invite you and  
your mom over.

MARIA LOUISA  
At what time?

STUART  
We should be back here right after  
noon.

(CONTINUED)

CONTINUED: (2)

MARIA LOUISA

Should we come earlier to help you get ready?

STUART

Sure, if you can.

She looks at him with a smile.

MARIA LOUISA

Okay.

Stuart smiles back. Zade fidgets.

STUART

Guess, I'd better get Zade here to the airport.

MARIA LOUISA

(to Zade)

Oh, you're leaving?

ZADE

Afraid so.

Stuart drops the transmission into drive and revs the engine a bit.

STUART

See you soon.

Maria Louisa laughs as she walks back over to Sunny.

MARIA LOUISA

Okay. Bye Zade.

ZADE

So long.

Stuart looks over at Maria Louisa's truck.

STUART

Looks like Wayne's taste in pickup trucks rubbed off on you.

She looks at him and smiles again.

MARIA LOUISA

Actually, he just made me a good deal on his old one.

Stuart laughs. He waves. As they pull out and drive away, Maria Louisa brushes Sunny.

INT. WAYNE'S TRUCK - CONTINUOUS

The truck's driving forward but they're both looking into the rearview mirrors at her.

ZADE

So much for disappearing woman....

EXT. GREAT FALLS RURAL HIGHWAY - CONTINUOUS

The truck rolls along.

ZADE (O.S., CONT'D)

You've just been sleeping too late.

DISSOLVE TO:

EXT. GREAT FALLS INTERNATIONAL AIRPORT - DAY

The sun's just above the horizon as the truck finds a spot in the parking area for departing flights. Stuart and Zade climb from the truck; Zade carries his backpack.

ZADE

Okay, buddy, I'm all set from here. I think I can find my way --

(stretching his back)

and you can forget about getting any of that per diem. I'm guessing the mattress in that spare room came out of a 1948 Sears & Roebuck catalog.

STUART

Hey -- they don't make 'em like that anymore.

Zade gives him a look. Stuart laughs, but Zade looks away.

ZADE

Thank God.

(then)

And we're not even going to talk about that poor dead stuffed rabbit with the antlers.

STUART

You never saw a jackalope?

ZADE

All I can say is, you'll be hearing from the Montana S-P-C-A very soon.

A moment of silence as Zade checks his watch.

(CONTINUED)

CONTINUED:

ZADE (cont'd)

They should be handcuffing your lovely accomplice... just about now.

He looks up to see Stuart's hand extended to him. He takes it.

STUART

I'll give you a call Sunday night when I get in -- or maybe Monday.

ZADE

Yeah, right, whatever.... It was nice seeing you, anyway.

Zade releases his hand and takes a step back. Stuart's surprised.

STUART

What?

Zade's serious.

ZADE

You're not going to stand there and tell me you honestly still think you're leaving this place?

Stuart's defensive.

STUART

I've already bought the ticket.

Zade starts shifting his backpack and stepping away.

ZADE

All right, dude, I won't argue with you.

Stuart doesn't get it.

STUART

What's to argue?

ZADE

Nothing.

(a beat)

Okay. Call me when you get back to town.

Zade starts walking away, then he turns around.

(CONTINUED)

CONTINUED: (2)

ZADE (cont'd)

But if you do happen get stuck here,  
remember to invite me to your wedding,  
all right?

Zade spins away. Stuart grins.

STUART

(shouting)

But can you sing?

Zade turns and smiles one last time, shakes his head "no," then waves goodbye and disappears through the terminal doors.

DISSOLVE TO:

EXT. GREAT FALLS PHOTO SHOP - DAY

Stuart is sitting inside Wayne's pickup truck when Chester pulls up in his old station wagon.

Chester rustles around inside his car for a few seconds, ditching a fisherman's cap and moving something that sounds conspicuously like empty beer cans. He steps out of the car.

As he's moving for the back door, Stuart appears and matches his stride, carrying a couple of coffee cups in a tray and bag full of doughnuts.

STUART

Morning there friend. You out fishing  
this morning, Chester?

CHESTER

This morning... every morning. Most  
evenings.

STUART

I had no idea.

CHESTER

When you've been here a little longer,  
you'll realize that if it's warm  
enough, pretty much everybody fishes.

Stuart smiles as Chester unlocks the back door.

STUART

I shot thirty rolls yesterday -- you  
think I can get contact sheets on them  
before noon, or so?

(CONTINUED)



CONTINUED:

Off Chester's deadpan look...

DISSOLVE TO:

INT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

IN WAYNE'S ROOM

Stuart walks in the door and sees a room-full of nurses. Nancy Robbins is in the center of the group; she avoids eye-contact with Stuart and looks fixedly at one of the other nurses, speaking like a ventriloquist.

NANCY  
(whispering)  
There... he... is.

STUART  
Hi everyone.

They all look at him and smile. Dr. Grigorian enters and grabs Stuart by the shoulder.

DR. GRIGORIAN  
Good day, young Mr. Evans. I'd like  
to have a word with you if I could.

Stuart is guided back out into the hallway.

IN THE HALLWAY

Dr. Grigorian releases Stuart's shoulder.

STUART  
So, my dad's all ready to fly solo,  
huh Doc?

DR. GRIGORIAN  
The nursing staff will have a little  
work to do there at the home today,  
but your father should be comfortably  
settled there this afternoon.

STUART  
You have no idea how glad I am to hear  
that.

DR. GRIGORIAN  
From all appearances Mr. Evans, you've  
made quite an impression with everyone  
here. I understand I have you to  
thank for the loss of my head nurse...

(CONTINUED)

CONTINUED:

STUART

Huh?

Stuart looks over at Nurse Becker's station, which is empty.

DR. GRIGORIAN

Nurse Becker called me this morning from Las Vegas. Seems she eloped last night with a Mr. Jonathan Keats, evidently from the National Enquirer.

Stuart smiles big.

STUART

Wow.

DR. GRIGORIAN

And she's not coming back. She said to thank you for everything -- and that you'd understand what she meant?

DISSOLVE TO:

EXT. BENEFIS HEALTHCARE, GREAT FALLS - DAY

The sun pours into the lobby through the exterior doors. Stuart dons Ray Bans and helps Wayne with his Aviators, then pushes the button on the wall to open the doors automatically. He pushes Wayne out of the hospital in a wheelchair, Wayne's smile beaming. Three nurses including ESTHER ALLEN (50) stand near a hospital van at the curb that has Wayne's pickup parked behind it. Stuart pushes Wayne next to the truck, locks the wheels and opens the passenger door; with Stuart's help, Wayne stands up and climbs into the truck.

Nancy Robbins walks out the hospital doors looking very focused. She stops near Stuart and speaks to Wayne.

NANCY

We're very happy for you, Mr. Evans.  
Take care, okay?

She turns to Stuart who goes to give her a hug -- but she reaches up with both hands, grabs his face and plants a big kiss on him, full on the lips. She reaches up and wipes a little lipstick off his lips, then turns around and marches back toward the hospital.

ANGLE ON STUART

a little shocked.

(CONTINUED)

CONTINUED:

STUART

We'll see you Nancy.

One hand near her mouth, she calls back without breaking stride or looking back, her voice a little shaky.

NANCY

Okeydokey!

She disappears through the hospital doors.

INSIDE THE VAN

The ladies all watch in breathless silence and shake their heads. After a moment, Esther speaks what they're all thinking.

ESTHER

Poor thing... she's heartbroken.

DISSOLVE TO:

INT. TRIPLE E RANCH HOUSE - MAGIC HOUR

The nurses stand together inside Wayne's kitchen, looking out at Wayne, Stuart and Teela sitting outside. A "WELCOME HOME" banner is hung in the living room. The kitchen table is covered with worked-over trays of *hors d'oeuvres*, the end of a coffee-cake and drinks including coffee, with a few clean China coffee cups and saucers still sitting out.

The nurses gather their purses and walk outside.

EXT. TRIPLE E RANCH - CONTINUOUS

The two other nurses exit the house and move toward the van. Maria Louisa takes Sunny over to them, and they each pet and talk to her.

Esther walks over to Wayne, who's busy looking at the first pictures Stuart took with his camera. She leans over him.

ESTHER

Okay, Mr. Evans. I'll be back later this evening to check on you.

He looks up at her and nods.

Teela and Stuart are sitting close together, their chairs facing each other, but they're far enough away from Wayne that he can't overhear their conversation. As Esther walks over, she can see Stuart's upset.

(CONTINUED)

CONTINUED:

ESTHER (cont'd)

Pardon me, Mr. Evans, Mrs. Brown,  
we're going to be leaving now. I'll  
be back later this evening to check on  
him.

Stuart averts his eyes and covers them behind his  
outstretched fingers, feigning to rub his temple.

STUART

Thank you again, Esther.

ESTHER

Well, it was a lovely party, so we  
thank you for going to the trouble.  
We'll see after while.

She turns and walks away. At the van, Maria Louisa also  
has Esther pet Sunny and talk to her a little bit.

Esther climbs into the driver's side, and after a moment,  
the van starts up and pulls out.

Teela looks at Stuart as he collects himself.

TEELA

You were saying, your mother --

STUART

I don't mean to make you  
uncomfortable, talking about it.

TEELA

It's all right. I'm a mother. Maybe  
I can help.

Stuart thinks for a moment.

STUART

Well, maybe you're different.

(asking)

If it was your child, and the parent  
was alive, but you didn't want them to  
know for whatever reason... still,  
would you keep it from them?

Maria Louisa brings Sunny around and plays with her nearby.  
Teela's face shows concern, but she's calm and direct.

TEELA

All I know is, you can't go backwards.  
All you can do is look at what's true  
now, today, and go from here, doing  
whatever you believe is right.

(CONTINUED)

CONTINUED: (2)

He thinks about that.

STUART

(under)

Anyway, I have to go back -- at least for a little while. But mostly it's hard to imagine him being here, by himself for any length of time.

She keeps her voice low, too.

TEELA

Your father will be okay.

(then)

I think it's time for you to consider what's best for yourself.

Stuart looks toward the horizon.

STUART

It'll be strange to be back in the city, back in my apartment, doing all those things I really missed at first.

Teela nods, then smiles and looks away.

Just then, Wayne stands up; keeping one hand on the back of his chair, he whistles sharply. Sunny turns and looks at him.

Stuart watches his father with surprise, and also sees Maria Louisa lying on the grass, smiling.

Sunny's head drops and she charges over toward Wayne, who gives a short, punctuated whistle just as she nears within a couple of feet -- and the dog immediately drops to the ground, awaiting his command.

Wayne makes a different-toned noise, sounding like "good." Sunny immediately straightens up and runs to him, standing there waiting to be petted, wagging her tail, leaning against him, as happy as she can be.

ANGLE ON TEELA

deep in her own thoughts.

DISSOLVE TO:

EXT. TRIPLE E RANCH - NIGHT

The pickup sits next to Esther's van in the wash of the outdoor light, the full moon overhead. Sunny lies nearby.

(CONTINUED)

CONTINUED:

Esther comes walking out and Sunny raises her head.

ESTHER  
Just me Sunny... good dog.

Esther moves very slowly to the van door and opens it.

ESTHER (cont'd)  
Oh my lord...

Esther climbs in, snaps the door shut and starts the van. The lights come on and she backs out to turn around and leave.

INT. TRIPLE E RANCH HOUSE - NIGHT

The two Evans men sit at the table next to a couple of empty beer bottles and the new cordless phone.

STUART  
I've talked to everyone about this but you. I feel like I need to go back... to the city, at least for awhile.

Wayne nods, then looks down at his hands folded before him on the table.

STUART (cont'd)  
But I'm thinking, I'd like to come back for the state fair, if not before then. I hear it's something to see -- thought maybe you could show me around.

Wayne rises from the table and, before Stuart knows it, he's moving for the bedroom.

STUART (cont'd)  
Teela was going to give me a ride to the airport early, but I'll be around for a little while in the morning.

Wayne turns and gives him a knowing look and a single nod, then drops his eyes, turns and moves into his bedroom and closes the door.

IN WAYNE'S ROOM

He lays down on the bed, folds his hands over his chest, then stares up at the ceiling. He looks over at the table near the bed and sees the box of stationery Stuart had brought him at the hospital. He lies there, deep in thought, and not appearing to be sleepy at all tired.

(CONTINUED)

CONTINUED:

IN THE LIVING ROOM

Stuart has a long look at the night through the windows, something festering in him.

IN WAYNE'S ROOM

There's a knock -- and Stuart opens the door.

STUART (cont'd)

Dad, I need to say something.

Wayne doesn't move. Stuart leans against the door frame, holding the door with one hand and looking at the ceiling.

STUART (cont'd)

You know, I have so many questions I want to ask you, and I realize that only by spending more time together am I going to get those answers. So I hope you don't think it's easy for me to leave... it's just that, right now, there's a chance for me to, now that you're home. By getting away, just for a little while, I'll be able to take care of some things that were left up in the air when I got that call from Teela.

(then)

Also, Dad, I want you to know that I love you, and I'm very glad you wanted me in your life.

Stuart looks at Wayne, and sees that his dad is looking at him, too.

STUART (cont'd)

I'll see you in the morning.

Wayne watches him close the door.

OUTSIDE THE DOOR

Stuart finds himself leaning on the hutch, looking at the picture of his grandparents. He wipes his eyes, then turns out the kitchen light and moves to the door leading outside.

EXT. TRIPLE E RANCH - CONTINUOUS

Stuart walks out of the house and crosses to the paddock fence. Shadow trots over and loops his head over Stuart's, like before.

(CONTINUED)

CONTINUED:

Stuart leans against Shadow and reaches an arm around the other side of his head. He sees Sunny watching from the darkness.

STUART  
(under)  
Sunny...

The big dog appears and crosses over to him, trotting the last couple of steps.

Stuart bends down to pet her and looks at Shadow through the fence.

STUART (cont'd)  
Quite a life you have here, big fella.

Wayne's voice CROSSFADES into the scene.

WAYNE (V.O.)  
*It was when I learned about you. I saw your work in "The Rock" magazine from Arizona Central University, if you can believe it, at Teela's home.*

INT. TRIPLE E RANCH HOUSE - NIGHT

IN THE SPARE ROOM

Stuart falls asleep. His packed bag lies on the floor.

WAYNE (V.O., CONT'D)  
*She's the only woman I've known since your mother. I taught her daughter Maria Louisa about horses, and she taught me about souls.*

IN WAYNE'S ROOM

He's still wide awake. He leans up out of frame.

WAYNE (V.O., CONT'D)  
*They helped me contact you to bring you here so that you could experience the ranch, a little bit of Montana, and yours truly.*

DISSOLVE TO:

INT. TRIPLE E RANCH HOUSE - NIGHT

IN THE LIVING ROOM

Wayne's sitting at the table with a candle burning low. He has his box of stationery open on the table.

(CONTINUED)



CONTINUED:

He writes his letter to Stuart in a fairly neat open print, leaving some space between lines. Nine pages are stacked on the table as he begins the last one.

WAYNE (V.O., CONT'D)

***The sun will rise soon, so this is all the time I had to tell you something about me and your roots here on this ranch in Montana.***

DISSOLVE TO:

INT. TRIPLE E RANCH HOUSE - NIGHT

IN THE LIVING ROOM

Wayne's letter lies on the table where he had been writing, the candle extinguished and a little smoke lingering.

EXT. TRIPLE E RANCH - NIGHT

In the darkness, Wayne carries something that looks like a pillow under his arm, slowly walking along with Sunny, leaving Shadow watching him as he walks away.

WAYNE (V.O., CONT'D)

***Son, this place is yours now. I will now disappear and leave all that's left of my family in your hands... to try to convince you to stay. Teela and Maria Louisa can make the arrangements to sell everything, if that's what you decide to do.***

DISSOLVE TO:

EXT. WAYNE'S MOUNTAIN PASS - PRE-DAWN

Wayne snaps his fingers at the dog, who sits and stays.

ANGLE ON SUNNY

as she watches him go with a plaintive WHIMPER.

WAYNE (V.O., CONT'D)

***On the other hand, Maria Louisa can teach you all about the two horses left and horse-breeding within months. Please let her. I'm sorry for so much, but I hope your time here has meant as much to you as it has to me.***

Wayne walks up higher into the pass. He unfolds what he'd been carrying... the large pelt from a giant gray wolf.

(CONTINUED)

CONTINUED:

Standing in the wash of the moonlight, he slowly dons the skin, fitting it over his head and over his shoulders.

WAYNE (V.O., CONT'D)

*Some things we can explain. As I tried but failed to communicate before, for me, the very knowledge of your existence opened a passage to Eden...*

CLOSE ANGLE ON WAYNE

One look back, then an almost frightened look comes over his face as he leaps out of frame.

INT. TRIPLE E RANCH HOUSE - MAGIC HOUR (DAWN)

IN THE SPARE BEDROOM

Stuart awakens and climbs out of bed. He heads for the bathroom.

IN THE LIVING ROOM

The toilet flushes in the background, then Stuart emerges, still looking barely awake. He walks past Wayne's bedroom door, which is closed, putting his hand on it as he moves past.

He walks over to the table and sees the letter sitting there. He looks pleased, noticing the stationery box. He inspects the note, and starts to read.

ANGLE ON STUART

completely absorbed in reading the letter.

EXT. TRIPLE E RANCH - CONTINUOUS

Maria Louisa's truck pulls up. She gets out and looks around, then whistles loudly... then calls out.

MARIA LOUISA

(shouting)

Sunny! Su-nny! Here girl!

She quickly runs up to the house, but Stuart comes out to meet her.

MARIA LOUISA (cont'd)

Hey -- have you seen Sunny?

(CONTINUED)

CONTINUED:

STUART

My dad left me a note, saying he's  
disappearing -- I'm sort of freaking-  
out here.

ANGLE ON MARIA LOUISA

MARIA LOUISA

Maybe he went up to the pass?

STUART

I'll call the sheriff before we go.

DISSOLVE TO:

EXT. WAYNE'S MOUNTAIN PASS - DAY

Maria Louisa drives up to where Sunny is sitting and stops  
the truck. They both jump out; Stuart walks up the hill  
toward the pass and Maria Louisa looks down at Sunny.

MARIA LOUISA

Where did he go girl?

She looks around for Wayne.

MARIA LOUISA (cont'd)

And why are you sitting here?

Stuart calls out in all directions.

STUART

(shouting)

Dad! Wayne Evans! Can you hear me?

His voice echoes off the mountain.

STUART (cont'd)

(shouting)

Dad! Can you hear me?

Stuart walks up through the pass and Maria Louisa runs to  
catch him. She takes his hand and they take turns calling  
for him.

STUART (cont'd)

(shouting)

Dad? Wayne Evans!

MARIA LOUISA

(shouting)

Wayne -- we are listening for you;  
make any noise if you can and we will  
find you!

(CONTINUED)

CONTINUED:

Sunny follows along, appearing completely content.

DISSOLVE TO:

EXT. WAYNE'S MOUNTAIN PASS - DAY

AT THE TRUCK

Stuart sits looking helpless on the tailgate of Wayne's truck as a full-scale hunt begins. A helicopter flies over them and a team of dogs heads into the mountain pass with several deputies, including Chester, following.

DISSOLVE TO:

EXT. REMOTE MOUNTAIN LAKE, GREAT FALLS, MONTANA - DAY

The dogs lead the deputies up the horse trail around the side of the lake, but Chester falls behind. He looks up and sees the tree stand, then turns to look up at the rock outcropping and sees...

ANGLE ON A VERY TALL MALE GRAY WOLF

staring at Chester from the edge of the rocky shelf.

ANGLE ON CHESTER

as he hears the dogs barking in the distance.

ANGLE ON THE WOLF

who also hears them. After one last look, the wolf turns and disappears into the woods.

Chester strokes the brim of his hat, then pulls it down with a nod and turns away to follow the others.

EXT. WAYNE'S MOUNTAIN PASS - DAY

Maria Louisa comes down the hill. Her eyes meet Stuart's, and she sees that he's losing hope.

She walks up to him, he gets to his feet, and they easily fall together in a tight embrace.

MARIA LOUISA

What about your airplane?

CLOSE ANGLE ON STUART

as he holds her tightly.

(CONTINUED)

CONTINUED:

STUART  
I'm not leaving.

The sound of APPLAUSE slowly CROSSFADES in.

SLOW DISSOLVE TO:

INT. UNTERBERG POETRY CENTER, NEW YORK CITY - NIGHT

The APPLAUSE dies down as Stuart steps away from the podium. The house lights come up.

In the audience, Maria Louisa stands up -- and now it's clear she's pregnant. She and Teela both wipe away tears and hug each other. Stuart moves toward them and takes the hand of his step-father, hugs his mother, hugs Teela, then kisses and hugs Maria Louisa. Together with Maggie, Zade and Carrie, they all move toward the lobby, where an adoring crowd awaits.

Stuart stops, turns and looks at the stage. He is suddenly overwhelmed by emotion. A hand goes up to his eyes.

Maria Louisa puts a hand on his shoulder, revealing her wedding ring. He turns and holds her, whispering in her ear as he tightly squeezes his eyes closed.

STUART  
That really made me miss him.

Hold on the two of them as the others await them in the distance.

SLOW DISSOLVE TO:

EXT. WAYNE'S MOUNTAIN PASS - MAGIC HOUR

From a peak overlooking the pass, the large male wolf stares out.

WAYNE (V.O.)  
*Some things we can explain. As I  
tried but failed to communicate  
before, for me, the very knowledge of  
your existence opened a passage to  
Eden...*

After a beat, he turns and trots away.

FADE OUT.

THE END