

Time Before The Fall

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EXT. VINEYARDS DIRT ROAD - DAY

Morning. Blue sky. Clouds. Rows and rows of grapevines along side a dirt road.

A restored old 4x4 panel truck with the signs "Flowers by Frida" painted on each side, driven a little too fast, twists and curves up a dirt road leaving a cloud of dust in its wake.

INT./EXT PANEL TRUCK - CONTINUOUS

Piloted by a young girl (FRIDA, early 20s) who sings haltingly as she makes up words *inspired by the scenery* to a semblance of the melody "To a Wild Rose" by Edward MacDowell.

FRIDA
(sings)
Sunflowers. Daffodils...
Yellow roses--

She slides on a turn and fish tails as she gets the vehicle under control.

FRIDA
Whoa! Whoa!
(sings)
... bloom
Grapes make wine.
(speaks)
Hmm. I wonder if he knows I'm old
enough to drink? He gives
everybody else a bottle of wine at
Christmas.
(sings)
Birds fly high,
While I sing this tune.

EXT. VINEYARDS HACIENDA - DAY

A sprawling old adobe with rooms added in an indiscriminate fashion and tied together by a wide covered veranda and a tiled roof. Surrounded by old gnarly trees.

In front of steps, Frida stops the truck, pulls the brake on, jumps out.

She crouches to pet the old dog (BUTCH) and the puppy (CONRAD) who greet her with wagging tails and kisses which she allows.

FRIDA

Butch. You are sooooo sweet. How did you get so sweet? And Conrad.
(sings)
"I love you Conrad, oh yes I do."
There's no dog alive, as cute as you.

Frida stands and sternly commands.

FRIDA

Butch. Conrad. Come on, now. Let me go. Gotta work.

The dogs follow her to the back of the truck where she feeds them a treat, pets them one more time, then retrieves a long flower box.

With good energy, she leaps up the steps, across the long porch, knocks on the old wooden door, opens it without waiting, and calls out.

FRIDA

Sarah! It's me!

SARAH (O.S.)

Be right there.

INT. STUDY - CONTINUOUS

Frida pushes open the doors and goes directly to a round wooden table where a bouquet of very slightly wilted yellow roses occupy a large vase.

As she places the box down she spies the top of a head over an easy chair.

FRIDA

Good Morning, Mr. Mac.

The chair swivels to reveal MILTON "MAC" MCKASKLE, 80s, strong, opinionated, with a prominent nose, who looks up from a book.

MAC

Morning, Frida.

Frida opens the box to reveal two dozen long stemmed yellow roses. She clips the ends of the stems as she speaks.

FRIDA

What-cha readin'?

MAC

A book about the Korean War.

FRIDA

Well. That sounds... boring. That where you got that medal?

She nods her head toward a display of photos which surround a framed bronze star.

Mac looks towards the display.

MAC

Yea. They gave me a medal.

FRIDA

Well, that's pretty cool.

Mac looks back at Frida, puts down the book.

MAC

I don't know if I agree with you there, Frida.

FRIDA

Well... for sure, they don't give everybody a medal. Do they?

Frida walks over to look closer at the photos.

FRIDA

Looks like it was a good time.

Mac sighs heavily as he gets up and walks over to stand along side Frida and peruse the photos from Korea of Mac and his buddies that do seem to show camaraderie and fun times.

Insert photos:

1. Six men (including Mac) in army uniforms, pose and smile and show off their weapons.
2. A photo shows the same six laughing men posing next to a couple of very curvaceous snow ladies.

FRIDA (V.O.)

That's a couple of sexy snow ladies there, Mr. Mac. Were y'all missin' your girl friends?

Frida giggles. Mac shakes his head and deeply sighs.

MAC (V.O.)

I can attest, we were missing much more than that.

3. A portrait of a young Mac looking very serious in his army dress uniform.

FRIDA (V.O.)

Gee, Mr. Mac. You were a looker.

MAC (V.O.)

So they tell every man in a uniform, Frida.

4. A photo of the same six men at a beach toasting the camera with their beers.

5. A bronze star in a case with a flag.

FRIDA

So what kind of medal is that?

MAC

Bronze star.

FRIDA

Does everybody get one?

MAC

No.

FRIDA

Well. They gave *you* one. That's pretty cool.

BACK TO SCENE

Cook/housekeeper SARAH, 50s, enters. She carries a large empty vase filled with water. She sees Mac and Frida standing in front of the photo display and stops.

MAC

Ha. Pretty cool, huh? Yeah.
 (laughs sardonically)
 That's one way of putting it.
 First they take away everything...
 corrupt your humanity. And then,
 destroy your soul. After that, if
 you're still standing, they award
 you a medal and call you a hero.
 If that's not cool, Frida, I just
 don't know what is.

Mac shakes his head, turns, picks up one of the yellow roses, smells it, smiles sadly.

MAC

The innocence of youth is a wonderful gift, Frida. Hang onto it as long as you can.

Mac walks out of the room into the sunlight.

FRIDA

Sarah. Did I say something wrong?

Sarah puts down the vase on the table then stands next to Frida in front of the photos.

SARAH

Mr. Mac and his buddies in B Company.

Sarah returns to the table and puts the trimmed roses into the fresh vase while Frida continues to study the faces of the young men.

SARAH

Mr. Mac... only one who came home.

Frida turns and looks at Sarah.

FRIDA

You mean... Those boys. They all died? All of them?

SARAH

Except for Mr. Mac.

Frida turns back to the photos.

FRIDA

All his friends were killed? Oh, Sarah. How do you come home after that?

Sarah looks off toward Mac standing outside in the sunshine.

SARAH

He didn't. Mr. Mac say boy he was, never come home.

Sarah leaves the room with the vase of old flowers.

Frida, shakes her head and puts her hand over her mouth as she looks out at Mac who stands in the sunshine and looks out over the vineyards.

EXT. LOS ANGELES - DAY

Morning in the city. Traffic. Horns. Pedestrians hurry. Motorists curse.

EXT. STUDIO CITY GARDEN APARTMENT - DAY

Old two story, old trees and shrubs, fake grass. Cars line the street. People walk dogs.

INT. APARTMENT - DAY

Decorated à la thrift store and movie posters coupled with photos of culinary creations.

Sound: knocking on a door.

HALLWAY

JALENA JACKSON, late 20S, dressed in a bathrobe, leans against the wall in a hallway outside a bathroom door, idly scrolls through text on a cell phone. She looks up at the sound of Katy's voice.

KATY (O.S.)

"What! What did you do? You idiot.
I need to wear this dress"

Frustrated, JALENA again bangs on the door.

JALENA

Katy! Hurry up!

The door opens, and KATY COLLINS, early 20s, aspiring actress, strikes a pose in the doorway.

Jalena looks her over. Tasteful make-up, sophisticated clothes, worn script pages in her hand.

JALENA

Oh, Katy. This part? Hm-Hm. It's not you. And besides...

(she points)

The price tag is showing on your blouse. Tuck it in.

KATY

Jalena, can you--

Jalena pushes around Katy.

JALENA

Not now. I gotta get ready.

Jalena pushes Katy the rest of the way out and shuts the bathroom door.

Katy looks again at the script pages and sighs.

INT. KITCHEN - DAY

Later, Jalena, with wet hair tucked into a towel, stirs oatmeal at the stove. She adds a pinch of cinnamon.

Katy sits at the table with a coffee mug gripped in one hand and reads from the worn pages in the other.

KATY

"I know it's not me. But my future mother-in-law sent it. I need to--"
Uh! Need to... Need to? Ohhhh.

Katy stops. Angry at her self, she slams the coffee cup down, flips the script to find the line.

Jalena sets a bowl of blueberries and two spoons on table.

JALENA

"I *should* wear it."

KATY

I *should* wear it. I *should* wear it.
Should. I *should* remember *should*.
Why can't I remember that? Why
couldn't they write, "I *need* to
wear it."

Back at the stove, Jalena stirs down the oatmeal.

JALENA

Because, it's a stupid script,
that's why. Obviously written by
some dumb dude. If my future mother-
in-law sent me some outfit without
ever having met me, you better
believe, I'd wear something totally
different - just to show her - I am
my own woman thank you very much.

Katy slaps down the pages.

KATY

Oh, but Jalena, this is a good part. A great part. Face to face with one of the regulars of the series. The waiter spills soup in my lap and--

JALENA

Katy! I know the scene by heart.
(over-acts)
"What! You idiot."

Jalena spoons oatmeal into two bowls, stirs in milk.

JALENA

Katy. Sometimes you practice too much and you lose it.

Jalena looks up at Katy, smiles mischievously, and adds more milk to one of the bowls while she tests it with a finger to make sure it's not hot.

JALENA

You don't sound surprised. You don't sound convincing. You know... Like in real.

Katy sighs heavily and with a sense of defeat, nods in agreement.

KATY

I know.

Katy leans on the table and absent-mindedly picks at the blueberries.

KATY

I won't get the part. I never get the part.

Jalena brings the cooled bowl of oatmeal to the table, Katy sits back, and Jalena dumps the oatmeal down the front of Katy's blouse.

Katy's mouth falls open. Eyes go wide. She looks up at Jalena with shock and stutters with utter conviction.

KATY

Wh-wh-at! What did you do! You...
You idiot!

Jalena laughs.

JALENA
Now that's what I call "real."

KATY
I borrowed this from Saks to wear
to my audition!

Jalena calmly sits with her bowl, spoons in blueberries and proceeds to eat.

JALENA
I know. And price tags are still
attached. But, at least now you
know what a genuine reaction sounds
like.

KATY
What am I going to do?

JALENA
No worries. I'll pay for it.

KATY
NO! For my audition. I need to
look professional.

JALENA
Good thing I work in a bank. I've
told you before, I can lend you all
the boring, conservative clothes
you'll ever need. A couple pins
here and there, and - voilà!
Tailor made.

EXT. HACIENDA VERANDA - DAY

Mac drinks coffee and reads the newspaper at a veranda table.

Sarah brings a breakfast of oatmeal and fruit to the table
and sets a small pitcher of milk. Mac looks up from an
article in the newspaper.

MAC
Thanks, Sarah.

Mac's eyes go back to the paper.

CAMILLA HENSLEY, late 20s, dressed in flannel pajamas, steps
through the French Doors. Mac looks up, surprised to see her.

CAMILLA
Mornin', Pops; Sarah.

SARAH
Miss Camilla. I did not know--

CAMILLA
No worries, Sarah. I snuck in late
last night.

Camilla looks over the table. Oatmeal and berries.

CAMILLA
Simple fare?

MAC
Secret to my long and healthy life.

Camilla looks over at Sarah who silently inquires with her
eyes. Camilla nods.

CAMILLA
Yes, please.

SARAH
I am quick.

CAMILLA
No hurry.

Sarah returns through the French doors.

Camilla sits across from Mac who folds the paper and puts it
to the side. Camilla helps herself to a strawberry.

MAC
Problems?

CAMILLA
Our Annie is having a miscarriage.
Indefinite bed rest has been
prescribed.

MAC
What're you gonna do?

CAMILLA
Find another. A. S. A. P. Like in
today. The location is ready to
go. Lights are set. Hoping to get
the clothes line shot by sundown
tonight.

MAC
You should cut those scenes.

CAMILLA

No way.

MAC

I promise you, Camilla, they're not important to the overall story.

CAMILLA

Well, Grandma thinks it is. And I'd like to know what happened to Annie. Maybe we'll... you know... garner some insight.

MAC

Yeah, well... Highly unlikely.

Mac looks out over the vineyards and disappears into memories. Camilla looks out over the vineyards and looks back at Mac.

CAMILLA

She never knew her mom. And you never married again. You may not want to admit it, but there's something there, Pops. Dramatic intrigue? Motivation? Escapism? Mystery? Where did she go? Why did she leave?

Mac looks at Camilla and thinks before he answers.

MAC

Easy. Because I wasn't the happy go lucky, charming guy she married. I left him in Korea. When I returned, I was an angry son of a bitch, fresh off the boat from Korea where I killed kids like me and watched my buddies die horrible deaths.

CAMILLA

Well. Pops. All I can say is... It's part of your story. The angst behind your inspiration.

Mac looks at Camilla with a somber look, then looks off toward the vineyards.

CAMILLA

What?

Mac lowers his head into his hands - a portrait of deep sorrow.

MAC
I should have listened.

Camilla waits, but Mac says no more.

CAMILLA
Should have listened to whom?

MAC
Peter.

CAMILLA
Who's Peter?

MAC
My best friend. We came over on the boat together. Through Ellis Island. We grew up together. He said I shouldn't go.

Mac grows silent and then chuckles.

MAC
We had a fist fight over it... I won.. Beat the crap outta him... I should have listened.

CAMILLA
So? What happened to Peter?

MAC
He... He died... long time ago.

CAMILLA
I'm sorry.

Lost in memories of a regretted past, Mac nods.

CAMILLA
It's all good, Pops. You'll see.

Mac gazes at Camilla as if he's never seen her before. He shakes his head.

MAC
Good? Hmph. Sometimes, you remind me of your grandmother.

Sarah returns with a bowl of oatmeal, more fruit, a sugar bowl, and mug of coffee.

CAMILLA
Thanks, Sarah. You're the best.

SARAH

Ms. Camilla, I think it good you
make movie about Mr. Mac.

Camilla nods and chuckles as she sprinkles sugar on her
oatmeal.

CAMILLA

Well, yeah... When your great
grandfather is the great movie
director Milton "Mac" McKaskle...
What choice do I have?

Mac shakes his head with distaste.

MAC

You have a choice, Camilla. You
could just let my movies speak for
themselves. Without the movies, no
one is interested in my story.

CAMILLA

You ought to come watch, Pops. Got
a helicopter bringing Annie here as
soon as she lands. Grandma's gonna
be there.

MAC

No thanks. I go to bed early these
days. And you know how it is. If
something can go wrong, it will.
And the day will never end.

CAMILLA

Can't get much easier than these
scenes. I figure it will go like
clockwork. You should come.

EXT. HOLLYWOOD - DAY

Studios, restaurants, traffic, gawkers.

EXT. SMALL BUILDING - DAY

Old trees and shrubbery. A pathway lined with flowers leads
to small offices.

Katy, dressed conservatively (though the skirt is a bit long
and tailored tight with the help of safety pins) checks her
phone for an address, smooths her hair, adjusts the skirt,
then enters an office.

INT. TINTYPE CASTING - DAY

Three young ladies glance up when Katy enters and appraise her outfit with raised eyebrows. Katy nods with an embarrassed smile. They lower their eyes.

Katy crosses the room, hands her head shot with resume to the receptionist, YVONNE, who sits at a large desk under the sign "Tintype Casting."

Yvonne takes the headshot, looks at it, looks at Katy, appraises her outfit, then lowers her head to hide the smile.

YVONNE
Katy Collins?

Katy Nods. On a clipboard list, Yvonne puts a check mark next to Katy's name and hands back her headshot.

YVONNE
Have a seat. We're running late.

Katy backs to a chair, sits, and gets out her script.

A young woman exits from door #4, nods her thanks to Yvonne and promptly exits. Yvonne glances down at the list.

YVONNE
Leslie Singleton?

LESLIE SINGLETON gets up, smooths her dress and follows Yvonne through door #4.

A disheveled, sweating man, BERNIE KIRCHNER, 30s, charges in with an old briefcase from the outside door - all eyes look up - he strides to the desk and impatiently waits for Yvonne to return to her seat.

YVONNE
Bernie? What're you doing here?

BERNIE
We lost one of our supporting players for "MAC." We're all set on location to shoot and she has a miscarriage. Nobody knew she was pregnant. She says she didn't even know. Is that possible?

YVONNE
I don't know. I've never been pregnant.

Bernie picks up the clipboard and looks at the list of names.

BERNIE

Who you got in there?

YVONNE

Casting a day player for a new series.

BERNIE

We need to hire somebody this morning and get 'em on a plane to Sonoma. Do you think...

Bernie turns and evaluates the three young ladies who look back at him. In particular, he looks at Katy.

He slaps down the clip board, pulls an inkjet copy of an old photo out of his satchel, looks at it, looks again at Katy then shows it to Yvonne.

Yvonne looks at it, then looks and nods with eyes-wide surprise at Katy. Bernie leans down and whispers.

BERNIE

Give me two minutes, then show her in.

He looks at Katy once more before entering through Door #2.

MINUTES LATER

Yvonne picks up the clipboard.

YVONNE

Katy Collins?

Katy looks around at the other two young woman who look quizzically at her. Katy stands, smooths her skirt and follows Yvonne who leads her to door #2.

Suspicious, Katy stops and points at Door #4.

KATY

Everybody else went though that door.

YVONNE

You'll be fine. Bernie Kirchner is casting for the movie about movie mogul "Mac" McKaskle. A supporting part. They need somebody today and you're here. How lucky can you get?

Bernie opens the door and looks down at Katy.

BERNIE

We can keep the door open, if that makes you feel more comfortable.

Katy looks around nervously. One of the waiting actresses nods encouragement.

KATY

Okay. I guess.

YVONNE

Or you could just scream.

Katy looks shocked. Yvonne laughs.

YVONNE

He's a teddy bear. You'll be fine.

INT. CASTING OFFICE - CONTINUOUS

Yvonne shuts the door. Katy stands nervously.

Bernie sits behind a table and motions Katy to sit across from him. Katy looks once more at the closed door, then takes a seat.

BERNIE

Can I see your audition pages?
Head Shot?

Katy hands him her head shot. Bernie stares at it, whistles and puts it aside.

BERNIE

Amazing.

Katy hands him the script. Bernie peruses for a moment.

BERNIE

Oh, god, this is bad. I'm not even going to ask you to read it.

He pulls out pages from his briefcase, hands them to Katy.

BERNIE

Read the part of Annie. Page five.

Katy flips through to page five.

KATY

Can I--

BERNIE

Nope. No time. Read it cold. You are 20 years old. You have a three year old daughter. Your husband has just returned from Korea. You thought he was dead.

Bernie leans over and points on the script.

BERNIE

Start here.

KATY

Am I--

BERNIE

Just read the dialogue.

Katy licks her lips and takes a nervous breath. Her nervousness contributes to her realism in the part.

KATY

"Mac?"

BERNIE

"Annie. You look just the same."

KATY

"I thought you were..."

BERNIE

"Dead, I know. I thought I was, too. Are you glad to see me?"

Katy nods per stage directions.

KATY

"Mac. I need to tell you something."

BERNIE

"Everything can wait, Annie. There's no hurry. Just let me--"

KATY

"We have a daughter."

Bernie breaks scene, looks up at Katy and nods.

BERNIE

Are you free to start tonight? And work through the weekend?

KATY

What?

BERNIE

I'll get the contract while you go to the studio and get fitted. We're on a deadline and we're behind schedule.

He stands. Katy stands.

INT. TOWN CAR - DAY

Katy talks on her cell phone in the back seat as the DRIVER turns the car into Burbank Airport.

JALENA (V.O.)

Jalena Jackson is not available. Leave a message and I will return your call.

BEEP.

KATY

Jalena. You'll never guess. I am about to get on a plane - and *fly* to Sonoma - where a helicopter is gonna pick me up and take me to - you'll never guess - Mac McKaskle's hacienda! I'm gonna meet the director there. I'll call later. I need to study my lines. We shoot the first scenes this afternoon.

She turns her head and whispers into the phone.

KATY

A supporting actress part, Jalena! Supporting!

The driver looks at her in the rearview mirror and smiles.

EXT. HACIENDA VINEYARD - DAY

Mac strolls among vines with clippers, tends vines as needed.

Behind him, Camilla appears on the hacienda steps, looks out over the vineyard, spies his hat and hurriedly heads down the row.

CAMILLA

Pops! Hey, Pops!

Mac ignores and keeps clipping vines. Camilla reaches him, slightly out of breath.

CAMILLA

Pops. We got ourselves an Annie.
Sure you don't want to come?

MAC

I don't care to relive that day,
Camilla. Biggest... Biggest
mistake of my entire life. I
should never have--

Camilla hands Mac a printout of Katy's headshot. Mac glances down, does a double take, drops the clippers, takes the photo, studies it for a long time. Finally...

CAMILLA

Pretty amazing, huh. Almost makes
me want to get her a D.N.A. test.
Long lost cousin? Did Annie have
siblings?

Confused, Mac looks up at Camilla.

CAMILLA

Do you think Annie went on to have
another family?

MAC

What! Annie? No. I... I don't.
No! It's just...

Mac looks down, avoids Camilla, fear in his eyes.

MAC

Just a coincidence. That's all. A
coincidence.

Mac thrusts the photo back at Camilla, picks up the clippers and returns to trimming.

MAC

Camilla. You should just let
sleeping bodies lie.

Camilla chuckles.

CAMILLA

I think you mean sleeping dogs,
Pops. "Let sleeping dogs lie."

MAC

Whatever. You don't need the scene. Losing your first actress was an omen. Go with that.

CAMILLA

Too late. She's on her way.

Camilla turns and walks back down the row. Mac watches her for moment, then looks off into the distance, lines of worry now frame his brow.

EXT. HACIENDA VERANDA - DAY

Mac sits at the table with an untouched glass of ice tea.

He watches the helicopter land on the manicured lawn. A young woman gets out with a satchel in hand, waves at the pilot, then watches as the helicopter takes off.

The young woman, Katy, runs toward the house, leaps up the steps, sees Mac, stops and drops the satchel.

KATY

Please. Can I use your bathroom?

Mac stares. Katy does an I-gotta-pee dance.

KATY

Please? They rushed me from the airport.

Mac still stares. Katy throws a painful smile.

KATY

Please?

Camilla steps through the French doors and looks at Katy with surprise.

CAMILLA

Wow. You do! Katy is it?

Katy nods, still dancing.

KATY

Can I *pu-lease* use your bathroom?

CAMILLA

I'll show you.

Camilla opens the door, Katy dances in followed by Camilla.

Mac, eyes wide, sweats, looks like he's seen a ghost.

MAC
(whispers)
Annie?

Mac looks around as if he's lost. He tries to remember where he is. His breathing becomes rapid and shallow. A sense of foreboding clouds his eyes.

Moments later, Camilla steps back out onto the veranda.

CAMILLA
So. Pops. What do'ya think?

Mac shakes his head and returns to the present.

CAMILLA
Pretty amazing, huh? I think it's
a good sign.

Mac picks up his glass of ice tea and gulps.

Katy bounds back outside. Camilla smiles at her enthusiasm while Mac simply stares like he's seen a ghost.

KATY
Thank-you! I probably drank too
much iced tea on the plane. And I
have to admit, I am a little
nervous. Well, not a little
nervous... a lot nervous. I
studied the script all the way
here. We still shooting the first
scenes this afternoon?

CAMILLA
No worries, Katy. It's a simple
scene. You have one word. And then
you run into the house like you've
seen a ghost.

Camilla looks down at Mac.

CAMILLA
Sort of like Mac here is looking at
you.

Katy realizes who Mac is.

KATY
Mr. McKaskle? It's you! What an
honor, Sir.

Katy holds out her hand to shake then pulls it back immediately and holds up her hands as in I surrender.

KATY

So sorry. My acting teacher tells us never to shake hands.

Camilla laughs.

CAMILLA

I believe they're referring to auditions. Casting directors do not want to shake the hands of nervous and sweating actors all day long.

Katy nods.

CAMILLA

Shall we go?

Mac stands.

MAC

You know, I think I will... go.

With a feeling of success, Camilla smiles and leads the way down the steps towards her jeep.

CAMILLA

I thought you might change your mind. You know... You can tell me if the story's wrong. Grandma says she doesn't remember anything.

INT. MAKE-UP TRAILER - DAY

Make-up artist FRANKIE, wrinkled face, smoker's voice, studies Katy for colors against her palette.

Nearby eager Hair Artist MYRA sets out rollers, plugs in a curling iron, and readies her tools.

Katy sits in a chair in front of a mirror and talks to an angry Jalena on speaker on her cell phone.

JALENA (V.O.)

Sure you're safe? I've heard stories about actresses on location...

Frankie motions she needs to start.

JALENA
And the crew--

KATY
Director's a woman.

Myra chuckles.

JALENA
Where have you been? That means
nothing in this day and age. Why
did they pick you?

KATY
Said I was perfect--

Myra leans in.

MYRA
'cept we need to curl her hair.

Frankie rolls her eyes and gives a look of impatience. She
leans over and speaks into the phone.

FRANKIE
Yer friend's fine. Say good-bye.

Frankie takes the cell phone, pushes the off button, puts the
phone on the counter.

Frankie thrusts a copy of an old photo at Katy. Katy looks.
Her mouth drops open as she looks at herself in 1950's garb.

FRANKIE
That's why you got the job, missy.
Close your mouth.

Frankie starts on Katy's face while Katy's eyes look down at
the photo then into the mirror.

FRANKIE
Know what they say in Hollywood -
ninety-nine percent looks, one
percent talent. Let's hope you got
the talent. Close your eyes.

EXT. FARM HOUSE - DAY

A picturesque setting outside a 1940's bungalow surrounded by
a low picket fence. Old trees.

On one side of the bungalow, a SET DECORATOR hangs white
sheets on "T" clothesline.

A small FILM CREW gets ready with cameras, lighting and sound.

EXT. UNDER THE TREES - SAME TIME

Mac sits in a crew chair behind the set-up.

D.P. QUINN MAZENEC, obviously a fan, introduces himself.

QUINN
Mr. McKaskle.

MAC
Call me Mac.

Quinn nods.

QUINN
Quinn Mazenec.
(They shake hands)
I can't tell you what an honor it is to meet you, Sir. And, to work on this film - your life story - with your grand-daughter.

MAC
Great grand-daughter. I'm that old.

Mac looks back at Katy looking more like Annie than ever.

QUINN
Camilla and I went to school together. I was the D.P. on that film she did about wine production during the gold rush.

Hopeful for some intercourse, Quinn nods, stops a moment. When no conversation is forthcoming, he returns to his duties.

TO THE SIDE OF THE CLOTHESLINE

The FX COORDINATOR sets up a large wind fan and speaks with the FX ASSISTANT. Both glance over to where Mac sits.

FX COORDINATOR
He's a legend for sure. I've watched every one of his films.

FX ASSISTANT
We studied his films in college.

FX COORDINATOR
 "Time Before The Fall"?

FX ASSISTANT
 Of course. Doesn't everybody? And my absolute favorite film of all times: "Here We Go Round and Round." Dark. Really dark. Very Bizarre. Who has a mind like that anyway? We ready?

FX Coordinator nods.

FX COORDINATOR
 Let her rip.

The assistant switches on the fan and the sheets on the clothes line gently blow in the breeze.

CLOTHES LINE

Camilla speaks with Katy who is adorned with red lipstick, styled hair, and dressed in a 1950s shirt-waist dress that blows gently in the fan.

CAMILLA
 Don't worry about it. I never hung clothes before, either.

The SET DECORATOR places a wicker basket at their feet.

SET DECORATOR
 Towels and wash cloths.

Camilla nods her thanks and turns back to Katy.

CAMILLA
 Just pick one up, give it a shake, and clip it to the line. Like this.

Camilla demonstrates.

CAMILLA
 Here's a bit of trivia I discovered in my research. "Spring clothespins" were invented in 1887.

Katy imitates the movements.

CAMILLA

You only need to hang two or three.
When Mac say's "hello," you're
shocked.

KATY

Am I happy to see him?

Camilla bites her lip and looks toward where Mac sits sullen
among chatting members of the crew.

CAMILLA

I don't really know. Mac - the
real Mac - doesn't want us to shoot
the scene. Says he was an asshole.
Annie ends up leaving. I just
don't know.

Camilla thinks for a moment.

CAMILLA

Know what a Mona Lisa smile is?

Katy shakes her head.

CAMILLA

It's a smile that doesn't tell us
anything. It doesn't commit to
happy or sad.

Camilla sees an elderly woman approach Mac and waves.

The woman waves back.

CAMILLA

That's my Grandma. She'll want to
meet you. Come on. Then we'll get
started.

KATY

Why would she want to meet me?

CAMILLA

You know why. Surely you've seen
the photo of Annie. You're a dead
ringer. And thankfully very much
alive.

UNDER THE TREES

MATTY MCKASKLE STEPHENS, late 60s, dressed in riding clothes,
high steps through the grass with good energy, plants a kiss
on Mac's cheek, takes a seat in a chair next to him.

MATTY

Hey, Pops. Am I late? Did I miss anything? I had to feed the horses. Clyde's not back from town.

MAC

'Lo, Matilda. You've never been one to get anywhere on time. Why start now?

Camilla steps into the circle with Katy, the crew gives them room. Matty jumps up to embrace Camilla.

CAMILLA

Hey, Grandma.

MATTY

Ah, my favorite grand-daughter.

CAMILLA

You're only grand-daughter.

They look at each other, grab elbows and whisper to the sky.

MATTY & CAMILLA

Thank you, thank you, thank-you!

They laugh. Mac shakes his head and almost smiles.

In a low whisper, Camilla explains to Katy.

CAMILLA

That we didn't inherit his nose.

Camilla nods at Mac. Katy looks at Mac, then looks around to check how everyone else reacts. They don't. She smiles a Mona Lisa smile. Camilla snaps her fingers and points.

CAMILLA

That's the smile I want.

Confused, Katy wrinkles her forehead.

CAMILLA

Mona Lisa.

MATTY

I told you he'd come.

Matty looks at Katy and is suddenly serious.

MATTY

My goodness. You do look like her.

Matty steps forward, takes Katy's hands in hers, and intensely studies Katy's face.

Confusion replaces wonderment.

MATTY
(whispers)
Where did you go?

An uncomfortable silence as the crew exchange glances.

Camilla steps forward and places a hand on Katy's shoulder.

CAMILLA
Grandma. This is Katy Collins.
She's playing the part of Annie.

Camilla silently looks for understanding from Katy and the nearby crew.

CAMILLA
Katy. Meet Matty McKaskle
Stephens. Mac and Annie's
daughter. You're playing her mom,
Annie, who left when Matty was
around three years old.

Katy nods, Matty still holds her hands.

KATY
Nice to meet you, Mrs. Stephens.

MATTY
Matty. Call me Matty. My mom
called me Matty.

More exchange of looks among the crew.

KATY
Nice to meet you. Matty.

Matty smiles at the sound of her name. With wonder, she studies Katy's face.

CAMILLA
Come on everybody. We gotta get to
work. Grandma. Daylight's burnin'.

Camilla extracts Katy's hands from Matty's and nods to the 1st. A.D.

1ST A.D.
Places.

The crew move to their respective job positions.

CLOTHESLINE

Katy goes to the clothesline. Frankie and Myra meet her there with some last minute touch-ups to Katy's lipstick and hair.

KATY

Where's the actor who plays Mac?

FRANKIE

They shot him from your point of view yesterday.

MYRA

He'll be here tomorrow. Wait till you see his nose.

Frankie chuckles.

LATER

The film crew is in position. Mac and Matty sit nearby in chairs under the trees.

1ST A.D.

Camera ready?

QUINN

Ready.

1ST A.D.

Lock it up. Quiet on the set.

A magpie screeches and swoops overhead. Everyone looks up and eyes follow the bird as it lands on the "T" of the clothesline.

Camilla looks up and smiles. Matty shakes her head and frowns.

MATTY

(whispers to Mac)

That's not a good sign.

MAC

Shhh.

Matty stands. Steps forward. The crew silently watch as Matty salutes the magpie, then resumes her seat.

Camilla bites her lips to hide a smile then nods at the crew to begin.

MATTY
 (whispers)
 Pops. A magpie is *not* a good sign.

Mac looks at Matty, purses his lips, and shakes his head at her. Matty shrugs as if - is everybody stupid? She smiles at the waiting crew.

1ST A.D.
 Roll sound.

SOUND ASSISTANT
 Sound is speeding.

The Camera Assistant steps in front of the camera. Mac leans forward in his chair.

CAMERA ASSISTANT
 Scene fourteen, B. Take one.

Slaps the sticks.

CAMILLA
 Go.

INT. VIEWING ROOM - NIGHT

In a dark room at a computer with a very large screen, Camilla and Quinn watch scene 14B, take one.

INSERT VIDEO

On a breezy day, a smiling ANNIE hangs towels. She takes them one by one out of the wicker basket, gives them a shake, and hangs them on the line. She smooths her hair.

The magpie takes off from the clothesline and swoops, Annie looks up and watches the bird fly, then with a startled look turns toward the camera.

QUINN (V.O.)
 She really got the look here. Mac
 back from the dead. Shocked?
 Happy? She really nailed it.

A look of shock on Annie's face, she whispers.

ANNIE
 Mac.

A fearful Annie grabs up the basket and trips over trailing clothes as she runs toward the house.

The magpie follows her, swoops and screeches. The camera follows it out of scene.

BACK TO SCENE.

Quinn turns off the computer while Camilla stands.

CAMILLA

That magpie was a happy accident.
Brilliant the way you followed it
out of the shot.

QUINN

I don't know if it was a good thing
or not. Matty told me magpies
warn of danger. She said they
symbolize deceit, opportunism, and
illusion.

CAMILLA

Quinn. That's what making movies
is all about. Illusion.

Quinn looks up at the empty screen.

QUINN

I don't know... I just...

Quinn shakes off his feeling of dread.

QUINN

Hey. If you're happy, I'm happy.

CAMILLA

I'm happy. The girl nailed it.
That's a relief. Now that I can
look forward to tomorrow, I'll
sleep peaceful.

QUINN

Is Mac coming back?

CAMILLA

Maybe. I think so. I hope so. I
want him to... I wish he would...

Camilla sighs sadly.

QUINN

I get it.

CAMILLA

He seems suddenly interested. Or at least he's interested in the actress playing Annie.

QUINN

It is uncanny how much she looks like her. Downright spooky.

Quinn turns off the light as they leave the room.

INT. STUDY - NIGHT

Inside the hacienda styled adobe house, Mac sits in a comfortable chair in front of a fire.

A snifter in his hand and a bottle of scotch on a side table. Profound sadness on his face.

In the corner, a record player scratches the end of a record.

Above the stone fireplace, primitively carved in wood:

"False face must hide what the false heart doth know."

Mac looks from the carving and stares into the fire as he stares into his past. He looks over to where the fire plays on the photos of his army buddies. He raises his glass in a toast.

Sarah peaks in, loathe to interrupt.

SARAH

Mr. Mac?

Startled back to the present, Mac looks up.

MAC

Sarah?

SARAH

Can I get anything for you before I leave?

Mac nods his head.

MAC

Play it again.

Sarah steps quietly to the record player. A 33 record is on the player, an LP album is propped against the wall: "Time Before the Fall Soundtrack."

SARAH
Just the last one?

Mac nods.

Sarah places the needle carefully on the last track. The haunting song starts.

Insert song "Rich Man's War" (original song by this screenwriter)

Sarah watches Mac for a few moment as the lullaby begins to play. A plaintiff voice. Mac closes his eyes.

RECORD
*"Hush little babe, go to sleep,
Go to sleep and dream dreams so
sweet."*

Sarah steps over to the fire, adds a few logs, and stirs it up with a poke.

RECORD
*"Dream that your daddy comes back
home. Dream that he comes home
soon."*

She again looks at Mac, shares his sadness, then silently steps out the door.

RECORD
"Dream that he comes home soon."

Mac nods to the words as they are sung- occasionally singing along.

MAC
(sings)
*When Daddy was a little boy,
Grandpa was poor, so he went off to
fight in a Rich Man's War.
His daddy never came home...*

Tears flood his eyes. Mac takes a sip of scotch, listens to the song...

RECORD
*"His mama raised him alone, but a
boy grows up poor when his daddy's
not home."*

Then Mac haltingly picks up the chorus.

MAC

*Rich Man's War, Rich Man's War.
They harvest the poor to fight a
Rich Man's War. When a Daddy dies
fighting in a Rich Man's War,
it's certain that his children will
grow up poor and leave another crop
of boys to fight a Rich Man's War.*

The song continues and fades while Mac sips his scotch and stares into the fire.

EXT. B & B - DAY

Mediterranean styled villa in the wine country surrounded by vineyards, flowers, and tall trees. Birds swoop and butterflies flutter in the early morning sun.

INT. B & B ROOM - DAY

Bed unmade. Coffee on a cafe table. Katy walks to and fro as she studies a script. Morning sun streams in a window overlooking a pool.

A KNOCK ON THE DOOR.

Startled, Katy looks at the clock: 6:12.

She tosses the script onto the table and glances at the mirror before she opens the door to IAN RAY JONES, late 20s and gorgeous.

Katy stares. Ian smiles.

IAN

Hello. I'm Ian Ray Jones.

Katy nods.

IAN

I'm cast in the role of Mac... in the film?

Katy nods and smiles.

IAN

Uhm. You must be Katy? Katy Collins? Cast in the role of Annie?

Katy nods. Ian shrugs--do you talk?

KATY
Your nose isn't very big.

Ian laughs and relaxes.

IAN
Thank god. Nobody has a nose like
Mac. They got this fake nose
they're gonna plant on my face.
Really changes my looks.

Katy says nothing.

IAN
Car's coming at seven. I was
wondering if we might read lines?

Katy looks nervously around at her room. Ian smiles.

IAN
In the garden of course.

Katy nods and shuts the door in Ian's face.

INT. HALLWAY - CONTINUOUS

Ian shakes his head, chuckles, tilts his head into the door.

IAN
See you in five?

The door opens and Katy, script in hand, charges out. Ian catches her before they bump heads.

KATY
I'm... I'm... oh, dear--

IAN
It's okay. We're good. No bruises.

EXT. B & B GARDEN - DAY

Scripts in hand, Ian and Katy sit at a cafe table.

IAN
I thought we could just read
through so I can get a feel for how
you're going to... You know... I
don't want to step on your lines.

KATY

Maybe you can give me a clue to how Camilla wants it.

IAN

We did do a bit of rehearsal with the previous Annie. This is Camilla's first major film to direct, so she's... ah... what can I say...

KATY

It's my first major film as well.

Ian nods and winces. He already knew she was green.

KATY

I looked you up on I. M. D. B. So, yes, I... am intimidated.

Ian laughs out loud. He picks up his script.

IAN

Then let's get started shall we?

KATY

Can we stand?

IAN

Sure.

They both stand. Katy, script in hand, but not reading, walks a little ways away, then turns and enters the scene as Annie. Ian slips into the part of MCKASKLE

ANNIE

Mac?

MCKASKLE

Annie. You look just the same.

ANNIE

I thought you were...

Annie covers her mouth. Ian breaks the scene.

IAN

Just a suggestion, Katy... don't cover your face unless the director calls for it. We want to see your face. Hands can be a distraction on a large screen.

Self conscience, Katy nods. Ian returns to the scene.

McKASKLE

Annie. You look just the same.

ANNIE

I thought you were...

McKASKLE

Dead, I know. I thought I was,
too. Are you glad to see me?

Katy nods per stage directions, looks away, still looks insecure from the "correction."

ANNIE

Mac. I need to tell you something.

McKASKLE

Everything can wait, Annie. There's
no hurry. Just let me look at you.

ANNIE

I have a daughter.

Katy frowns, breaks scene, quickly glances down at her script.

KATY

I mean...

Katy takes a breath, re-enters the scene...

ANNIE

We... have a daughter.

McKaskle inhales sharply, looks surprised. Annie watches for a reaction.

McKaskle approaches, gently takes Annie's hands, looks into her eyes.

MCKASKLE

Annie. I didn't know you were
pregnant.

ANNIE

(rapid-fire, no pauses)
Oh, Mac. You were going off to
fight in a war. I didn't want you
to worry about me. Or a baby. I
was worried about you. You're not
mad are you?

Ian breaks the scene.

IAN

W-W-Wait a minute there, girl. Give me some moments. A chance to react. We'll shoot this scene at least twice. One angle will be my reactions to what you're saying - so give me space.

Katy nods and glances down at her script. Ian closes his eyes and returns to character.

McKASKLE

Annie. I didn't know you were pregnant.

Annie delivers her lines much more slowly and measured.

ANNIE

Oh, Mac... You were going off to fight in a war. I... I didn't... didn't want you to worry about me. Or... or a baby.

Annie pauses and studies Mac's face.

ANNIE

I was worried about you. You're not mad are you?

McKASKLE

Oh, my dearest, dearest Annie. That's absolutely the best coming home present a soldier could ever want. What's her name? Our little girl.

ANNIE

Matilda. Matilda McKaskle. I call her Matty.

McKASKLE

Matty. I love her already.

Ian breaks character and steps back from Katy.

IAN

Then I'll take you in my arms and hug you. You okay with that?

Katy smiles.

KATY

Are you kidding? I mean... Yeah... sure.

INT. B & B BEDROOM - DAY

Later. Katy, lies on the made-up bed and speaks with Jalena on the land line.

INT. APARTMENT LIVING ROOM - SAME

Jalena, in pajamas on the floor, does leg lifts and other exercises. Her cell phone is set to speaker.

INTERCUT - TELEPHONE CONVERSATION

JALENA

You good on your lines?

KATY

Mostly. You know how I do. Mess up on the little words. Tenses. Contractions. It's so hard for me to get the words right. How can I make it in Hollywood if I can't remember lines?

JALENA

Katy. Katy! What do Tom Cruise, Johnny Depp, Marlon Brando, Bruce Willis, and Al Pacino all have in common?

KATY

I know. I know. They all have trouble with lines. But they're famous, Jalena.

JALENA

Wish I was there to help you.

KATY

I wish you were, too. Ian said--

Jalena sits up and teases.

JALENA

"Ian said--" Whoa. First name with the star. You go, girl. How's the chemistry? Maybe I should come up as a chaperone?

KATY

Jalena. He's a perfect gentleman. He even asked if it's okay that we hug when we shoot the scene, even though it specifically says in the script that we hug.

JALENA

Can't be too careful these days. Heaven forbid if his hand strays a little too low. But! Do hang on and whatever you do, don't let go until the director says cut.

Katy laughs.

Jalena wipes her hands and picks up the cell phone.

JALENA

Seriously, Katy. If you need me to run lines, I'm there. Studio City to Sonoma. I can make the drive in six hours. Then we can drive back together.

KATY

Really? We're shooting the homecoming scene today and then shooting the scene where I introduce him to the daughter tomorrow. If you came up tonight, you could help me with my lines. This is...

Katy sits up.

KATY

Oh, Jalena. This is like my chance. My big chance. What if I blow it? What if I never get another?

JALENA

That cinches it. You need me. I'm ditching work. See you at noon. Make sure you swing it so you can introduce me to Ian. I'd be happy to run lines with him as well.

KATY

Really! Jalena!

A knock at B & B Room door.

DRIVER (O.C.)
Miss Collins? We're leaving in
five.

KATY
I'm ready.
(on land line)
Gotta go.

JALENA
(imitates driver)
"Miss Collins." Whoa. Classy. I
heard. Break a leg. Don't force
it. Be real, Katy. You can do
this.

INT. MAKE-UP TRAILER - DAY

Katy studies her pages while hair artist Myra fashions her hair. A photo of Katy from the day before is pinned to the wall next the copy of the old photo of Annie.

Eyes closed, Ian sits in the next chair. A photo from the 50s of Mac is pinned on the wall in front of him.

Frankie glues on the prosthetic nose and applies make-up over his face.

MYRA
Excited?

KATY
Apprehensive. I know the lines but
- maybe not word perfect.

FRANKIE
You'll do fine. Shoot from the hip.

IAN
You look enough like Annie to be
her. Go with that.

Katy smiles and looks over at Ian in the mirror. Her eyes go wide. Ian looks very different with the prosthetic nose.

KATY
Oh. My.

IAN
Hey. Don't look at me that way.
Underneath it all, I'm still a good
looking Mr. Nice Guy.

They all laugh.

Matty steps into the trailer.

MATTY

Did I miss something?

Matty's eyes go directly to Ian's reflection in the mirror.

MATTY

Frankie. Oh my god. You're a miracle worker. Look at that nose, nose -anything goes- McKaskle nose.

FRANKIE

Thank-you, Matty. Kind of you to say so.

MYRA

He still not bad looking, though. Even with that nose.

IAN

Face it. You simply cannot obscure my good looks and debonair personality with...

Ian tilts his head back introduces his "nose" with a wave of his hand. He laughs.

FRANKIE

Tread lightly there my boy. Talkin' family.

MATTY

Yup. That's my pops you're talking about. Korean war hero. Academy Award Winner. Come on Ian, Katy... I've been tasked with escorting you to the farm house. Can you see around that nose there, Ian?

They all laugh again as Matty leads the way.

EXT. FARM HOUSE - DAY

Matty, Ian, and Katy approach the farm house. Members of the film crew go in and out of the house setting up lights, and window coverings, cameras, staging etc.

Matty stops right outside the picket fence. Matty and Katy notice the large magpie which swoops nearby and lands on top of the fence.

MATTY

This is actually the very house my mother and I were living in when Pops came back from the war. Furnishings...everything's the same.

IAN

He owned it?

MATTY

Oh, no. Rented. But after he made his first money, he bought it. There used to be a big tree out back with a rope swing I used to swing on, but it got hit by lightning. And then there's that tree up on the hill.

Matty points. Ian and Katy follow her finger.

MATTY

I used to have a tree house up in that tree. When I fell out and broke my arm, Pops took it down himself. Wouldn't let anybody else near it. I was trying to rob a bird's nest and the bird took it out on Pops. Nearly knocked him off the ladder.

KATY

The same one that's been swooping around and tormenting us?

Matty shrugs, then chuckles.

MATTY

That's what I'm afraid of. Maybe their children? Magpies are known to hold grudges.

Ian chuckles.

IAN

For... "The sins of the father are to be laid upon the children." Shakespeare.

MATTY

"Merchant of Venice."

IAN

Touché.

Matty accepts the challenge with a smile and displays a flare for the dramatic.

MATTY

Ah-ha. And so the bird torments.
Because, and I quote, "The most
diminutive of birds, will fight,
Her young ones in her nest, against
the owl." Unquote.

IAN

And... "False face must hide...

IAN AND MATTY

...what the false heart doth know."

Matty laughs.

MATTY

Touché, Ian. That's Pops' absolute
favorite line of Shakespeare. No
wonder they cast you to play Mac.
You've got that same McKaskle
cynicism towards life.

Ian looks pleased.

IAN

I have to admit. I saw the plaque
above the fireplace. I was waiting
for an opportunity to impress.

MATTY

I'm impressed. Are you impressed,
Katy?

Katy nods and shrugs her shoulders. Happy to be included in
the banter but clueless about Shakespeare.

KATY

Matty. How did Annie support you
while Mac was away? Did she take
in laundry? I heard that was a
thing.

Matty stops and wrinkles her brow as she tries to tune into
memories that are right on the edge of her psyche.

MATTY

You know, I'm not really sure. I
know the army quit sending money
when he was discharged. And then,
when he didn't come home, everyone
thought he was dead.

They step through the gate and around the busy film crew into the house.

INT. FARM HOUSE - CONTINUOUS

Cables, cameras, lights, chairs crowd one side of a large room.

Katy steps into the house and stumbles. Ian steadies her in her momentary dizziness.

IAN

You okay?

KATY

Yeah. Uhm. Thanks. I... I couldn't see for a moment.

Ian nods. Katy smiles and looks a bit out of sorts. She shivers and wraps her arms around. Matty studies her.

KATY

It's really cold in here.

IAN

Don't worry. It won't be cold when they get the lights on.

Quinn sees them and steps over.

QUINN

Oh good, you're here. Camilla went to pick up Mac and should be back any minute. If you want to walk through the scene, feel free. We're all ready.

Quinn motions with his hand to include the crew, lights, cameras.

MATTY

I thought she sent a car.

QUINN

She did, but he wouldn't come.

EXT. HACIENDA VINEYARDS - DAY

A jeep squirrels up the dirt road leading up to Mac's adobe house - a large cloud of dust in its wake.

It pulls up and slides to a stop in front of the porch.

As Camilla jumps out of the driver's seat, Sarah comes down the steps and meets her halfway.

SARAH

Ms. Camilla. Mr. Mac not move all night.

CAMILLA

Drinking?

Sarah nods and wrings her hands.

CAMILLA

Shit. Just what we need. Why today?

Camilla charges up the steps. Sarah follows.

SARAH

Ms. Camilla. Today is day Annie leave. Every year, Mr. Mac very sad.

Camilla stops for a moment, thinks, rolls her eyes as she remembers, then continues up the steps two at a time. She stops when Sarah calls out.

SARAH

Ms. Camilla!

CAMILLA

(irritated)
What?

SARAH

Mr. Mac. He... he good man. Always... Always nice. But his heart... it hurts. Oh, Miss Camilla. He love Annie very much.

CAMILLA

Yea, well. Annie up and left him and her little girl. He should consider what kind of woman does that. My mom died in some freak ski accident. She didn't just up and leave. Matty has... her whole life has been colored by the fact that her mother abandoned her.

Sadness in her eyes, Sarah nods with understanding. She wrings her hands and bites her lips in frustration at not being able to articulate her thoughts.

Camilla give Sarah a moment to continue, then shakes her head and charges through the door.

INT. STUDY - DAY

Inside the dark room, Mac, hungover, sits in the chair and stares into the cold fireplace, an empty snifter in his hand and an empty bottle of scotch along with a copy of the script on a side table.

Angry, Camilla charges in, throw open the curtains, and takes the snifter from Mac's hand and slams it on the table.

CAMILLA

Come on, Pops! Get up. You're coming.

MAC

No.

CAMILLA

Pops. This is my first major film. You will support me, damn it.

MAC

No.

CAMILLA

What! Why?

Mac looks up to the plaque above the fireplace and reads in slurred speech.

MAC

"False face must hide what the false heart doth know."

CAMILLA

Yea, yea. And "What's done cannot be undone."

MAC

O, Camilla... you've no idea.

Mac chokes and blinks away tears.

MAC

"Full of scorpions is my mind."

Camilla notices the script on the side table and picks it up.

CAMILLA

Okay, Pops. I realize it's not Shakespeare, but you've had this for two years. Two whole years. Why didn't you say something? Give me notes? Anything?

MAC

She didn't... we didn't... We didn't embrace... She was angry.

Camilla takes a breath, changes tactics, softens her tone.

CAMILLA

Okay. Okay. So we cut the hug. Cut the Mona Lisa smile. We make it work.

Camilla waits, then tries begging.

CAMILLA

Come on, Pops. Get up. I gotta a film crew waiting. The clock is ticking. It's important...really important to me... that you make an appearance and show some support.

Mac looks at Camilla. Camilla is hopeful.

CAMILLA

Please. For me. Your favorite great-grand-daughter?

Mac looks at Camilla, looks down and shakes his head.

MAC

Annie's great grand-daughter.

CAMILLA

Okay. Same thing. Works for me. So... Do it for Annie?

Mac stands up. Shuffles to the photos on the wall and studies them as if he has not seen them in a while. Looks back at Camilla.

MAC

I used to box. They said I was pretty good. You don't have that in your script.

CAMILLA

I didn't know.

MAC

I quit after my first and one and only knock out. I just didn't... I didn't have the heart... I didn't want to hurt anybody.

CAMILLA

I can write that into the script.

Mac shakes his head.

CAMILLA

Or not.

He steps to the table, selects a yellow rose from the vase, looks out over the vineyards and ponders his secret. Then, like a hell and damnation preacher, he booms...

MAC

"And the angel thrust his sickle into the earth, and gathered the vine of the earth, and cast it into the great winepress of the wrath of God."

Mac turns and looks at a clueless and frowning Camilla. He whispers.

MAC

It's time.

Confused, Camilla shakes her head, then glances over to Sarah who watches silently from a doorway.

Mac walks toward the door and stops in front of Sarah. A slight bow.

MAC

I want to thank you, Sarah. Thank you for everything.

Sarah nods and smiles then raises her shoulders in question.

Mac smiles and nods approval, then purposefully walks out the door into the sunlight.

Sarah looks towards Camilla for an explanation. Camilla shrugs. She's clueless as well.

CAMILLA

Don't wait for us tonight, Sarah. Go home early. We'll probably be late and we have craft services to feed us.

Sarah nods.

CAMILLA
See you tomorrow.

Camilla follows Mac out the door. Sarah watches them descend the steps together.

EXT. FARM HOUSE - DAY

Crew trucks, hospitality trailer, private vehicles line the drive to the house. A catering tent is set up in the yard by the clothes line. Crew members go in and out the house.

Camilla pulls up in the jeep with Mac in the passenger seat.

Katy and Matty sit under the tree on the hill on a wooden bench and chat. They stand and start down when they see Camilla.

Idle crew members congregate here and there.

Camilla jumps out, opens the door for Mac, and heads toward the house. She sees D.P. Quinn Mazenec.

CAMILLA
Are we ready?

QUINN
We are focused and ready!

Quinn and the chatting crew follow Camilla and Mac into the house.

INT. FARM HOUSE - CONTINUOUS

All step over cables and around cameras and sidestep busy crew.

CAMILLA
If we get any more delays...

Camilla spies Frankie touching up Ian's prosthetic nose.

CAMILLA
Is he ready?

Frankie nods.

CAMILLA
Thank god. You look good, Ian.
Well... you know what I mean.

Ian and Frankie laugh.

1ST A.D.

Places!

Mac takes a seat in the back of the room while crew members ready everything. Matty joins him. Hands him a cup of coffee and sits.

MATTY

Pops. Why do you have to make things difficult? She's doing this for you.

MAC

I don't need my private life out there for the world to judge, Matty. I don't *want* my private life out there. I just want to be remembered for my films.

MATTY

Is that why you didn't bother to read the script until last night?

Mac ignores her, takes a sip of the coffee, and watches.

Annie and Ian take their places. Katy, off to the side, holds a wicker basket. Ian stands behind her ready for his entrance.

Frankie touches up Annie's lipstick while Myra refers to a cell phone shot to recreate the windblown look to Annie's hair.

Matty observes Mac's interest in Annie.

MATTY

She could be.

Mac looks at Matty and shakes his head. He turns away with a sad smile.

MATTY

She told me she was in a bad car accident when she was six. Her mom was killed, her dad was paralyzed. He died later.

Matty and Mac watch as the crew focus the lights.

MATTY

Says she grew up in a foster home.
I figured it out. She could be
Annie's great-great grand daughter.

MAC

She's not.

MATTY

How can you be so sure? She looks
exactly like her. It certainly
would be serendipitous. Good
publicity to generate for the
movie.

Mac looks at Matty but says nothing.

Camilla looks around and makes eye contact with a ready crew.
Matty smiles encouragingly and nods. Mac looks anxious.

CAMILLA

Let's do this.

1ST A.D.

Camera ready?

QUINN

Ready.

1ST A.D.

Lock it up. Quiet on set. Roll
sound.

SOUND ASSISTANT

Sound is speeding.

The Camera Assistant steps in front of the camera.

CAMERA ASSISTANT

Scene fifteen A. Take one.

Slaps the sticks.

CAMILLA

Go.

Off camera, Katy takes a breath and becomes Annie.

Annie hurriedly enters with the laundry basket, places it
down next to a couch, and turns.

ANNIE

Mac?

Ian enters as McKaskle. Annie's eyes widen in surprise.

ANNIE

Mac!

McKASKLE

Annie. You look just the same.

Annie breathes faster, her heart-rate increases. For a moment, she looks confused, then scared.

ANNIE

Mac! What are you doing here?

Light bulbs explode. Loud pops. Sparks fly. Yells of fear and surprise from the crew.

Pops, with surprising agility, dives to the floor and covers his head as if bombs were falling. Matty protectively covers him with her arms.

MAC

American artillery... tell them to stop!

MATTY

Pops. Pops!

Mac looks up at Matty and tries to connect her with his present nightmare.

MAC

It was a direct hit, Matty. Killed them in their sleep. Why didn't it kill me? It should've been me.

MATTY

Come on, Pops. We're safe. We're okay. Come on.

Mac looks around and realizes where he is.

MAC

What happened?

MATTY

I'm not sure. But we're okay.

Matty helps Mac to his feet and leads him toward the door. They join the general confusion of the crew exiting the building.

EXT. FARM HOUSE - CONTINUOUS

Crew members stumble out of the house, pat each other down for live sparks.

A crew member opens the fuse box and shuts down the power.

CAMILLA
Shit. Shit. Shit.

QUINN
A power surge?

CAMILLA
Why didn't you check?

QUINN
We did check, Camilla. You know me. We always check. We had everything going this morning.

Behind them, Matty exits aiding a slow moving Mac. They stop and listen to Camilla's tirade. The crew watches and listens. The magpie screams from a nearby tree.

CAMILLA
You didn't check very well. We're behind two days. Two days, Quinn! We hired electricians to re-wire the house for god's sake. You had two days to make sure all the electrical would work and--

MAC
Camilla! I told you to cut the scene.

Camilla turns. Quinn stands embarrassed. Mac glares at Camilla.

CAMILLA
Did you make this happen, Pops? Is this your way of getting your way? Huh? You always gotta be the one in charge? Your way or the highway?

MATTY
Calm down, Camilla.

CAMILLA

Calm down! Grandma! It's not like we got any surplus budget. We got none. And Pops, with all of his connections, didn't help get funding at all.

(to Mac)

You've been a wet blanket every step of the way.

MAC

Maybe it's because you're not ready to direct a feature. You haven't lived enough. You've had it too easy.

MATTY

Look who's talking, Pops. The reason I never went into the business was because of your temper. On and off a set. At least she's not kicking cameras and throwing things.

Mac glances at Matty, then gets close into Camilla's face.

MAC

You haven't suffered enough to tell my story, Camilla.

Mac and Camilla have a silent stand-off. Camilla checks her temper and proceeds calmly.

CAMILLA

You're right. Pops. I don't understand. Your wife up and leaves you and your child and you--

MAC

Don't.

Mac glares at Camilla and silently challenges her to dare go on. Matty catches Camilla's eye and shakes her head.

Quinn tentatively steps in.

QUINN

Excuse me, Camilla. We got replacement bulbs in the in the truck. And we can run one hundred percent battery. We got the generators to charge them.

MATTY

See there. All is not lost. Let's have lunch. And come back refreshed and refocused.

Camilla takes a couples of deep breaths to pull herself together.

CAMILLA

Thanks, Quinn. I'm sorry, I--

MAC

Oh, Camilla. Don't apologize. Shows weakness.

Camilla twirls.

CAMILLA

I'm not you!

Mac sets his jaw, turns away, then turns back.

MAC

Can you at least say "action" instead of "go"? Go where?

They stand off for a moment. Mac shakes his head and walks toward the tent.

Camilla storms off towards her jeep. Frankie runs after her and intercepts.

FRANKIE

Camilla! Camilla! I can't find Katy!

CAMILLA

What?

Camilla stops, turns and looks at the assembled crew in the yard.

She spies Ian talking with crew, Pops and crew at the catering tent, but no Katy.

CAMILLA

Check the trailers?

FRANKIE

I did.

CAMILLA
Could she still be inside?
Injured? Oh, no! Oh, no! This
can't happen. No. No-no-no!

Camilla runs back towards the farm house.

INT. FARM HOUSE - DAY

Katy stands catatonic the same place.

Matty enters tentatively, steps carefully over broken glass.

MATTY
Katy? Are you all right?

Confused, Katy looks around. Everyone is gone. Katy looks at Matty and tries to remember who she is.

MATTY
Katy?

Katy looks around at the broken glass and wonders what happened.

MATTY
Katy? You okay?

KATY
Where... Where did everybody go?

Matty takes Katy's arm and leads her towards the door.

MATTY
Katy. What do you remember? Tell me.

Katy stops and looks around.

KATY
I... I think... I think I was afraid.

Camilla enters, breathless.

CAMILLA
Of course, you were afraid. The world was blowing up around you. We had some sort of power surge and blew all the lights.

MATTY
I think she's in shock.

CAMILLA

Come on, Katy. We're gonna have lunch, charge batteries, then come back and take it from one.

Camilla leads Katy out the door. Leaves Matty behind.

Matty surveys the set. She steps over to a doorway and steps into a...

BEDROOM

She closes the door to a crack and peers at the scene through the crack.

MATTY

(whispers)

I think I was afraid.

Matty shivers and tries to remember a long forgotten memory. She slides down to the floor and looks out the crack in the door.

MATTY

(whispers)

I think I was afraid.

Matty closes her eyes and listens to the murmurs of those outside.

She stands very slowly, looks around, steps out and shuts the door.

EXT. CATERING TENT - DAY

Cast and crew, scattered throughout the tent, enjoy the remains of lunch.

The HUM OF GENERATORS charge batteries in the background.

Assistants go in and out of the farm house door and dump dust pans of glass into a trash can.

Katy and Ian sit at a table with Mac and Matty and chat. The 1ST AD approaches.

1ST A.D.

Katy. You have a guest.

KATY

Me? Who?

1ST A.D.

Jalena?

Katy perks up.

KATY

Really? She made it!

Katy stands, looks around and sees that Matty and Ian are interested. Feeling rather guilty, she explains.

KATY

She's like my acting coach. She really is. She always practices my parts with me.

The First A.D. laughs.

1ST A.D.

So she said. She ditched work today just to support you.

MATTY

That's a good friend.

KATY

The best. I told you about her.

Matty nods.

MATTY

Your foster sister?

KATY

And acting coach. She keeps me real.

1ST A.D.

I told her to park down the lane.

KATY

Thanks!

Katy excuses herself and heads for the lane.

EXT. FARM HOUSE LANE - DAY

Along the row of parked cars, Katy meets up with Jalena.

KATY

You really ditched work for me?

Jalena stops. Tilts her head.

JALENA

Oh my god! Katy! I didn't recognize you. The hair. That dress...

Katy twirls.

KATY

Genuine 1950s fashion with black seamed stockings. And garter belt.

She pulls up her dress to show off the garter belt.

JALENA

Ooh. Too sexy.

They turn and walk back up towards the farm house.

KATY

Wait till they add the red lipstick. Though I wonder... Do you think women of the day put on lipstick and stockings to go outside and hang clothes?

JALENA

I don't know. I think nude legs were strictly forbidden. If I remember correctly, the black seam was to let everyone know that they were not looking at nudity.

Katy feigns shock and laughs.

KATY

Heaven forbid! And, of course, no woman would be caught dead without her lips glossed red.

They laugh.

KATY

A supporting actress, Jalena!

Katy does a dance.

JALENA

So you said. So? How did it go this morning?

Katy stops and gets somber.

KATY

I don't know.

JALENA

What do you mean "I don't know"?

KATY

I don't know, Jalena. It was like after the accident when I was a kid. Everybody told me what happened but I never remembered anything.

JALENA

So?

KATY

I remember Camilla said "go." And I...

JALENA

What?

KATY

They said we had a power surge and blew all the circuits. All the light bulbs blew. There was glass everywhere. It was dark. And then, suddenly - Matty was standing there in front of me asking if I was all right. Everybody was gone. I didn't know where they went. I... I don't know if I said the right lines. It was like I wasn't there.

JALENA

That's a good thing, right? Being in the character?

KATY

I don't know. Is it? It was like I lost me and Annie took over.

Jalena shrugs her shoulders and stops.

KATY

I was afraid, Jalena.

Jalena takes Katy's hand.

JALENA

Maybe your character was afraid and you were just into the part.

KATY
The magpie kept screaming. Matty
says it's warning us of danger.

JALENA
That's easy. The lights blew.
That sounds dangerous.

Katy looks at Jalena and nods.

KATY
Yeah. Yeah. Maybe you're right.

They continue up the lane.

INT. FARM HOUSE - DAY

Matty sits in the back of the room and watches the crew
replace light bulbs. Mac enters and sits next to her.

MATTY
What happened here, Pops?

MAC
What kind of question is that?

MATTY
Is Katy... is she Annie's?

MAC
No. No way. Just a coincidence.

A crew member sets a chair next to Mac and Matty. Jalena
takes the seat.

JALENA
I'm Katy's friend.

Matty smiles.

MATTY
Jalena?

Jalena nods.

MATTY
Katy told us all about you.
Aspiring chef?

Jalena smiles.

MAC
Can you make good oatmeal?

Jalena looks confused and Matty laughs.

MATTY

Pops thinks you can judge a chef by how perfectly cooked their oatmeal is.

MAC

It's not the fancy dishes, but how delicious you make the simple ones.

JALENA

Oatmeal is one of my specialties. Maybe I should add that to my resume?

Mac doesn't respond. He watches as Ian and Annie takes their places. Frankie and Myra touch up the actors as needed.

Camilla looks around and gets nods from the crew.

1ST A.D.

Places!

A last minute shuffle.

CAMILLA

Let's do this.

1ST A.D.

Camera ready?

QUINN

Ready.

1ST A.D.

Lock it up. Quiet on set...

The crew mumbles a bit, jokingly cover their heads in anticipation of a repeat disaster.

1ST A.D.

Quiet on set...

The 1st AD gives a warning look. The murmuring stops.

1ST A.D.

Roll sound.

SOUND ASSISTANT

Sound is speeding.

The Camera Assistant steps in front of the camera.

CAMERA ASSISTANT
Scene fifteen A. Take two.

Slaps the sticks.

CAMILLA
Go.

Mac rolls his eyes and shakes his head.

Off camera, Katy takes a breath and becomes Annie.

Annie hurriedly enters with the laundry basket, places it down next to a couch, and turns.

ANNIE
Mac?

Ian enters as McKaskle. Annie's forehead furrows. She looks concerned as if trying to remember her lines.

ANNIE
Mac!

McKASKLE
Annie. You look just the same.

Annie breathes faster, her heart-rate increases. She steps back as if accosted.

Jalena leans forwards in her seat. Matty grabs her forearm.

ANNIE
Mac! What are you doing here?

CAMILLA
Cut!

Everyone stops and looks at Camilla. Murmuring among the crew.

CREW 1
That's why we don't hire green.

CREW 2
Give me the dress, I'll nail the part.

CAMILLA
Quiet! Check the script, Katy.

Camilla looks around, momentarily confused.

CAMILLA
Where's your friend?

Jalena waves. Camilla motions to her, points to Katy.

Jalena jumps up out of her chair, someone hands her a script, she goes to Katy's side.

KATY
(whispers)
Jalena. Why did we stop?

Jalena looks back at Camilla who paces with clenched fists and looks to be complaining to Quinn.

JALENA
You said the wrong lines, Katy.
Here... look. You say "Mac." He
says "Annie. You look just the
same." Then you're supposed to say,
"I thought you were," then he
interrupts and says "Dead, I know.
I thought I was too. Are you glad
to see me?"

Katy nods.

KATY
I know the lines. I--

CAMILLA
You do? Good. Say them. Ian can't
respond with his unless you feed
him the correct lines. We don't
have time for ad-libs, Katy. Just
do it as written.

Jalena returns close to Matty's side and looks on with concern at her friend.

CAMILLA
Again.

1ST A.D.
Places!

A last minute shuffle. Murmuring from the crew who exchange looks of boredom and rolling eyes.

1ST A.D.
Camera ready?

QUINN
Yeah... Ready.

1ST A.D.

Lock it up. Quiet on set...

The 1st A.D. looks around, challenging anyone to make a sound.

1ST A.D.

Roll sound.

SOUND ASSISTANT

Sound is speeding.

The Camera Assistant steps in front of the camera.

CAMERA ASSISTANT

Scene fifteen A. Take *three*.

The Camera Assistant glances around at Katy, then slaps the sticks.

Camilla glances around at Mac.

CAMILLA

Action.

Mac smiles a small victory.

Off camera, Katy looks around, smiles winsomely at Jalena who nods encouragingly, then takes a breath and becomes Annie.

Annie tentatively enters with the laundry basket, places it carefully down next to a couch, and slowly turns.

ANNIE

Mac?

Ian enters as McKaskle. Annie's eyes widen in fear. She backs up.

ANNIE

Mac!

McKASKLE

Annie. You look just the same.

Annie breathes faster, her heart-rate increases, beads of perspiration appear on her forehead. Annie is visibly afraid.

ANNIE

Mac! What are you doing here?

CAMILLA

Damn it! Cut!

Murmuring around the set as a furious Camilla storms to where Katy stands looking confused.

CAMILLA

What's wrong with you! The lines are simple. You thought he was dead. You don't even have to say "Dead." All you have to say is "I-thought - you - were--"

Camilla looks around at Ian, points at him like an orchestra conductor, and nods.

IAN

Dead.

CAMILLA

I thought you were...

Points again at Ian.

IAN

Dead.

CAMILLA

Say it. Say it!

KATY

I thought you were--

Camilla points.

IAN

Dead.

CAMILLA

Again.

KATY

I thought you were--

IAN

Dead.

CAMILLA

Can we PLEASE do this? Can the writing get any easier? For god's sake. It's not bloody Shakespeare.

Camilla looks around and challenges anyone to disagree.

She looks back at Mac, embarrassed to have him witness this loss of control.

Mac sits on the end of his chair, grips the arms, and looks ashen white.

Matty looks down at Mac with concern. Mac grasps her hand and whispers incoherently.

MAC

"They say, blood will have blood."

MATTY

What are you talking about, Pops?

MAC

So says the witch. Only Macbeth can see into the mirror.

Matty looks with concern down at her father, then steps close to Camilla and whispers in her ear.

MATTY

Camilla, please, just let the girl go with whatever it is this time.

CAMILLA

We have a schedule, Grandma. Time is money and all that. I want to work. I can't have a reputation of going over budget. Not on my first feature.

MATTY

Mac needs this to play out. I think I do too. I... I can't tell you why. But... something...

CAMILLA

This is crazy.

MATTY

I feel her, too.

CAMILLA

Grandma! What are you talking about?

Matty glances around at wide eyed Mac who sits in the back, gripping the arms of his chair.

MATTY

Annie. I can feel her. She's here. Katy feels her, too.

CAMILLA

Oh, Grandma. I don't need this.
Shall we stop everything and have a
seance for heaven's sake?

MATTY

At least talk to her. To Katy.

Camilla shakes her head with disgust at her own stupidity and
steps forward next to Katy.

CAMILLA

Okay, Katy. Talk to me. What's
happening?

KATY

I... I don't know. I know the
lines. I do. Really. They just
don't... for some reason... they
just don't come out.

Katy looks to Ian who stands close by.

IAN

We ran lines this morning, Camilla.
We were set. She was word perfect.

Camilla looks back at Matty who nods encouragingly.

And at Pops who now stands sweating near the camera, gripped
with fear, starring into a void.

And at Jalena who looks with concern at Katy.

Camilla goes to Quinn's side.

CAMILLA

Talk to me, Quinn.

QUINN

Camilla. There was no power surge
this morning. I checked with the
power company.

CAMILLA

And?

Quinn throws his hands up to show he doesn't understand.
Camilla rolls her eyes.

QUINN

I say... let's see where it takes
us. What's five minutes?

CAMILLA

And then we fire her? Drop the scene like Mac wants?

QUINN

If she can't do it, then... I don't know... we got her friend here who seems to know the lines.

Camilla laughs bitterly out loud, then looks over to Jalena, then at the murmuring crew.

QUINN

Or we could drop the scene and--

CAMILLA

No! We're not dropping the scene.

Quinn nods with understanding.

QUINN

Then... I'm sure we got a lot of the female crew who could do the lines.

Camilla looks back at Katy who stands looking very defeated while Myra and Frankie do touch ups to her face and hair.

Camilla nods with resignation.

CAMILLA

Okay. Let's run it.

She nods towards the 1st A.D. and throws up a hand to signal let's do this. The 1st A.D. nods with apprehension.

1ST A.D.

Places!

Murmuring among the crew as they shuffle from their pockets of conversation. The crew responds with attitudes.

1ST A.D.

Camera ready?

QUINN

Ready.

1ST A.D.

Lock it up? Quiet on the set?

Off camera, Katy clenches her hands with nervousness.

1st A.D. looks around and glares at the murmuring crew until they are silent.

1ST A.D.
Roll sound.

SOUND ASSISTANT
Sound is speeding.

The Camera Assistant steps in front of the camera.

CAMERA ASSISTANT
Scene fifteen A. Take four.

Slaps the sticks with added emphasis.

CAMILLA
(terse)
Action.

Off camera, Katy looks around at the crew who frown in return. She looks toward Matty who nods. With trepidation, Katy closes her eyes, takes a breath, and becomes Annie.

Annie haltingly enters with the laundry basket, places it down next to a couch, and turns as if afraid to see what she knows she will see.

Ian enters as McKaskle. Annie bites her lip, fights back tears. Swallows her fear.

ANNIE
Mac!

McKASKLE
Annie. You look just the same.

Annie breathes faster, her heart-rate increases. She backs up.

She suddenly falls to the side as if she's been hit. Her hand goes to her face, a red hand print appears.

The crew gasps.

ANNIE
No, Mac. Please. Don't. We're married. He's my husband.

Ian stands dumbfounded, looks down at Katy, then over at Camilla.

Matty holds Camilla's arm.

The crew is transfixed.

Annie staggers to her feet only to be thrown to the other side as if she's been hit. A red hand print again appears on her face. She cries. She slowly stands and spits out in anger.

ANNIE

Why are you angry! I told you not to go. You forced yourself on me, Mac. And then you left. I wrote you I was pregnant—you wrote you weren't coming home.

Annie steps forward towards Ian. Ian looks wide eyed at Camilla for guidance.

ANNIE

Mac! I... I couldn't raise a child alone. I gave her up for adoption. Matty's not yours.

Matty and Camilla look at each other and then at Mac.

Annie looks frantically towards the door and addresses an unseen person.

ANNIE

No. Peter! Don't. Stay out of this. Peter!

All eyes look in the direction Annie looks, but see nothing.

Jalena whispers to Matty.

JALENA

Who's Peter?

ANNIE

No! NO!

Matty wrinkles her brow.

MATTY

I... I don't remember.

Annie lunges and grabs Ian, pulls on his arms. Ian looks around in fear at being caught up in this madness.

ANNIE

No. Mac! No! Don't hurt him. We thought you were dead. I waited. We waited. You didn't come home. No! Noooo! Please. Mac!

Annie screams. Ian raises his arms as in surrender - he's not doing anything!

Annie, thrown by an unseen force across the room, lies still.

Matty, caught up in a past memory, cries like a little girl, runs forward and falls with her arms around Annie.

MATTY
Mommy! My mommy!

Camilla looks at back Mac who stands next to the camera transfixed with horror on his face and tears in his eyes.

Matty sits up and, as a little girl, looks accusingly at Mac.

MATTY
You hurt my mommy. You hurt my
mommy.

Matty turns back and puts her head down next to Annie's. Her pitiful little girls sobs fill the room.

MATTY
Mommy! Wake up, mommy. Wake up!

The camera rolls as the crew stands in a silent vigil.

Jalena runs forward to check if Katy is breathing. On the floor Jalena strokes the red hand print on Katy's face as it slowly fades.

Katy opens her eyes.

KATY
Peter? Peter, is Matty...

Katy closes her eyes. Her head falls to the side. A loud exhale and Katy is still.

JALENA
(afraid)
Katy. Katy! Come back, Katy.

Jalena looks around for help. All stand in stunned silence.

JALENA
Katy! Katy! Wake up. Wake up,
Katy.

Hysterical, Jalena shakes Katy.

JALENA

Katy! Please. Don't leave me.
You can't leave. Come back.

Confused Katy opens her eyes and looks up at Jalena who hugs her tightly.

KATY

Oh, Jalena. Did I mess the lines again?

Jalena breathes heavy with relief.

JALENA

No, Katy. You did fine. It was...
It was... real. Absolutely.

KATY

I'm so tired. I just... I just
need to close my eyes... for a
minute... just close...

Katy closes her eyes. Jalena strokes her hair.

Matty pushes herself up, looks around at the staring faces.

MATTY

What happened? How did I get here?
(fearful)
Camilla? Camilla!

Camilla hurries forward, sits on the floor to comfort Matty.

CAMILLA

Grandma. Are you okay?

Matty sees Katy lying unconscious in Jalena's arms.

MATTY

Oh, dear. Is she okay? What
happened?

JALENA

She's just tired.

MATTY

You know... so am I. So tired.

Matty leans over and rests her head on Camilla's shoulder.

The BIGGEST CREW MEMBER steps over and gently gathers Katy in his arms and carries her towards the bedroom. Jalena follows.

IAN

No!

Everyone stops in their tracks.

IAN

It's the house. You need to get
her out of here. Take her outside.
It's the house.

Ian turns to Mac. He nods.

One by one the crew turn and look at Mac who stands as a man
relieved of a burden.

The crew member carries Annie out the door, followed by
Jalena and Ian.

Camilla puts her arms around Matty, looks up at Mac.

MATTY

I have a...I had a... a sister?

Mac sighs and nods.

CAMILLA

That means Katy... Maybe?

Mac shrugs, then slowly walks out the door.

Quinn turns off the camera.

EXT. FARM HOUSE - DAY

Later. Camilla steps out into the sunshine, looks around,
sees Mac sitting up on the hill, under the tree on the wooden
bench amid yellow rose bushes.

Camilla looks towards the catering tent and sees Katy sitting
with Ian and Jalena.

The 1st A.D. steps out behind her. Camilla gives direction.
The 1st A.D. nods and pulls out a cell phone.

EXT. CATERING TENT - DAY

Katy, still pale, sits with Jalena and Ian. Jalena wipes
Katy's forehead with a damp cloth.

Camilla enters, pulls over a chair and sits across from Katy.

CAMILLA

Okay?

Katy nods.

KATY

How's Matty?

Camilla nods.

CAMILLA

Okay.

Jalena puts a protective arm around Katy.

Camilla looks back at the house and up the hill to where Mac sits. All eyes follow her gaze.

IAN

What're you going to do?

Camilla shrugs.

CAMILLA

Tell the story? We got the take.

JALENA

I... I... feel sorry for him. Sort-a.

Camilla nods. Stares into space. Nods again. Looks quizzically back at Katy.

JALENA

Her grandma was adopted. She died of polio.

KATY

I have a photo.

Camilla sits up.

CAMILLA

You do? Does she...

Camilla looks towards the house. Katy and Jalena both nod.

KATY

She does.

IAN

Who does what?

JALENA

Katy's grandma. Sort-a looks like
Matty.

Ian looks from Camilla to Katy and back.

IAN

Then, that means...

CAMILLA

It does.

Camilla smiles and takes Katy's hand.

INT. FARM HOUSE - DAY

Camilla steps into the farmhouse. Crew members pack things
up. One points towards the bedroom. Camilla carefully steps
over cables.

BEDROOM

Camilla enters and finds Matty sitting on the floor. Camilla
sits down next to her.

MATTY

I feel her, Camilla. She's here.
She's always been here. She didn't
leave me after all.

Camilla puts an arm around her grandmother.

A magpie swoops in and sits on the window sill of an open
window.

Matty looks up, smiles, and nods.

MATTY

They see her. They hold grudges,
you know.

CAMILLA

Who?

MATTY

Magpies.

Matty looks intently at Camilla.

MATTY

They attacked him. When he came home, they didn't recognize him, and they attacked him. That's why my mommy ran in the house.

Camilla looks up at the magpie who dances from side to side on the windowsill as if he agrees with Matty.

EXT. HILL - DAY

Camilla slowly walks up to where Mac sits under the tree on the wooden bench amid yellow rose bushes.

Together they sit in a long silence as they look out over the vineyards.

MAC

I enlisted. Me and my buddies. Hard to believe isn't it? Signing up for war. Signing up to kill kids like me who thought we were heading off to be heroes.

A magpie swoops in and sits on the tree over head. They both look up for a moment.

MAC

I wasn't even a citizen. I wasn't called up.

Mac looks up into a shadow as a cloud passes in front of the sun. Mac sighs heavily. He pulls petals off a yellow rose then looks up at the moving clouds.

MAC

I don't care what they say-- We weren't men. We were kids. Boys with dreams...

A wistful smile crosses his face only to be replaced by painful memories.

MAC

I watched my buddies die horrible deaths. Horrible. I couldn't stop the bleeding. I... I... just couldn't... stop... Blood was everywhere.

Mac looks at Camilla.

MAC

The nightmares. They've never stopped.

Mac wipes his eyes.

MAC

I'm not the same person I was when I left, Camilla. I lost him there. Lost him forever. Somewhere in Korea, I lost Milton McKaskle. He never came home... never... came home.

Mac stares into the distance. Camilla waits.

CAMILLA

Pops. Where's Annie?

Mac looks at Camilla then down at the rose bushes next to the bench.

MAC

Here.

Camilla looks down and around.

CAMILLA

What does that mean?

MAC

I buried both of them together.

Camilla inhales sharply.

CAMILLA

Both?

MAC

Peter. He was my friend. A brother. A good man. He would have... would have taken good care of my Annie.

Mac nods at a memory.

MAC

He tried to talk me out of going. Said I had too much to live for.

Mac chuckles.

MAC

I was too young for World War Two.
I missed the glory. I wanted to...
to be a hero. I wanted--

Mac looks at Camilla and sighs deeply.

MAC

When I... I finally came home, I
didn't come alone. I tried... I
tried to lose them... but the
demons wouldn't leave me. And
there she was... I couldn't
think... And the voices...

Mac shakes his head and bats back tears.

MAC

I was... I was scared. When you're
a soldier and you're scared you
just... kill. That's what they
train you for. They took away my
soul... and turned me into a
killing machine. I never wanted to
hurt anybody.

Mac looks down at the house where the crew loads equipment
into trucks and sighs.

MAC

If only...

Mac pulls more petals off a rose and caresses them in the
palm of his hand.

MAC

Annie especially liked yellow
roses.

Down by the lane, a sheriff car with no lights and no sirens
drives up and parks.

An uniformed officer gets out and speaks with crew members.
The 1st A.D. points to where Camilla sits with Mac.

SHERIFF LOPEZ, 50s, lumbers up the hill.

MAC

I come up here and talk with her
sometimes.

The magpie swoops out of the tree and lands on the ground in
front of them.

MAC

Me and the magpies. They miss her,
too.

Mac takes Camilla's hands.

MAC

Annie. My Annie. She was my life.

Camilla, ill at ease, pulls her hands away. Mac lets go of her hands and looks around, unsure of where he is.

Officer Lopez stands before them.

MAC

Hey, Lopez.

OFFICER LOPEZ

Mac.

MAC

I'm glad it's you.

Officer Lopez nods his head somberly.

OFFICER LOPEZ

I was in the neighborhood.

Camilla stands, helps Mac to stand. Mac grabs Camilla's hand for support while Lopez steadies Mac's elbow as they walk down the hill.

EXT. FARM HOUSE - CONTINUOUS

At the sheriff car, Officer Lopez gets out a pair of handcuffs. Mac nods and offers his hands.

OFFICER LOPEZ

Sorry, Mac. Protocol.

Mac gets into the back of the Sheriff Car. Camilla leans in.

CAMILLA

I'll meet you at the station, Pops.
I'll call your lawyer. I think,
all things considered--

MAC

Camilla?

Camilla sighs heavily.

CAMILLA

What?

A magpie lands on the picket fence and dances back and forth.

MAC

Do you think I'll be remembered for
my movies?

Camilla looks at him a long time.

She watches the film crew as they pack up.

She looks at the house, the tree, the fields, then back at
Mac who seems to have shrunk, lost he is in the seat of the
squad car. She nods.

CAMILLA

I think so, Pops.

Camilla gently shuts the car door and watches as the sheriff
car drives away, down the lane, through the vineyards.

Behind her the crew stops and watches them drive away in a
cloud of dust.

FX ASSISTANT

Who would of guessed? He did so
many great things.

The FX Assistant looks around at the stunned crew.

FX ASSISTANT

He was a genuine philanthropist.
The real deal. You know?
Scholarships. Endowments.

A few members of the crew nod in agreement. The Fx
Coordinator sighs deeply

FX COORDINATOR

Sometimes guilt has the power to
motivate a man to do great things.

FX ASSISTANT

But it's not enough is it?

The Fx Coordinator thinks in silence.

FX COORDINATOR

No. Not in the end. So many
questions. What could've been.

The Fx Coordinator walks off.

Some shake their heads in agreement, then get back to the task of loading the trucks.

In the distance the sheriff car raises dust against the setting sun.

EXT. VINEYARDS DIRT ROAD - DAY

The sun is low in the sky over the vineyards.

On the dirt road, the sheriff car kicks up dust.

A magpie lands on a fence railing and watches the car rumble by.

In the window, Mac sits in the back seat, his head against the glass, and with haunted eyes, looks out at a blood red sunset that fades into exploding guns in the night sky over Korea accompanied by the sounds of gunfire and shots and screams.

Mac closes his eyes but sounds of his nightmare continue.