

Nudged  
Revision 1  
By  
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Shooting Script as revised on  
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by Rodger Marion

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## **Nudged**

### **Notes**

Lines marked \*\*\* text \*\*\* are synopsis lines that show up on the Index cards.

Characters with no lines have a dummy dialog line at the beginning of the scene so the script software records them as being in the scene.

Several scenes end on trivial conversation exchanges that will fade out (or be cut) as we go to the next scene.

This screenplay will probably always be evolving as the actors interpret it. Suggested changes are always welcome.

### **Plot summary**

Paul is a procrastinating artist seeking new avenues of expression and he is haunted by the memory of his dead wife, Lynette. Mary is a mathematician who happily lives in her well defined world. Paul and Mary are nudged by their daughters, Rose and Nina respectively, and friends, John and Joe also respectively, into unfamiliar and risky choices. Rusty adds dimensions of irrational behaviors that push Paul to rise to new heights to rescue his daughter. All their paths cross in a small Texas town at the community television station.

Word count: 90

### **Slug**

Small nudges can lead to big changes.

### **Locations**

Road - Rusty, Driver (1 scene)

\*

Community Television Station Studio - manager, booth operator, camera operator, talent, Uncle Albert, Miss Margaret, main characters: Paul, Mary, Rose, Nina, John, Joe, Rusty (As much as possible all sets for TV programs are CGI and green screened). (12 scenes) Jeff's sound stage

Art Gallery - Paul, Mary, John (1 scene) ?????

Paul's Home (including picnic, shooting, chickens) - Main characters (24 scenes) Rodger's home

John's home - Main characters and extras (3 scenes) Marvin's home.

Yoga Studio - Nina, Rose, Rusty, extras (4 scenes) Use heart of Texas? Ask Becky Jordan

Mary's home and horse stables - Mary, Rose, Nina (3 scenes) Julie's house and horse. Peggy will get a second horse.

Jewelry store - Rusty, Biker 1, 2, 3 (1 scene) Ask the Cally's about shooting at their store on the square.

### **Characters**

Paul Bardsey. Main male character, 50s - 60s. Had cancer, effective treatments, in remission, no more treatments, feels great, waiting for other shoe to drop. How long to live and what's the point? Should he accomplish great things? Or just live for each day? Unmarried. Spouse died in car accident. Never wanted to marry again. One grown unmarried daughter. Loves his daughter and has let her follow her own way in life. Quiet, introspective man. Retired art teacher. Has made living as a painter - abstract art. Trying to produce a new, great painting somehow... Needs to move beyond his past memories... before he runs out of time.

Lynette Bardsey. Paul's dead wife who appears to him in his paintings. She is younger than Paul as she has been dead for a number of years. Lynette prods Paul to find a new relationship and to release the past. We never quite know if she is a ghost or imaginary.

Mary Morrigan. Main female character, 50s - 60s. - Divorced (Never married actually), one grown daughter. Teaches on-line courses in mathematics for private university. Does children's math and science show for community TV station. A bit cold and distant at times. Confirmed bachelorette.

Rusty Day. Unemployed voice talent, 40s - 50s+. Living with his sister and looking for a job at the station. He is outgoing and personable. Has fallen on hard times, due to depression and lack of motivation, and is using magical thinking to plan his way back to prosperity. Some see him as a annoying, but harmless flirt and good time guy. Others cannot stand him at first sight.

Rose Bardsey. Paul's daughter, 30s - 40s. Teaches yoga in town. Lives with Dad. Has had a lot of dead end jobs. Moved around a lot after college. Has no real goals, is happy day-to-day... a quiet, shy person. She gets sad at times and wonders where her life is going and concludes, "Nowhere fast." Likes a few glasses of wine as an alternative to a more involved life.

Nina Morrigan. Mary's daughter, 30s - 40s. Lives with Mom. Just finished master's degree in computer science, looking for doctoral program. Currently writing apps for Apple products. Is a loner and has never really left the school/college environment/lifestyle/mindset. See's her future ahead of her and now is just preparation for then... for something? What?

Children need to be proportional in age to their respective parent.

John Irons. Paul's friend, 50s - 60s. Another artist. Sort of a wild man. Makes found objects sculptures and installations. Lifelong bachelor.

Joe Arrimann. Mary's friend, 50s - 60s. Manager of very small-time, low-power, local, community TV station. Founder of the station and dedicated to it. Another lifelong bachelor.

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Supporting characters in order of appearance

Driver (dialog)

Booth operator (Samantha). (Is in a lot of scenes but has no dialog)

Camera Operator Any age. (In three scenes: 3, 15 and 34 and no dialog)

Parking lot attendant

Party guests

Bands for party (scene 21) and scene 3. Two bands would be ideal, but we would be fine with one band at both scene 3 and scene 21 (party). Bands must perform their own music or Jason's so that we have legal permission to use the songs in the film.

Scientists at party - male and female (dialog)

Other performers at party, possibly mime, clown, juggler, mystical dancer, etc.

Miss Margaret. TV show host, distinguished looking, venerable woman. (dialog)

Gardener. Guest on Miss Margaret's show (dialog)

Biker 1 (dialog)

Biker 2 (dialog)

Biker 3 (dialog)

Bachelor Farmer Cooking Show Host -- Jason (dialog)

Rusty's Sister, 50s+ (Older than Rusty)(dialog)

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**TV Shows/Segments that are shown on TVs and monitors**

A music show with a band (original material).

Math Is Fun shows - Mary does these, at least 2 shows. Not more than a few minutes each in length.

- 1. Perspective & Conic Sections: Math in Art with Paul.
- 2. Proportion & scaling. Using models and full scale

Voice over scripts (3) for Rusty's Scenes in the studio.

Bed & Breakfast commercial that Rusty is narrating. Ask Donna and David if we can use Prow'd House. Also ask them if they want the real name used in the commercial and they can edit the text as well.

**Miss Margaret's Show** - Just a few minutes of her interviewing the master gardener at the local garden center. It begins with the TV coming on from black, jumps a few channels, briefly showing clips from old film's of Rodgers, then settles on KCCC TV and her show. \*

Miss Margaret and the gardener are walking in the garden center. \*

Several long shots of them looking at plants. \*

They settle somewhere (on a bench or in the greenhouse - Rodger will scout this out ahead of time) \*

MISS MARGARET  
Thank you for the tour of the garden. Everything looks just super... green, lush and wonderful. \*

GARDENER  
Thank you. We work hard to make it be that way. \*

MISS MARGARET

Now, they never seem to stay that way when I get them home.

\*  
\*

GARDENER

Yes, what does well here, may not do well at your home. You need to consider the soil, how you water and feed your plants... the particular plant and where you put it. And so on.

\*  
\*  
\*  
\*  
\*  
\*

MISS MARGARET

Well, I can never do all that stuff. Even my cactus dies.

\*  
\*

GARDENER

We can help. Tell us what you want and where you will put it. We can steer you to the optimal choice.

\*  
\*  
\*

MISS MARGARET

Can you give me an example?

\*

GARDENER

Sure, let's go over to the green house and look at a few plants that work most anywhere.

\*  
\*  
\*

They get up and walk off towards the greenhouse.

\*

Bachelor Farmer Cooking Show - Jason Marion has this show planned out already.

**Rusty's Hallucinations, Basic Format of**

Cut to close up of Rusty's face. For the first hallucination, Rusty turns and walks back into the green screen area, hits his marks and turns to the camera. He turns to the right and continues around in a complete circle and we dissolve to a well dressed Rusty who is back in big time radio/TV. Then, fade in a CG background. For the first hallucination the background is downtown Austin from South Congress. A man in a parking attendant outfit pushes Jeff's motor cycle into the frame. Rusty gives him \$20, pulls on some shades, and rides off. At end, dissolve back to close up of Rusty's face. Then, cut back to the scene. Do something with sound to mark beginning and end too, but something subtle.

For subsequent hallucinations. Begin on CU of Rusty's face, dissolve to the objects of the hallucination (Always Rusty, often Rose, Nina and Paul too) walking into the green screen

area, hitting their marks, turning around to the right and dissolving from the clothes in the scene to new, more fanciful outfits. They do whatever actions are required of that hallucination. Dissolve back to CU of Rusty's face and cut back to the scene.

Query: Use drawings or live footage for backgrounds? Need to have a surrealistic quality, maybe take live footage and digitally play with it to get a linear drawn and distorted feeling. Or superimpose drawings over live action.

Query: Shoot all hallucinations at 60fps and slow down to 30fps? Test this effect.

Hallucination 1 - Rusty and Parking Lot Attendant

Hallucination 2 - Rusty and Rose

Hallucination 3 - Rusty, Rose and Nina

Hallucination 4 - Rusty, Rose, Nina, Paul

Hallucination 5 - Rusty and Rose. Repeat of hallucination 2 but with slight variation

### **Paul's Scenes with Lynette**

Lynette appears to Paul as an illusion, we never know if she is a real ghost or Paul's overworked imagination. She appears out of human shaped areas in his paintings as a transparent figure and becomes solid and walks around during the scene. She is always dressed to sort of match Paul's situation but as if she has left another fun or interesting activity to come to talk with Paul. At the end, she walks back into the painting and fades away.

### **Evolution of The BIG Painting**

There will be three Big Paintings. They will be approximately 4' by 5' in size. Morgan will paint all three ahead of time, and add bits as needed between scenes. We first see it in...

Scene 5 as a empty canvas that is sort of yellowed and dirty. This is Canvas 1. We next see Canvas 1 in...

Scene 9 where Paul is applying white gesso to clean it up.

Scene 31. Paul makes his first tentative strokes on Canvas 1. Morgan will instruct Paul where and how to make his first strokes so that these initial strokes will correspond to Canvas 2 that is already painted.

Scene 35. Canvas 2 is a half finished version of the painting.

Scene 38. Canvas 3 is a mostly finished version of the painting. It has a face-like area from which Lynette emerges and that Paul paints out afterwards.

Scene 48. Canvas 3, now finished and Paul signs it.

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**TITLE: Nudged**

1

**PROLOGUE - MONTAGE**

\*\*\* Montage of major elements in the film ending with Rusty being shot by Paul. \*\*\*

PAUL  
(no dialog)

ROSE  
(no dialog)

RUSTY  
(no dialog)

A surrealistic montage of close up's of the painting process and bow & arrow shooting, juxtaposing the meditative creativity of art with the focusing creativity of martial arts. Maybe some shots of TV programs being shown, someone doing yoga - blend in all the components of the film. Many layers of imagery.

Not more than 20 seconds. Run a title credit, theme music.

Vague shots of two people struggling. Can't tell why or what just a fierce struggle. Very close up. Surrealistic backgrounds and lighting. A bow is drawn. An arrow is shot. The man is hit. He falls. The woman screams. The man falls, his face filling the screen, in pain. Camera turns until his face that was sideways, comes upright and then...

DISSOLVE

2

**ACT I - EXT DAY ROAD/TV STUDIO**

\*\* Rusty goes to the TV station. \*\*\*

Rusty is riding in a car. Close up of his face, same as previous scene's ending, with the light sliding across his features.

(CONTINUED)

Car pulls to the side of a country road and a guy, Rusty Day, gets out, closes door, looks around, leans back into the car.

RUSTY

Hey, I don't see it. Can't you take me closer?

Driver shakes his head.

DRIVER

It's about a quarter mile up there, turn right. You'll see it.

RUSTY

Ah, damn. That's a long walk.

DRIVER

Sorry fella. I gotta get along here now.

Car drives off. Rusty yells after it.

RUSTY

Hey, bumpkin! Thanks a whole bunch.

Rusty looks around and walks up the intersecting road.

He comes to a square white building. A sign on a post says, "Cold Creek Community Television KCCC." Walking up to the building, he sees a van and cars being unloaded. He goes inside amid the hustle and bustle.

3

INT TV STUDIO

\*\*\* Rusty meets Joe and gets a voice over job at TV station. Hallucination #1 \*\*\*

Rusty passes through an anteroom and continues through the next open doorway.

He walks into a TV studio. There is a band setting up and the station manager is talking with the leader and sipping coffee. The camera operator notices Rusty. Uncle Albert is dozing in the corner. Booth operator is in the booth.

CAMERA OPERATOR

(no dialog)

BOOTH OPERATOR

(no dialog)

(CONTINUED)

UNCLE ALBERT  
(no dialog)

BAND LEADER  
(and band members. no dialog)

RUSTY  
Hey, I'm looking for Joe Arrimann

Camera operator points to Joe and Rusty walks over and interrupts.

RUSTY  
Yo. I'm Rusty. I phoned earlier.

JOE  
Oh yeah, I remember. Hiya, I'm Joe.

RUSTY  
Well, like I said on the phone I saw some of your commercials and I just bet you could use a great voice over guy. And I'm that guy.

JOE  
Hmm, well, My uncle Albert does the voice overs here but he's gettin' on a bit.

Pan over to Uncle Albert who is dozing in a chair in the studio.

JOE  
So, I'm guessing you are very good, right?

RUSTY  
You bet. I've lots of experience as a radio guy and in some major markets too.  
(Gets out a card)  
I got a web site with demos. I'm taking a career break and researching markets. I'm stayin' at my sister's house for awhile.

Joe takes card.

JOE  
This is a no profit and no salary, community, backwater TV station.

Joe studies card.

(CONTINUED)

RUSTY

I know it's no money. I'll do free  
voice overs for you and you lemmy  
use the studio for freelance and  
I'll give you twenty percent.

**INSERT HALLUCINATION #1**

Rusty imagines himself well dressed, with money, back in big  
time radio/television.

Cut to close up of Rusty's face. Rusty turns and walks back  
into the green screen area, hits his marks and turns to the  
camera. He turns to the right and continues around in a  
complete circle and we dissolve to a well dressed Rusty who  
is back in big time radio/TV. Then, fade in a CG background.  
For the first hallucination the background is downtown  
Austin from South Congress. A man in a parking attendant  
outfit pushes Jeff's motor cycle into the frame. Rusty gives  
him \$20, pulls on some shades, and rides off. At end,  
dissolve back to close up of Rusty's face. Then, cut back to  
the scene.

END INSERT

Joe's voice fades back in...

JOE

Well, that's an attractive offer.  
I'll take a listen to your web  
site. You wanna hang around a bit  
and see what we do.

Rusty takes a moment to come back to listen to Joe.

RUSTY

Yeah, sure. You got some more of  
that coffee?

JOE

Over there.

Rusty heads for the coffee.

JOE

(to camera operator)  
When Uncle Albert wakes up, tell  
him he's fired.

Booth operator nods. Cut away to Uncle Albert.

4 INT DAY ART GALLERY

\*\*\* Paul and John meet Mary. She asks him to be on TV show.  
\*\*\*

Paul Bardsey pulls his jeep to a stop in front of an art gallery. He goes in and walks over to his friend John Irons who is minding the store.

PAUL  
Hiya John. Where's the woman you phoned me about?

JOHN  
She's over there looking at your paintings.

Mary is drinking coffee and looking at paintings.

JOHN  
Come on.

They walk over to Mary, who turns to them.

JOHN  
May I introduce Paul Bardsey.

PAUL  
Hello.

JOHN  
This is Mary.

MARY  
Hello Paul.

JOHN  
Paul is the artist of the paintings you were asking about.

MARY  
Oh super. I can't thank you enough for just running over here like this. \*

PAUL  
No problem. Anyone who shows interest in my work gets red carpet service.

Mary walks over to one of Paul's paintings and John wanders back to his spot.

(CONTINUED)

JOHN

I'll let y'all discuss it.

MARY

I saw this painting in a commercial on the TV.

PAUL

Oh?

MARY

Let me explain. I do a kid's show on the community TV station. It's about mathematics and I saw how your painting incorporated geometric mathematical principles.

PAUL

(Looking at his painting)

You think?

MARY

Right. Anyways, I'd like you to be on my show and talk about how art can incorporate math.

PAUL

Is that valid?

MARY

Huh?

PAUL

Well, isn't that tricking kids into thinking art and math are related. That's sort of like telling them to eat their vegetables if they wanna get into college. One thing may not lead to the other.

MARY

True. Except, there are famous artists who studied mathematics and made it a point to use geometrical principles in their work. Durer, da Vinci, Van Eyck.

PAUL

OK, so long as I don't have to know anything about it. What would I do?

(CONTINUED)

MARY

You just talk about what you wanted to express in the painting and I'll bring in the math.

PAUL

Hmm, OK. I'll be happy to do that. When is it?

Camera moves back to John, who is making more coffee keeping Mary and Paul in the background as they talk.

MARY

(Gets out her cell)  
I gotta check, but I'll call you. What's your cell?

PAUL

(Gets out his cell, thinks...)  
How many paintings should I bring?

MARY

Oh, four or five would be great.

PAUL

Do you have easels?

MARY

No, I didn't think of that. Can you bring them?

PAUL

Yes, I have lots.

5 INT NIGHT PAUL'S HOUSE

\*\*\* Lynette appears to Paul. Rose and Paul talk about art and women. \*\*\*

Paul is in his studio sorting through a mass of paintings. He holds one up to the light and regards it and then sets the painting down and stares at it

It is an abstract painting and there is a human face shape in one corner of the painting. Paul focuses his attention on that shape. Slowly and from far away a human face appears in the painting. It gets larger and finally Lynette walks out of the painting and becomes solid in front of Paul.

LYNETTE

Hello Paul Sweetie. I always love a dramatic entrance.

(CONTINUED)

PAUL

Oh Lynette! I'm never really prepared for your arrivals.

LYNETTE

We were married a long time and I know when you want to talk.

PAUL

I want to talk?

LYNETTE

Sure, when you are worried about Rose, or afraid your art career is in the toilet, or missing me, or wondering about... well anything, I know it's time to come over and help you along.

PAUL

Thanks, I guess. So, what's today's mission of mercy?

LYNETTE

You probably think it's about your career but actually it's about that pretty TV woman you met today.

PAUL

It is?

LYNETTE

Well yes! You are so blind... Oops, Rose is coming... Remember, life is more than you think. Bye, bye Sweetie.

Lynette turns and walks back into the painting. As she fades away, Rose walks into the room. She has a glass of red wine in her hand

ROSE

Hiya Dad. What's up?

\*

Paul is staring at the painting. Finally, he turns to Rose.

PAUL

Hi Rose.

(Shakes his head to clear his mind)

How was your day?

(CONTINUED)

ROSE

Better. I have a few more students in my yoga class now and that makes me feel better.

PAUL

Life still a bit bleak?

ROSE

Yeah, I've still have way too much time every day.

PAUL

You'll find a way.

ROSE

Yes. Wine, especially red, makes things rosier.

(Swirls wine glass, looks through it at Paul)

PAUL

(Makes a face)

Here, help me. I am looking for paintings that somehow relate to mathematics.

ROSE

(Puts down glass, begins to shift through paintings)

This your new direction in art?

PAUL

No. I've been asked to be on a TV show discussing how math relates to art.

ROSE

Hmmm. Does math relate to art?

PAUL

I never really consider it, just perspective and vanishing lines and such. But Mary, the show's host, will do the math part.

ROSE

Mary? Is she pretty?

PAUL

What? Well, hmmm, I guess so... why's everyone so fixed on that?

(CONTINUED)

ROSE  
Huh? Everyone?  
(Wonders who else?)

Rose takes over sorting through the paintings.

ROSE  
It's my job to see that you leave  
the cave on occasion... Now, was  
she pretty?

PAUL  
I guess so... come on, lay off with  
the matchmaking.

ROSE  
Yes Sir.  
(digs for a painting)  
OK, this painting seems  
mathematical.

PAUL  
Yeah, that's good. What about this  
one?

ROSE  
Hmmm, no. Too obscure. Keep  
digging.

Paul holds up another one. Rose is pulling out a huge blank  
canvas.

ROSE  
Ah! I recall as how this canvas,  
The Big Picture... this... this was  
gonna be the centerpiece of your  
new dimension in art.

PAUL  
It's The Big Painting not  
picture. I'm considering exactly  
how to approach it.

Paul takes it away from Rose and gets another painting.

ROSE  
It's been sitting around a long  
time.

Paul holds up his painting.

(CONTINUED)

PAUL

I'll get started soon, promise.  
Now, what about this one?

ROSE

No, too phallic.

Paul makes a face but puts it away and gets another one.  
They continue to sort through paintings.

6

INT TV STUDIO

\*\*\* Mary and Nina enter TV studio and talk with Joe and  
Rusty makes his contact with the women. \*\*\*

Rusty is doing a voice over for a commercial.

MONTAGE

Dissolve through a series of shots of a 30 second commercial  
for a Bed & Breakfast. B roll already shot on Nov 26, 2013. \*

RUSTY

Prow'd House Bed and Breakfast lies  
nestled in the rugged hills of the  
famed Texas Hill Country.  
Surrounded by dense forest, the  
rustic buildings create the ideal  
retreat. \*

Meals are served in simple elegance  
in the great room. Your personal  
suite is cozy and comfortable. \*

Make your reservation now for the  
delightful, spiritual journey that  
is waiting for you at Prow'd House. \*

.

END MONTAGE

The station manager, Joe, and the booth operator are in the  
booth. Both Joe and the booth operator have headsets. Mary  
and her daughter, Nina, lean into the booth.

BOOTH OPERATOR  
(no dialog)

MARY  
Y'all about done?

(CONTINUED)

JOE

Yeah. Just a bit.

(Leans over to the intercom  
microphone)

Rusty. That was great. Let's do one  
more for insurance. OK?

Rusty starts to do it again. Joe listens, takes off his  
headset and nods to the booth operator who takes over  
monitoring. Joe walks out of the booth into the annex area.

MARY

Rusty's working out well, then.

JOE

Lot's better than Uncle Albert.

MARY

Rust's kind of a slick Willy and a  
little overbearing if you ask me.

JOE

Well, we all got our ways.

MARY

(Shrugs)

Okay if I set up for my show when  
he's done?

JOE

Yeah. No prob.

MARY

You remember my daughter Nina?

JOE

Sure. Hiya Nina. How's school?

NINA

Graduated.

JOE

Fashion Design?

NINA

Computer Science.

JOE

Right?

NINA

Yeah. Living with Mom and writing  
apps for the time being.

(CONTINUED)

Joe's cell phone rings.

JOE

(Talking to cell)

OK. Let me see. I may have an option here.

(Turns to Nina)

Hey Nina. You remember how to run the camera? My operator says he can't make it.

NINA

Sure. I'm pretty sure I can do it

JOE

Thanks

MARY

We'll go get our stuff

JOE

(To cell)

OK. I got a sub. See you later.  
Bye.

Rusty pulls open the soundproof doors and comes into the annex area as Mary and Nina leave the building.

RUSTY

Hiya lovely ladies. How ya been, Mary?

MARY

Hello Rusty.

Mary does not stop. Nina pauses, and says in passing.

NINA

Hiya, I'm Nina.

RUSTY

Rusty. Happy to meet ya.

Rusty takes her hand and crowds up close. Nina instinctively recoils a bit, extracts her hand, and heads for the door.

NINA

I'd best help Mom here.

DISSOLVE

7 INT TV STUDIO

\*\*\* Mary and Paul wrapping show. Rusty annoys everyone and Rose meets Mary and Nina and Rusty. Hallucination #2 \*\*\*

Mary is doing her show. Paul and his paintings are a part of the show. Nina is on camera and Joe and the booth operator are in the booth.

BOOTH OPERATOR  
(no dialog)

JOE  
OK. Count it down Nina.

NINA  
(To Mary and Paul on the set)  
OK. Live in 5, 4, 3, 2...  
(Points to Mary)

DISSOLVE

### **MONTAGE**

The Fun With Math Show begins... a quick series of vignettes.

MARY  
Hello. Welcome to Fun With Math.  
Today we look at Math in painting  
with Dr. Paul Bardsey.

PAUL  
I wanted to get some feeling of  
depth in this painting.

Pan across painting.

Green screen: Paul up close, Mary far away. Animate horizon and perspective lines.

MARY  
When the human eye views a scene,  
objects in the distance appear  
smaller than objects close by -  
this is known as perspective.

PAUL  
In this painting I wanted to  
distort the proportions.

Pan across painting.

(CONTINUED)

Green screen: Paul assumes the two poses of DaVinci's Vitruvian Man. The circle and square are animated over Paul, who is likewise animated between poses.

Pan across/into/around paintings.

**END MONTAGE**

DISSOLVE

Mary is wrapping up her show. Rusty is in the booth with coffee.

MARY

I want to thank my guest today. Dr. Paul Bardsey and I am so grateful for his insights on painting and mathematics.

PAUL

Thank you for having me on the show.

MARY

Bye everyone. Until next week when we look at fractals and trees with Mr. Tim from Imperial Feed and Gardens.

JOE

(Over intercom)

That was great Mary. We'll get it edited and ready for broadcast tomorrow.

PAUL

Ah, you mean we weren't live, on air?

MARY

No, it's recorded and they add titles and commercials and fill in the green screen with a set.

PAUL

So, I could have been less nervous if I'd paid attention to what you all were actually doing.

NINA

Well, Paul, you did fine. And feeling like it was live is both faster for the station and keeps everything more spontaneous.

(CONTINUED)

JOE

(On intercom)

Hey Nina, you have a job here if you get tired of programming.

NINA

What's it pay, Joe?

JOE

(On intercom)

My undying gratitude?

NINA

I'll consider it.

Paul and Mary start taking down the paintings and folding up the easels. Rusty wanders out from the booth with his coffee.

RUSTY

I must say Mary that you and your lovely daughter add much to the delight of this forlorn old studio.

MARY

Do you have more voice overs to do today Rusty?

RUSTY

No, just drinking coffee and enjoying the view.

Mary can't think of anything to say and just stares at Rusty.

RUSTY

Anyone want to go for a drink? Mary?

(Looks at Nina)

or cutie here?

NINA

My mom is too polite but I'm not... Rusty take your lame comments and buzz off.

Paul pays close attention to this exchange. Rusty sets his coffee cup down and heads for the door.

RUSTY

Bye ladies.

(CONTINUED)

As Rusty leaves the studio, Rose, Paul's daughter, drives up. She shoots past the studio, loops around and stops under the trees. Rusty watches and intrigued walks over to her car. Rose gets out and walks towards Rusty. Rusty gives her the look and standing in front of her, makes her stop. Gives her a long, long look.

\*  
\*  
\*  
\*

DISSOLVE

**INSERT HALLUCINATION #2**

Rusty imagines Rose seeing him on his motorcycle and hopping on the back and they ride off. Rose snuggles up to Rusty.

END INSERT

ROSE

Yes? Am I in your way?

RUSTY

Hiya there. I'm Rusty. I do the voice overs here at the station.

ROSE

That's nice.

RUSTY

What's your name?

ROSE

I'm Rose. My Dad's inside doing a show.

RUSTY

Ah, a rose by any other name...

ROSE

Please, excuse me. I don't wanna miss anything inside.

Rose heads for the door.

RUSTY

Oh, they're done now. Just wrapping up.

Rose looks back at him, frowns and continues into the studio. Rusty watches her go.

ROSE

Hey Dad.

(CONTINUED)

PAUL

Hi Rose.

ROSE

Looks like I'm too late to see you on TV, huh?

PAUL

It was recorded so you haven't missed a thing. Delayed broadcast.

ROSE

Cool.

PAUL

Mary and Nina, this is my daughter Rose

MARY

Hi Rose. Nice to meet you

NINA

Hiya. Have we ever met?

ROSE

Hmmm. I don't think so. I just moved here awhile back. Kinda followed Dad into paradise.

PAUL

Rose teaches yoga here in town.

NINA

Super. Here limber and flexible you, you can help haul junk out to the car.

ROSE

Sure.

PAUL

Here... take this one.

Nina puts away the headset and Nina and Rose all pick up paintings and head for the doors. Joe and the console operator are still busy at the keyboards in the control room.

8 EXT DAY TV STUDIO

\*\*\* Rose and Nina get acquainted. \*\*\*

Rose and Nina come out of the studio, carrying paintings.

ROSE  
Dad's car is over here.

They open the tailgate and arrange the pictures.

Paul and Mary bring out paintings and go back in after more stuff.

Rose and Nina pack them into the Jeep.

NINA  
So Rose, what do you do other than teach Yoga?

ROSE  
Oh, not a lot actually. I garden and have chickens.

NINA  
Oooo, chickens are so cute. Get a lot of eggs?

ROSE  
Enough for us, me and Dad.

NINA  
Can I see them?

Paul and Mary come back with a bunch of easels and Rose and Nina pack them.

ROSE  
Sure, I'm not busy most mornings. Let me give you directions to our place.

NINA  
Super.

Rose starts to dig in her purse for her phone as does Nina.

9 EXT DAY BACK OF PAUL'S HOUSE

\*\*\* Paul gets The Big Painting out. Talks with Rose about art and Lynette about life. \*\*\*

MONTAGE

Paul sets up his easel outside, sets up a table and puts out all his paints and brushes. He puts the dirty canvas of the Big Painting on the easel and opening a can of gesso makes it all white again.

END MONTAGE

PAUL  
OK, clean and white again.

He considers the empty canvas. Rose comes out. She has a small cooler in her hand.

ROSE  
Ah ha! The Big Painting is out!

PAUL  
Yes, it's now or never.

ROSE  
What prompted that?

PAUL  
Well, doing that TV show kinda got my brain going.

ROSE  
Yes, Mary seemed really fascinating. Stir up the old hormones?

Paul turns to his paints and brushes.

PAUL  
Now, now. Don't go getting ideas. I told you... after your Mom died... I'm just happy as I am.

ROSE  
Right. Exactly. How's that working for ya?

Paul stops fussing with his supplies and notices the cooler

(CONTINUED)

PAUL

What's with the cooler?

ROSE

Nina is coming by today and I got some drinks.

PAUL

Early in the day for booze.

ROSE

Just beers and what's it to you anyhow.

Rose heads towards the stairs. A bit miffed.

PAUL

(Talking to her back)

Oops, sorry.

Rose goes down the stairs and Paul returns to regarding his canvas and fiddling with paints and brushes. Paul regards his palette. He takes a brush and getting some paint begins to mix a color, swirling around the paint into a large oval, mixing a pale pink/tan color. Grabbing yellow he adds a curve that suggests hair... he pauses... slowly Lynette begins to emerge from the palette. Paul watches. Lynette becomes solid and shakes out her hair.

LYNETTE

Well, damn I felt called that time!  
You getting the old hormones stirred up?

PAUL

Not you too. Like mother like daughter.

LYNETTE

Rose is my helper you know.

PAUL

Yeah.

(sad, looks off)

She's so much like you.

(Pause)

Breaks my heart sometimes.

(Sits)

I see her and I miss you and I wanna protect her as I did not protect you. Ah, gee, damn...

(CONTINUED)

LYNETTE

Now don't go there... It's been a long time. You had nothing to do with the accident and no one could have prevented it.

PAUL

Ah, well... guilt knows no logic.

LYNETTE

I know sweetie. But you just need to let life move you forward. Now, go and ponder your new painting there and allow yourself some space...

Lynette fades away during this speech. Paul looks at the space she occupied and then turns to ponder his big, blank canvas.

DISSOLVE

10 EXT DAY CHICKEN COOP

\*\*\* Nina visits with Rose. Paul goes shooting. \*\*\*

Paul's daughter, Rose, is working on cleaning/watering/feeding her chickens. Mary's daughter, Nina, comes to visit.

NINA

Hiya. Your Dad said you were down here.

ROSE

Hi Nina. I'm happy you came by. These are my chickens. Ahh, the black one is Ruby, and the smaller one is Millie.

NINA

Only two?

ROSE

I had another but she died.

NINA

Oh? Sad. I'm sorry.

ROSE

Yes, they are pets and it hurts.

(pause)

Here do you want to give them their scratch.

(CONTINUED)

NINA

Sure. What do I do.

Rose fills a cup with scratch and leads the way into the chicken yard.

ROSE

Here. Just toss small handfuls all over the yard.

Nina scatters scratch.

ROSE

Hey, I got us some beers. Want one?

NINA

Ah, yes. Great.

Rose opens two bottles of beer and Nina closes the chicken yard door and joins Rose on bench.

ROSE

This is my hideout when I need to be alone. My Dad is great but... one occasionally needs a hiding place.

NINA

The chickens know you're here.

ROSE

I know, but they don't tell.

NINA

OK, so I know how I ended up living with my Mom, and how did you end up returning to the nest too?

ROSE

OK. To begin... I'm an only child...

NINA

Hey, me too!

ROSE

My Mom and Dad were both teachers and I grew up having fun and being silly. Eventually, I went off to college and majored in something useless...

(CONTINUED)

NINA

What, basket weaving?

ROSE

No, English literature. Almost as useless. After graduation, the prospect of teaching or grad school paled, so I spent time doing this and that, here and there. Then, my Mom died in a car accident.

NINA

Oooo, I'm sorry.

ROSE

Yeah, that was tough on me and my Dad.

ROSE

Then later, my Dad dealt with some cancer, got fed up with teaching art, retired early, moved up here and became a full time artist...

NINA

Yeah, yeah, go on.

ROSE

... and I decided maybe I better be closer if he might get sick again or ... well, I don't now why exactly. I lost my umpteenth, dead-end job. So, I teach yoga three days a week and... wonder about getting a life beyond chickens.

Talking stops for a bit.

ROSE

Now you.

NINA

Ah, I'm simpler. I've been the perennial student and computer geek. So, after nearly winning the prize for "slowest to graduate," I have a master's and all I can think about is finding another degree program. One with a reasonable assistantship to match. In the meantime, Mom puts up with me.

(CONTINUED)

ROSE

Sounds like we're sort of in  
neighboring lifeboats.

NINA

Right.

(Offers up her beer)

Skoal!

ROSE

Cheers

They clink beers. Paul comes down the stairs with a bow and  
arrows.

PAUL

Hiya guys.

ROSE

Hi Dad. Off to the scare the  
squirrels again?

PAUL

Funny, very funny.

ROSE

You gave up on the Big Painting  
already?

PAUL

Don't start on me.

Paul goes down the hill.

NINA

He's going squirrel hunting?

ROSE

Oh, no. He does this oriental  
meditation thing with the bow and  
arrow. You know, focus, be the  
arrow.

NINA

Oh yeah. Robin Hood and Kung Foo...  
all in one

ROSE

(giggles)

Yeah, right.

DISSOLVE

11 EXT DAY SHOOTING RANGE

Paul comes down the hill, past the target and sets up to shoot. He concentrates and sends a number of arrows into the target.

DISSOLVE

12 EXT DAY CHICKEN COOP

\*\*\* Rose and Nina send John down to talk with Paul. \*\*\*

NINA

Sometimes I don't know why I bother. I get ideas for new apps all the time, then when I research them, somebody's already done it... and better than I ever could.

ROSE

Yeah, I understand.

On top of Nina's speech, John Irons comes around the house, he interrupts them...

JOHN

Hi girls. I rung the bell and got no response. Rose, where's your Dad?

ROSE

Hi John. He's down the hill communing with the higher powers.

John heads down the hill.

ROSE

(Yelling after him)  
Let him know your coming and be careful. It's dangerous down there.

CUT

13 EXT DAY SHOOTING RANGE

\*\*\* John needs Paul to help move a sculpture. \*\*\*

John sees Paul and walks up to him announcing his presence.

JOHN

Don't shoot I'm a friendly Indian.

(CONTINUED)

PAUL

Hi John. I heard you coming. How  
are you?

\*  
\*

They shake hands. John sits on a stump and Paul resumes shooting.

JOHN

You waste your time doing this  
every day?... as opposed to  
actually painting?

\*  
\*  
\*

PAUL

This is, my friend, based on an  
oriental notion of the unity of all  
things.

\*

JOHN

Hmmm, very mystical I say, but  
where' the art?

\*

PAUL

It's all about connecting with the  
infinite.

JOHN

You think? Well, so long as you're  
not actually working have you got a  
bit of time after this?

PAUL

Yeah, sure. What's up?

JOHN

Joe over at the station asked me to  
do a show about sculpture. Just a  
one time thing and I've made a new  
piece for it. It's too big for me  
to get into my truck. I need your  
help.

PAUL

Sure. Let's go find my arrows and  
we can set out.

Paul grabs his quiver and they walk up the hill to get the  
arrows.

14 EXT DAY CHICKEN COOP

\*\*\* Nina phones Mary to go "accidentally" meet Paul at the TV studio. \*\*\*

Nina gets out her cell phone and dials Mary.

NINA

Hi Mom. Do you still need to take all that stuff for your upcoming shows to the studio?

(Listens)

Well, I'd do it in about... half an hour.

(Listens)

Why? Well, because a certain artist will be there then and Rose and I thought that y'all need to cross paths again...

(Listens)

What do you mean, it's none of our business? Foo Ma! We're masters of failed relationships. Now you just get your tail over there pronto.

Nina hangs up and then looks over to Rose and giggles.

15 EXT DAY JOHN'S HOUSE

\*\*\* Paul and John talk about John's upcoming party. \*\*\*

Paul and John are walking around this huge assembly of found objects made into a big thing.

PAUL

And just how do you figure we are going to pick this... thing up?

\*  
\*

JOHN

Err, you come around here and I'll get it here, and we just slip it on to the truck bed.

PAUL

I'm guessing you measured this, right?

\*  
\*

JOHN

Of course. Measure once, cut twice, then get a bigger hammer.

They pick it up and slip it on to the truck bed. John tosses a rope over the top and Paul loops it around a hook and tosses it back and John ties it off.

(CONTINUED)

JOHN

I've got some musician friends coming down for the weekend, so I'm gonna have a house concert here to celebrate... something... celebrate art maybe.

PAUL

Sounds good.

JOHN

Tell your friends. Oh! Invite Rose. And her cute friend too.

PAUL

Huh? With all due respect, don't you think Roses' friend is a bit young for you.

\*

JOHN

It's not my prurient interests I'm feeding here. The party needs a few young people. There will be enough of us old fogies there as it is... present company accepted.

\*

\*

PAUL

(ponders joke)

I hear you. I'll do what I can then.

\*

\*

JOHN

Perfect

Dialog pauses while Paul considers John's suggestion.

PAUL

Well... Let's see if we can get this thing to the station and not dump it on the highway.

They go to the truck and drive off, slowly.

16

INT TV STUDIO

\*\* John and Paul deliver the sculpture. Paul invites Mary and Nina to John's party. \*\*\*

The big doors are open and since the sculpture is taller than the doors, John, Paul, and Joe are guiding it into the studio. They set it in the middle of the room.

The booth operator is working in the booth. The camera operator is moving things about.

(CONTINUED)

CAMERA OPERATOR  
(no dialog)

BOOTH OPERATOR  
(no dialog)

JOHN  
OK, rotate it around so the front  
faces the camera.

JOE  
This is the front? How do ya know?

PAUL  
It's art Joe, don't ask such  
questions.

CAMERA OPERATOR  
(Moving the camera)  
OK. The camera will be here, so is  
that the front?

JOHN  
Oh, well not quite. Here, move it  
back the other way a bit. Ah,  
that's it. Set it down.

They all back up to see the overall effect. Mary comes in  
through the open doors, with a hand truck stacked with  
boxes.

JOE  
Hi Mary. Put those over there out  
of the way.

MARY  
In that corner?

JOE  
Right.

Mary wheels her hand truck to the indicated corner. Paul  
comes over and the others huddle to plan.

PAUL  
Hi Mary. What's all this?

MARY  
Oh, a bunch of props for the next  
several shows of Fun with Math.  
I've got a bunch of geometric  
shapes, conic sections, planet  
models... it's been collecting at  
home for awhile. So, how's you?

(CONTINUED)

PAUL

I'm good. Your daughter is hanging out with mine today.

MARY

Yes, I know.  
(Implied irony here)

PAUL

Rose can use a new friend. Keep her out of trouble.

\*

MARY

You think?

PAUL

Well, yeah. Oh, my friend over there, John, the one with the big art object, was saying the same to me earlier.

MARY

Oh, what? Are you in trouble?

PAUL

Well, he thinks I'm procrastinating about life.

MARY

I think I've been accused of the same thing myself.

PAUL

(Laughs)

Yeah, I have a daughter too.

(Pauses, continues kind of embarrassed)

My friend John, the very same as earlier, who is over there... He's having a house concert at his place on Saturday. He wants Rose and your daughter to come. To represent the younger generation he says.

Mary looks questioning at this.

PAUL

So, I wonder if you would like to come too? We could all go together?

MARY

Sounds quite complicated actually... but I'm good at solving equations. Yes, let's all go.

(CONTINUED)

PAUL

Perfect.

17 EXT DAY YOGA STUDIO

Nina arrives at the yoga studio and heads towards the entrance.

18 INT DAY YOGA STUDIO

Nina comes in and looks around. There are people in the lobby getting ready and talking quietly. Mostly women. Rose is at the desk taking a check from a student. She sees Nina.

ROSE

Hi Nina. Wait just a sec.

Rose finishes with the customer and comes over to Nina.

NINA

Hi Rose. I decided to sign up for your class.

ROSE

Super. That will be fun. Come over to the desk and we'll get you signed up.

They go to the desk and begin the sign up process.

DISSOLVE

19 INT DAY YOGA STUDIO

Montage of yoga stuff; Buddha statue, candles, gong, etc. moving along to students doing yoga poses and Rose walking around helping.

Nina starts out hesitant and builds confidence. Rose stops to adjust Nina's pose.

Class ends with Rose playing a gong and everyone meditating. It is over and people are getting up, rolling up blankets and mats and leaving. Rose comes over to Nina.

ROSE

OK, how was it?

NINA

I know I pulled things that have not been pulled for awhile, but it was very good. I feel energized and relaxed. Very cool.

(CONTINUED)

Rose helps Nina put away the mat, blankets, other stuff.

NINA

You wanna go get lunch?

ROSE

Yeah sure. Let me go pull on some pants and shoes and we'll go. Great.

DISSOLVE

20

EXT DAY YOGA STUDIO

Rose and Nina come out of the yoga studio. Rusty is lounging about on the street.

ROSE

So, we are all off to John's party on Saturday.

NINA

Yes, Mom beat about the bush for awhile but finally announced that she and I were gonna go. Do us good to get out she said.

Rose giggles and looking around and spotting Rusty, tugs at Nina's arm.

NINA

(Whisper to Rose)

Oh look, It's Rusty Dusty.

ROSE

Musty, lusty Rusty.  
(giggles)

RUSTY

Hello girls. Looking pretty from yoga today, aren't you?

ROSE

Hi Rusty.

NINA

Rusty, we are going down this way and I know you are headed in the other direction.

RUSTY

Well, actually, I was going down...

(CONTINUED)

NINA

Enough. Good bye Rusty.

Rose and Nina walk off. Rusty watches, turns, and goes the other way.

21 EXT NIGHT JOHN'S HOUSE

\*\*\* John's party. Everyone talks. Mary tells version of life story. Rusty gets pushed down by Nina. Hallucination #3 \*\*\*

A large crowd has assembled at John's. On the stage is a Texas singer/songwriter group doing their own original music. The table is loaded with smoked meats. Along with the band there are performance artists scattered about. People are eating, talking, listening, watching, etc. A wide diversity of costumes and regular clothes are evident.

\*  
\*  
\*

Paul's Jeep pulls in and slips into the last parking spot. With him are Mary, Rose and Nina. They all pile out.

Nina and Rose look around excitedly.

NINA

Wow, look at all of this!

ROSE

Thanks for inviting us Dad.

MARY

Looks exciting.

PAUL

There's John.

(Yells)

Hey, John!

JOHN

(Is elaborately dressed in formal attire)

Welcome, welcome honored guests.

(Turns to Joe at the ice chests)

Garçon, wine or beer for these weary travelers.

JOE

What'll y'all have?

They all troop over to the bar and get drinks. The Garçon (Joe) is in fancy dress too

(CONTINUED)

MARY

Hello There. How did you get roped into serving drinks?

JOE

Payback for having him do that show on his crazy sculpture. Hiya Nina and company.

NINA

Hey Joe.

Paul and Rose mutter hello too. Pull back to avoid dialog while they are ordering and getting drinks. Drinks in hand, they all head into the crowd and disperse.

Rose and Nina go over by the band. \*

Paul and Mary stop at some of the performers who are around a giant brain.

SCIENTIST ONE \*

The GiantBrain knows all and sees all. The Giant Brain can see into your mind and bring you peace.

SCIENTIST TWO \*

(Holding a helmet attached to the giant brain)  
Let the GiantBrain analyze your mind. All will be revealed. The GiantBrain knows all, sees all.

MARY

OK, Paul. Let them hook you up first.

PAUL

OK. I'll try it.

SCIENTIST TWO \*

We have a brave voyager to explore the farthest reaches of his mind.

Scientist fits the helmet. \*

SCIENTIST ONE \*

Now hold very still. It will tingle for a little and then it will bring you peace.

(CONTINUED)

SCIENTIST TWO

The GiantBrain is now going to suck all the thoughts into itself. It will analyze them, rearrange them, sift them and then put them all back into your brain. Resulting in a happier, more peaceful you.

\*

SCIENTIST ONE

Ready? Hold very still.

(He presses a switch. The helmet vibrates, lights flash, sounds go off)

It's analyzing... now accessing... reorganizing... putting it back... and done.

(he turns it off)

Feel better now?

\*

PAUL

Yes, my yes. I feel reborn. At peace.

MARY

(laughs)

Rusty is sitting over by the band. He sees them and wanders over.

\*

\*

RUSTY

Getting your brain fixed Paul?

PAUL

Hello Rusty.

RUSTY

Hello Mary. How's you tonight?

(He crowds himself up against Mary)

MARY

I'm OK, Rusty.

(Backing off a bit, towards Paul)

RUSTY

(Taking the helmet from the scientist)

Here Mary, wear this and let's see what's on your sweet, little mind.

Mary pushes the helmet away, and retreats around Paul.

(CONTINUED)

RUSTY

Not very friendly Mary.

MARY

I'm being civil Rusty and I think  
you can forget about my being  
friendly.

Rusty snorts. Paul glares at Rusty and moves protectively  
towards Mary. One of the scientists takes back the helmet.

Rusty leaves and Paul and Mary return to looking over the  
giant brain.

Rusty walks away and stands by himself, drinking his beer. \*

He looks around and sees Nina and Rose. \*

Rose and Nina are listening to the music and having fun. \*

Rusty ponders them...

**INSERT HALLUCINATION #3**

Rose and Nina walk into green screen from either side. They  
are wearing the same clothes as at the party. They turn  
around and transform into party dresses. Rusty walks up in  
nice clothes and shades. He stands next to Rose with Nina on  
her right. Rose pushes Nina away and Rose snuggles up to  
Rusty. He pulls her close and she snuggles more. Nina glares  
but moves farther away and off camera.

END INSERT

Rusty finishes his beer and walks over to Rose and Nina.

RUSTY

Hello girls. Nina, you don't mind  
if I join y'all. Do ya? \*

Rusty crowds in between Rose and Nina and sits down. Nina \*

indignant stand up and confronts Rusty. \*

NINA

What's with you? Gotta snoot full  
already?

RUSTY

What'cha being so huffy for?

Rusty goes to put his arm around Rose, who pushes his hands \*

away. Rusty begins to stand and as his weight comes off the \*

bench Nina pushes Rusty backwards over the bench. (He \*

tumbles back onto a thick air mattress.) Rose stands beside \*

Nina. \*

(CONTINUED)

NINA

Perv. Let's go and see what Mom and your Dad are up to.

Rusty gets up and goes off towards the stage then around to get another beer. \*

Rose takes Nina's hand as they go over to Paul and Mary who are watching the exotic dancer and her sitar accompanist. \*  
Rose sort of keeps her eyes on Nina. \*

PAUL

Hey, you two need to try out the giant brain thing.

NINA

Yeah, we just had an encounter with a tiny brain. The change will be refreshing.

ROSE

Yes, let's go see.

They go over to the giant brain and watch while other guests are being analyzed, then they get their turns. They stay in the background, during the next conversation between Paul and Mary.

Paul and Mary go over to some chairs set apart from the crowd. \*

PAUL

I know you do that TV show but I'm a bit vague on the rest of your life.

MARY

Hmmm, life story time huh?

PAUL

Yeah, sort of. If your OK with that?

MARY

Sure, it's a pretty short story. I was a student, like forever like Nina, became a faculty member and taught math, got married, had a daughter, got divorced, got outta town. And now I live in the woods and teach math, in my pajamas, for an on-line university. See! Instant life story.

(CONTINUED)

PAUL

Wow. Most concise. I'm impressed actually.

MARY

I know your story 'cause Rosie told Nina and Nina told me.

PAUL

(Laughs)

MARY

(Looks at empty cup)

Hmmm, I'm empty. Let's go back to the bar for more.

They leave and the party in the background continues.

Nina and Rose go back to listening to the music.

Rusty is drinking in a corner.

The giant brain analyzes.

John plays host.

Paul and Mary look for seats to listen to the music.

FADE OUT

22

**ACT II - EXT DAY MARY'S HOUSE**

\*\*\* Nina talks with Mary about Rose. \*\*\*

Consider moving scene 24 to here, making it scene 22 and shifting the next two scenes along. \*

Mary and Nina are hiking along the creek bottom. Montage. \*

They finish their hike and take glasses of wine to a creek overlook. They sit. \*

NINA

Mom, if I were to get romantically attached to Rose would you get upset?

MARY

Why would I get upset, Sweetie?

NINA

Well, I'm not sure but it seems to me that you kinda wanted me to find someone and settle down. \*

(CONTINUED)

MARY

The operative word is someone. I'd like you settled and on your own. And that can be as a single person or with a partner.

NINA

Perfect. I don't know where Rose and I are going, maybe just buddies.

MARY

I've been happy as a single woman and raising you has been a joy. I want whatever makes you happy.

NINA

Thanks, Mom.

They hug. \*

23

INT TV STUDIO

\*\*\* Rusty is coming apart. Talks to Joe. \*\*\*

Rusty is doing a voice over. Joe and the booth operator are in the booth. Rusty makes several errors and they start over several times. \*

BOOTH OPERATOR  
(no dialog)

RUSTY

Welcome to the Cold Creek Natural Foods Store. \*

Come shop for real food, \*

grown without pesticides, \*

packed without processing, \*

that's so very good for you. \*

Need vitamins or supplements? \*

We have everything from acidophilus to zinc. (ac-i-doph-i-lus) \*

Come on down for healthy living at \*

Cold Creek Natural Foods Store \*

\*  
\*

(CONTINUED)

JOE

(Over intercom)

OK, Rusty, Let's stop. Take a break.

Rusty walks around and sits on a stool. Joe comes out of the booth and over to Rusty. Grabs a chair as he comes and sits down in front of Rusty.

JOE

Rusty, you are having difficulties today and today is not the first time.

RUSTY

I know. No problemo. I'll nail it next time.

JOE

(Cutting off Rusty's line)

Wait. Stop.

Rusty stops.

JOE

I know you always have a few drinks before a recording session. And so do a lot of other people and I'm OK with that. But, Rusty my friend, you are behaving erratic and I'm pretty sure you are getting yourself into serious drug use. Time to do something about it, huh?

RUSTY

No, you have it all wrong. Just a few beers, but I have noticed I'm so uptight.

(Looks inside, big sigh)

Life has changed. It used to be so good. Real radio gig, real money, car, girls. It's all gone to hell.

JOE

Yes.

RUSTY

(Gets a far away look in his eyes)

But I have a plan. I'm gonna get more freelance stuff and save up. Then, I'll get back my stuff and be in the big times again.

(CONTINUED)

JOE

Yes, good.

RUSTY

You know.

(gets real serious in a dreamy  
sort of way)

Some ideas seem strange and unreal,  
but when you really focus on them,  
really get down and focus, you  
understand that they are real and  
they're here, waiting, just for you  
to take and enjoy.

Rusty sits in chair

\*

JOE

(Stares at Rusty)

Oh? Yeah. Right? Rusty, what say,  
let's call it a day and we can get  
this recording another time.

\*

RUSTY

Yeah, good idea. I'm feeling a bit  
weird.

Rusty holds his head and rocks.

JOE

(Gets out his cell phone)

Hey, what do you say, I call your  
sister to come give you a ride. You  
don't wanna walk back to her place  
today. That OK?

Rusty has slumped after his last speech and now nods his  
head.

JOE

What's your sister's cell number?  
I'll call her.

Rusty thinks and begins to say...

RUSTY

Ahhh, 512, ahh...

FADE OUT

24 EXT DAY SHOOTING RANGE

\*\*\* Rose encourages Paul to do something different. A number of things different. \*\*\*

Rose is walking down the hill, with an apple in her hand, towards Paul who is shooting. Rose holds the apple on her head.

ROSE

Wanna try for an apple on my head,  
Dad?

PAUL

(Ponders)

Hmmm, I guess not. William Tell I'm  
not.

Rose wanders around and eats her apple as Paul shoots.

ROSE

You know what they say is the  
definition of crazy?

PAUL

Well yeah, doing the same thing  
over and over and hoping for a  
different result.

ROSE

Right. And as your friendly,  
neighborhood yoga teacher and  
fellow guru, how do you classify  
your daily preoccupation with  
scaring the squirrels?

PAUL

Again and for the millionth time, I  
do not shoot at squirrels.

ROSE

OK. Peaceable Kingdom Paul, back to  
the question.

PAUL

Mmm, Well giving it some thought  
here. I do the same thing over and  
over and I am hoping for a  
different result, as in hitting the  
bulls eye, but am I really crazy?

(CONTINUED)

ROSE

Well, probably not. But you are stuck. Stuck in bow and arrow shooting, stuck in your work, stuck at being 'just friends' with Mary.

PAUL

Quite a list there.

Paul looks sulky, and he shoots some more.

ROSE

Don't get all silent on me.

PAUL

OK, Should I shoot at different stuff?

Rose looks inscrutable.

PAUL

Is there a way to paint differently?

Rose looks insufferable now.

PAUL

... and I'm supposed to pay more attention to Mary...

Rose is tending towards boredom now.

PAUL

So! Great advice giver?

Rose balances the apple core on her head and walks back up the hill. Paul ponders.

25

INT NIGHT PAUL'S HOUSE

Paul is reading and it's late at night. He's drinking tea and he sets the cup down. The big painting, still all white, is sitting on the easel nearby. He stops reading and puts the book aside. He stares at the big painting. After a bit he reaches for his tea again. As his hand approaches the cup, another hand grabs it and lifts it away. Lynette is sitting on the table. She swings over and sits beside him and drinks his tea. Smirks a little. \*

LYNETTE

You don't mind?

(takes another sip, smiles) \*

I love a bit of peppermint tea late at night.

(CONTINUED)

PAUL

Yeah, I know... but that one's mine.

\*

LYNETTE

No problem. You know your tea will still be here even when I drink it all.

PAUL

I can never decide if you are an illusion or a delusion.

LYNETTE

That is of course up to you, Sweety.

PAUL

Hmmm.

\*

(Reflects, decides not to say any more, looks at big painting)

\*

\*

\*

I've been staring at this white canvas for a while now... I cannot see how to begin.

\*

\*

\*

LYNETTE

So, do you feel any closer to getting started?

\*

\*

PAUL

(leans back and thinks)

\*

You know, I do feel stirrings and that feeling that inspiration is just below the surface.

\*

\*

\*

\*

LYNETTE

Why is that... do ya think?

\*

PAUL

Dunno

\*

(he gets up and walks over to the table with paints and brushes. He touches the brushes and picks up one. He turns back to Lynette)

\*

\*

\*

\*

\*

\*

LYNETTE

Think Paul. You fee more than you know.

\*

\*

(CONTINUED)

PAUL

Well, I did have fun at that party  
of John's. Even with that creep  
bothering Rosie... that aside, I  
liked talking with Mary...  
(trails off)

\*  
\*  
\*  
\*  
\*

LYNETTE

(looks into the tea cup,  
decides it's empty and then  
sets the tea cup down)  
...and... what?

\*  
\*  
\*  
\*

PAUL

I guess it was a change in my usual  
routine.

\*  
\*

LYNETTE

Yes, I'm sure you are right.  
(sounds a bit disappointed at  
his insight)  
Do you think it's time to do more  
things differently?

\*  
\*  
\*  
\*  
\*

Lynette fades away during this last speech.

Paul ponders.

26

EXT DAY TV STUDIO

\*\*\* Paul invites Mary to a picnic. \*\*\*

Paul drives up in his Jeep. Mary is bringing boxes out of  
the studio on a hand truck, and putting them in her trunk.

PAUL

Hiya Mary. Need a hand.

MARY

No, this is the last of it.

Paul picks up the last box and puts it in the car.

MARY

Thank you, kind sir.

PAUL

No problem, I always pause to  
assist the fair maiden.

MARY

You doing a show now?

(CONTINUED)

PAUL

No, no, nooo. I came specifically to offer you a late afternoon picnic lunch, which I just happen to have in the basket in my car. Might madame consent to lunch?

MARY

Ah, sure. Where? Shall I follow you? \*

PAUL

The spot is off road so you could leave your car here and I'll bring you back later.

MARY

Perfect. Let me grab some better shoes from my car and I'll join you.

PAUL

Great.

Mary gets some tennis shoes/hiking boots out of her car. Paul gets in his Jeep and Mary runs over, gets in and they drive off.

27

EXT PICNIC TABLE BY CREEK

\*\*\* Mary puts off Paul and tells another version of her life\*\*\*

Paul's Jeep pulls up and he and Mary get out the picnic basket. Mary has changed shoes. They set up lunch, tablecloth, plates, sandwiches, wine glasses, napkins. Paul opens wine and pours.

PAUL

A toast to warm, sunny days and life.

MARY

To life!

They dig into sandwiches. After swallowing, Mary...

MARY

Is this a special occasion or is this how you have lunch everyday?

(CONTINUED)

PAUL

No more special than any other day,  
but having lunch with you is  
special.

\*  
\*

MARY

(Toasting him with her glass)  
Thank you, kind sir

\*

PAUL

Yeah, me too.

They go back to eating.

PAUL

I know you are divorced, but do you  
ever think of remarrying?

MARY

Hmmm, a casual lunchtime inquiry,  
huh?

PAUL

Oops, I apologize if that's out of  
line.

MARY

No. And I probably need to correct  
the perennial lie I tell to  
acquaintances before they become  
friends.

PAUL

Huh?

MARY

See, I never have been married.  
I've enjoyed my life, wandering  
around academe and doing what I  
wanted to do. But one day the urge  
to procreate came over me, and I  
needed to find a 'no strings  
attached' sperm donor.

\*

PAUL

That sounds tricky.

MARY

Well, being a mathematician I came  
up with a formula. Multiple casual,  
but carefully chosen, sex partners  
equals baby with no strings.

(CONTINUED)

PAUL

Go on. I'm fascinated.

MARY

Being at a university I had lots of good genetic material. So, I did some quiet research among the male faculty and picked several. I picked ones who would be casual about sex and not want any complications later. Married guys and devoted bachelors were my main choices and a few just 'cause they were so hot. I was a real little tart for awhile.

PAUL

Ah huh.

MARY

There is more. I planned a leave of absence to begin when I'd start to show. And I segued that leave of absence into a fellowship at a small university in England. So, I had Nina in England and cut my ties to my old university. No one ever caught on to my elaborate plot.

PAUL

That is an impressive operation. Sure you don't work for the CIA?

MARY

No, just an over thinker. When Nina got to school age we went back to the USA and I got 'divorced' 'cause it was easier than explaining all this.

PAUL

You know. That was years ago. You wouldn't need to go to all that trouble these days.

\*

MARY

Yes and I'm happy that the social conventions have changed. Maybe I need to change my usual story.

PAUL

So, was that a roundabout way of saying you would not consider me

(MORE)

(CONTINUED)

PAUL (cont'd)  
for role of boyfriend at the  
moment.

MARY  
Yeah, I'm still not in need of a  
husband or proxy, but... friends?

Offers to shake. Paul looks a bit hurt and sad, but he bucks  
up and...

PAUL  
Friends is fine.

They shake

PAUL  
I'm actually a bit relieved.

MARY  
Oh?

PAUL  
Yeah, I get lonely but I was  
married a long time and it was  
good. Then, she died and I pine at  
times for her.

MARY  
Yes, I can imagine. \*

PAUL  
Thanks. May I assume we can do  
picnics more often. \*

MARY  
Kind sir, you make lunch and I will  
partake of eating it.

Paul fills glasses and Mary digs back into her sandwich.

28 INT DAY MARY'S KITCHEN

\*\*\* Nina asks Mary to allow herself to like Paul more. \*\*\*

Morning and the coffee pot finishes brewing. Mary is making  
toast. The TV is on with a program from Joe's TV station  
running. Sound is on. Nina comes in.

NINA  
Morning Mom.

She grabs a cup of coffee.

(CONTINUED)

MARY

You want some toast?

NINA

Not yet. Gotta get awake first.

They spend this scene wandering around the kitchen and making breakfast. Making toast. Pouring orange juice. Getting more coffee.

\*  
\*  
\*

MARY

Yesterday at our picnic, Paul raised the boyfriend question...

NINA

Ah, and you gave him your usual speech? The one beginning with, "I'm a single mom and don't want no entanglements?"

MARY

Yeah, that one with all it's details.

NINA

Why didn't you just toss him in the creek. That would be a kinder way to dampen his spirits.

Mary walks around. As scene progresses they both get up and move around the room. A physical as well as a talking pursuit by Nina.

MARY

Now don't start on me. What? You want me to get married? or something?

NINA

No, I want you to be happy. And don't give me the "I've always been happy as a single person" speech. I know you are set in your path but still you are afraid, there I said it scared, afraid, chicken... about letting people get close to you.

MARY

Not this again...

NINA

Just one more sentence... I don't care why you are so fixed on this

(MORE)

(CONTINUED)

NINA (cont'd)  
but why not let him get a little  
closer. Don't sweat where it goes?  
Huh? Just let it go. No sweat. Huh?

MARY  
You are a pest. I do understand.  
Hmmm, first I won't alienate him...  
OK?...

Nina nods

MARY  
... and second maybe I'll let go a  
bit. Alright? \*

NINA  
Sounds good, Mom. \*

29 INT NIGHT PAUL'S HOUSE

\*\*\* Paul talks with Joe about rejection. \*\*

Paul's cell phone is sitting in the kitchen and begins to  
ring. Paul answers it.

PAUL  
Hey there Joe.

Split screen. Joe is at the booth in the TV studio. Miss  
Margaret's Show is on the monitors.

JOE  
Hiya Paul. How's you?

PAUL  
I'm doing well. How can I help you?

JOE  
You ever watch the Miss Margaret's  
Show?

PAUL  
Can't say that I have.

JOE  
Well, it's on now. Turn on your TV.  
I have something to ask and it will  
help you to be watching.

Paul grabs the TV remote and the TV comes on. He flips a few  
channels finds the community TV channel. Miss Margaret is  
interviewing a local gardener. Joe talks over this business.

(CONTINUED)

JOE

Miss Margaret is a legend in this community and lots of folks watch her show. She saw you on Mary's show and decided she wants you on her show.

PAUL

Do you ask everyone to be on your TV?

JOE

Everyone's gotta chip in.

PAUL

Why not get John too? He did something with that big pile of junk we hauled over there.

JOE

Yes, John's appearance talking about his found art sculpture was a big hit with Miss Margaret too. I'm going over to his place tomorrow to ask him to be on the show too. So, if John's in, are you?

PAUL

OK. If John's there, then I'll do it.

JOE

Excellent.

PAUL

Hey, a question. You ever consider dating Mary? I was and she sort of shot me down.

JOE

Ohhhh. No, I've never actually considered it.

PAUL

Well, I broached the "ever think about getting married again" subject.

JOE

How'd that go? I've heard she's rather disinterested in that topic.

(CONTINUED)

PAUL

Yeah, you coulda let me know that.

JOE

Who knows. Maybe you planted a seed. Never give up, never surrender.

PAUL

Right. Well, let me know when to show up for Miss Margaret. Maybe I can become a TV star.

JOE

Maybe. I'll get John on board and let you know the date and time. And thanks.

PAUL

Sure, no problem. Bye

JOE

See ya.

Paul hangs up and ponders the phone.

30

EXT DAY SHOOTING RANGE

\*\*\* Paul makes a creative shift and begins The Big Painting.  
\*\*\*

Paul is shooting as usual at his target. Hitting some, missing some.

PAUL

Not making progress here. Think dummy. What is different?

He thinks. Nocks and draws another arrow. Takes aim and quickly turns around and lets go at a tree. The arrow sticks in the tree.

PAUL

Ah!

He nocks another and aims at the same tree, then spins around and chooses another tree. The arrow clips it and goes shooting off in another direction.

PAUL

Still good.

Nocks and shoots at another tree. Hits it.

Quick montage of arrows shooting into several more trees.

31 INT DAY PAUL'S HOUSE

\*\*\* Part 2 - Paul makes a creative shift and begins The Big Painting. \*\*\*

Paul enters the house with his bow and arrows. Goes into his studio.

Paul sets out the Big, Blank Picture on his easel. Adjusts his paints and brushes.

Looks about for inspiration.

PAUL

Do something different.

He grabs a pillow. Goops several colors on it in big piles. Pushes it against the canvas and drags it across the canvas.

He grabs another pillow and does the same.

PAUL

Damn. That's good and that's a start.

Ponders his brushes, picks a big one out and starts putting colors on his palette.

PAUL

OK! Let's think of something different with Mary too.

He starts making firm brush marks to elaborate on his original smudges.

32 EXT DAY JOHN'S HOUSE

\*\*\* John and Joe talk about TV shows and gender orientations. \*\*\*

John and Joe are standing around in John's studio, finishing mugs of coffee.

JOE

OK, so you agreed to be on Miss Margaret's Show.

JOHN

Yes, if Paul's there, then I'll be there. Misery loves company.

(CONTINUED)

JOE

It will be fine. Trust me and it will help your business.

JOHN

I'm sold. So, how is the station doing?

JOE

It's doing OK. It's really just a hobby, but it covers the expenses, usually.

JOHN

Yeah, I get that.

JOE

Rusty's being a pain. He's been a bit out of control. I sent him home last week because he was miffing his lines. \*

JOHN

He caused a scene at my party too. \*

JOE

Yeah, I recall. It seems now that he's gotten some freelance jobs and he's using the studio at night for recording. So, maybe things will even out.

(not convinced at all)

Still he's a odd duck.

JOHN

Yes.

JOE

On another front, I think Paul is seriously attracted to Mary.

JOHN

She seems a bit of a cold duck, what?

JOE

Reserved at least. You know, I think one day they'll take a long look at each other, and something will click.

(CONTINUED)

JOHN

Yeah, I can see that.

JOE

So, how about you. You always been a bachelor?

JOHN

Oh yes. Buried in art you see and well, just happy to follow my nose and not be beholding.

JOE

Yes, me too. Never married myself. Just like to knock about.

JOHN

You know, back in the 50's everybody was supposed to marry and if you did not, well, something was wrong with you.

JOE

Things change. I'm not married and I'm not gay. I'm just happy.

JOHN

Yeah, me too. Happy as a clam.

(John looks around the studio.)

So, what shall I bring to the show?

\*

John picks a rather large, strange construction with big bare breasts.

JOHN

Hmmm, how about this?

JOE

Maybe a few small ones and not too offensive.

(Looks around)

Maybe that one? Does it move or do anything?

They confer on things to bring.

33 INT TV STUDIO

\*\*\* Rusty Goes into a hallucination that is negative and he get's scared. Hallucination #4 \*\*\*

Rusty is trying to record a voice over for a radio commercial. He sets the recording going in the booth and then runs around to the microphone in the studio. He flubs it. Swallows some pills with his beer. Flubs it again.

He gets angry. Stomps around the room. Sits on a chair. Thinks, dreams...

**INSERT HALLUCINATION #4**

Rusty imagines Rose on his motorcycle, snuggling up to him and they are riding down the road. Suddenly, Paul and Nina are in front of him. They have a net and they catch the motorcycle in it. The motorcycle stops. Paul and Nina pull Rose off the bike and take her away. Rusty is left struggling in the net.

END INSERT

Falls off chair. Crawls on floor. Looking a bit crazy.

RUSTY

Must take action. Now is the time.

(Looks for beer. Finds it)

Gotta be careful. Look natural.

34 EXT DAY MARY'S HOUSE

\*\*\* Rose and Nina kiss. \*\*\*

Nina and Rose are going hiking along the creek. \*

ROSE

Thank for inviting me to go hiking here. I've never been down in this gorge. \*

NINA

Yes, this is such a dramatic, off-the-beaten-path spot \*

They continue hiking. Montage. They come to a shady spot and sit down in the cool shade. \*

ROSE

It's getting hot. \*

(CONTINUED)

NINA

Here, I've got refreshments in my backpack.

\*  
\*

Nina gets out a thermos.

ROSE

Coffee?

Nina brings out and holds up two plastic margarita glasses.

NINA

Heck no! Margaritas!

ROSE

Oooo, super.

NINA

It was sort of frozen, slushy when I put it in. It will still be icy now.

They fill glasses, make a toast and drink.

NINA

I so like doing things with you Rose.

ROSE

Me too.

They sip drinks.

ROSE

Nina, I feel really happy when I'm with you. Do you think we might have the possibility of becoming more than just friends?

NINA

I do. I feel terribly drawn to be with you.

ROSE

I don't know what that would entail exactly. I never thought of myself as a lesbian or anything.

Nina stands and looks downstream.

\*

NINA

I never really connect with anyone, but I am connecting with you. I

(MORE)

(CONTINUED)

NINA (cont'd)  
don't wanna let that go and I don't  
care what we call it.

ROSE  
I'm a little scared myself. I'm  
afraid of labels.

Nina touches Rose's hair. \*

NINA  
I'm just me and me likes you. I'd  
just like to play it that way.

Rose stands.

ROSE  
Well, I'm comfortable with us being  
us. I'm happy to let life evolve as  
it chooses.

NINA  
Me too.

Nina places her hands on Rose's shoulders. Rose slips her  
arms around Nina. They kiss.

ROSE  
Oh God!

They make happy sounds for awhile. Then, stop and look at  
each other. They lean on the fence and gaze at the horses  
holding hands (How we get horses to hold hands, I don't  
know).

NINA  
Yes, I'm all for evolution \*

ROSE  
mmm, me too. \*

One more kiss. \*

ROSE  
Oh, I have a yoga class in a while,  
I need to get back. \*

NINA  
(A bit reluctantly) \*

Sure, let's head back. \*

(CONTINUED)

ROSE

Let's walk sort of slow, I wanna stretch out this moment so I can remember it.

\*  
\*  
\*  
\*

NINA

Me too. Great, let's go back slowly.

\*  
\*  
\*

They happily walk away.

\*

35 EXT DAY BACK OF PAUL'S HOUSE

\*\*\* Paul continues working on The Big Painting and he tells John that he has decided there are more important things in life than his art. \*\*\*

Paul has a big easel with The Big Canvas on it and a table or two covered with paints and brushes and odds and ends. He is pondering the partially finished canvas.

There is a banging on the front door and Paul yells...

PAUL

Hiya John

\*

JOHN

Hiya Paul.

Looks at The Big Painting.

JOHN

I see you are making progress on the infamous Big Painting.

PAUL

Yes, it's coming along. You know it's funny but as this thing develops it's getting less and less important.

JOHN

This was supposed to be your new, big direction in art.

PAUL

Yes, it is a new thing for me and I know it will sell and be all that shit. I'll be satisfied but it's just not life and death any more.

(CONTINUED)

JOHN

That's an interesting development.

PAUL

Ah well... Want some coffee?

JOHN

Oh... coffee. Yes.

Paul goes to fill his coffee cup from a thermos. Paul fills another cup that is beside it. \*

PAUL

I gather we are both going to be on Miss Margaret's Show?

JOHN

True. The dear lady was taken with my sculpture show and has succumbed to my charms.

PAUL

Give me a break. Why'd you pull me in? \*

JOHN

It wasn't me. \*

PAUL

Yeah, when I heard you were on the show I figured you needed moral support, so I had to agree.

JOHN

I think he asked you first, but Joe is a clever devil.

PAUL

Yeah, him and the rest of this bunch lately. \*

36

INT TV STUDIO

\*\*\* Paul and Mary kiss, twice. \*\*\*

Paul comes into the TV station with a painting and an easel. He sees John and Miss Margaret in the studio. John is arranging his same big sculpture. Paul also sees Mary and goes to talk with her. Joe and the booth operator are there. A camera person is fussing about too. \*

(CONTINUED)

CAMERA OPERATOR  
(no dialog)

BOOTH OPERATOR  
(no dialog)

JOE  
(No dialog)

MISS MARGARET  
(No dialog)

JOHN  
(No dialog)

PAUL  
Hello Mary. Why are you here? \*

MARY  
Hi Paul. I gave Miss Margaret a ride. Her old car refused to start today. \*

PAUL  
Ah... the good Samaritan. I'm happy you are here as I almost skipped this show to come to see you. \*

MARY  
What? \*

PAUL  
I've come to realize that I've been grasping for... well, not the wrong thing but not reaching out to everything that I might grasp. \*

MARY  
Huh? \*

PAUL  
My art, my new painting. I've thought that was important, and it is in a way, but I see something more important and I want to pay it more attention. \*

MARY  
And that would be... ? \*

PAUL  
Not a "that" but a person. You Mary. I want to... need to take a positive step. \*

(CONTINUED)

MARY

...and that might be...

\*

Paul puts his hands on her shoulders and kisses her.

\*

PAUL

I won't take "not now. Paul" so  
easy this time.

\*

\*

MARY

No... I don't think so.

\*

Mary slips up against Paul and pulls her arms tightly around  
him and kisses him carefully and seriously.

\*

\*

PAUL

OK. Now it is.

\*

Paul adjusts his hold on Mary and kisses her again. Mary  
responds and grabs him back and kisses him again and again.

\*

\*

MARY

Ah, it's been so long and I so  
needed to do that.

\*

PAUL

It's fine by me.  
(big smile)  
You can do it anytime.

MARY

Yes, I'm going to make that a  
priority.

They kiss again, longer this time. Finally, disengaging and  
looking around.

\*

\*

Miss Margaret and John are watching them closely and  
smiling.

\*

\*

Joe activates the intercom.

\*

JOE

Might we now consider doing a TV  
show?

\*

\*

Paul and Mary turn towards the audience and smile. They  
disengage.

\*

\*

MARY

Okay now, come with me and I'll  
introduce you to Miss Margaret.

Mary guides Paul's hand around her waist and they go into the studio to meet and greet John and Miss Margaret.

37 **ACT III - EXT DAY CALLEYS JEWELRY STORE**

\*\*\* Rusty steals a motorcycle. \*\*\*

RUSTY  
(No dialog)

Rusty is walking past a line of motorcycles in front of some stores. He watches as three guys on motorcycles pull up outside a jewelry store. They are getting off the bikes and kidding one guy about getting an engagement ring.

RIDER 1  
Come on, Dude. Let's get your old lady a damn, fine engagement ring.

RIDER 2  
Yeah, you need something special for that lady.

RIDER 3  
Come on, lay off guys.

They all go inside and one of them forgets his keys.

Rusty continues walking looking at the bikes. He notices the one with the keys in the ignition.

Rusty looks around, pulls down the ski mask he is wearing, fires up the bike and drives off.

The bikers notice him leaving and run out but are unable to catch him

OR

The bikers are so engaged in the store that that they do not notice the theft.

38 **INT DAY PAUL'S HOUSE**

Paul is working on the Big Painting. He is studying it carefully. Lynette apperates behind him. \*

LYNETTE  
Hmmm Sweety. I think it needs some nice yellow chrysanthemums over there on the left. \*

(CONTINUED)

PAUL

You think so? \*

LYNETTE

Well no. I learned a long time ago  
not to advise you on your painting. \*

PAUL

I wonder why that does not  
generalize to the rest of my life. \*

LYNETTE

Ah, sadly. The rest of your life is  
important and I cannot as a good,  
however dead, wife allow you to  
decide on your own. \*

PAUL

I appreciate your concern but I'm  
doing quite well by myself these  
days. \*

LYNETTE

Oh, I agree. You have responded  
well to my earlier suggestions. \*

PAUL

OK. I admit you have been helpful,  
but I am moving along here. \*

LYNETTE

Just a caution today. Change comes  
from doing something different as  
you have discovered... but you may  
not always get the change you  
expect. \*

JOHN

How so? \*

LYNETTE

You'll see. The mystic powers  
prevent me saying more. \*

John looks a bit mystified himself now. \*

LYNETTE

Remember, I'll always love you. And  
put those chrysanthemums right  
about here. \*

(points to a spot on the  
painting) \*

\*  
\*

Paul looks where she is pointing and when he looks back she waves and fades from view. \*

39 INT TV STUDIO \*

\*\*\* Rusty coming in to do freelance work overhears Nina telling Joe about the dinner party. Repeat of hallucination #2 \*\*\*

Joe and booth operator are monitoring the Bachelor Farmer Cooking Show. Nina is on camera.

BOOTH OPERATOR  
(No dialog)

BACHELOR COOK  
... and that's how to measure ingredients with everyday containers. No fancy little spoons or graduated cup? No problem. Now you know how to overcome and conquer. \*

(Takes a sip from a mason jar filled with beer)  
That pretty much wraps up today's show. This is the Bachelor Farmer Cook signing off. See y'all next time. Maybe then we'll just heat up a can of beans and kick back with a few beers. Bye y'all. \*

JOE  
(on intercom)  
Cut. That was good. And that's all we got today. So, Let's all go home. \*

Nina takes off her headset. Cook starts putting away stuff.

NINA  
Good job today, farmer man.

BACHELOR COOK  
Thanks, Nina.

Nina hangs up her headset and goes into the booth. Rusty comes in.

RUSTY  
Hiya farmer cooking guy.

(CONTINUED)

## BACHELOR COOK

Hey Rusty.

Rusty sets down the box he's carrying and his thermos by the middle window of the booth. He grabs the studio microphone and its stand and sets it down by the table. He gets out some papers from his box. He sits down and begins to read them. Booth operator finishes up and leaves. Joe, who has sat down in the corner on a tall stool, notices her, like for the first time, and watches her leave.

\*  
\*  
\*  
\*  
\*

Nina pokes her head into the booth. She notices Joe looking at the Booth Operator. She smiles. Joe is a bit oblivious.

NINA

Hey Joe. I'm off.

JOE

(Snaps out of his reverie)

Hey, good work today.

NINA

Thanks. I gotta get ready for tonight's dinner. See ya later at Paul's.

JOE

Sure thing. Later it is.

The intercom is still on and Rusty overhears this exchange and it catches his attention.

Nina leaves and Rusty, looking sneaky, goes into the booth

RUSTY

Hey Joe. Can I stay and do some recording this afternoon?

JOE

Sure Rusty. You gettin' some jobs huh?

Joe finishes up and he and Rusty switch places.

RUSTY

I'm doing a few spec commercials but I know they'll get picked up.

JOE

Well, that sounds encouraging. Lock up when you go.

(CONTINUED)

RUSTY  
Sure thing.

Rusty sits at the console and goes into a dream.

INSERT HALLUCINATION #2

Rusty imagines Rose seeing him on his motorcycle and hopping on the back and they ride off.

This is a variation on hallucination #2. Same general action but shot differently.

END INSERT

Rusty still at the console, smiles happily. \*

40 EXT DAY ROAD \*

\*\*\* Rusty arrives to sneak up on the picnic. \*\*\* \*

Rusty rolls motorcycle to a stop and pushes it off the road and under a tree. He looks around. \*

He sees Mary and Joe at the picnic table. \*

He sees Paul showing Nina how to shoot the bow with Rose watching. \*

He hears a car and looks back up the road. He gets deeper into the bushes as he watches Joe drive into the meadow and park behind Paul's Jeep. \*

Rusty begins to move towards the picnickers and is careful not to be observed. \*

41 EXT DAY ARCHERY RANGE \*

\*\*\* Bow and arrow practice and arrivals \*\*\* \*

Paul is showing Nina how to shoot and Rose is watching. \*

Joe drives up and parks behind Paul's Jeep. He gets out and hollers hello to Paul et al and walks up to the picnic table. \*

42 EXT DAY PICNIC AREA UNDER OAK TREE \*

\*\*\* People arrive for dinner party picnic. \*\*\* \*

Under the Oak tree, Mary and John are relaxing at the picnic table. The table is spread with dishes for a meal. An ice chest has beer and wine. \*

(CONTINUED)

MARY

Hi Joe. Grab a beer and join us.

Joe gets a beer from the cooler, opens it and sits dwn at the table. He and John exchange hellos.

MARY

(Looking down the hill)

Hey Paul. Stop scaring the squirrels and get up here to talk with your guests.

Paul, Nina and Rose pick up some of the arrows and come to the table. Paul leans his bow and quiver against something. Rose gets people more drinks as needed and everyone else sits down and begins passing around dishes.

DISSOLVE

43 EXT BELOW PICNIC AREA

\*\*\* Rusty sneaks up to the house. Actually intercut this scene with scenes 42 and 44 for dramatic effect. \*\*\*

Rusty creeps up using the cars for cover. No one sees him. Staying low and unseen Rusty listens for his moment.

At his moment, he pulls down the ski mask and goes Towards the picnic table.

44 EXT DAY PICNIC AREA UNDER OAK TREE

\*\*\* Rusty kidnaps Rose from dinner party. Everyone is horrified but ineffectual. Rusty escapes with Rose and Paul goes in chase. \*\*\*

Comments about good food and being full.

JOHN

I'm gonna retrieve me another beer.  
(He begins to get up)

ROSE

No, stay put. I'll get it.

JOHN

Thank you.

Rose goes over to the ice chest and gets a beer.

Rusty comes up to her, quietly and before anyone really notices. He grabs Rose and holds her to himself. He has a knife in his hand. Rose yells. Rose drops the beer.

(CONTINUED)

RUSTY

Stop. I'll cut her.  
(He waves the knife)  
I mean it. Nobody move.

During this speech everyone gets up.

RUSTY

I just wanna say that Rose has decided to come away with me. I'm going back to my old life and she has agreed to be my companion.

Everyone processes this speech for a second and then everyone jumps towards Rusty and Rose.

RUSTY

Stop. Everyone stay back.  
(He waves the knife)

Everyone freezes. Paul jumps forward. Rusty pokes the knife at him. Mary grabs him back. Rusty puts the knife to Rose's head.

RUSTY

Still. No one stop us.  
(looks at Rose)  
We're in love.

\*

Nina jumps forward and snatches the ski mask off his head. Rusty swings the knife at her, misses, but on the back swing his fist hits her and knocks her back. Joe catches her.

RUSTY

Be good now. Stay back

PAUL

What the hell are you doing, Rusty.

RUSTY

Now, I know you wanna stop this. Rose wants to come with me and you will just allow it.

ROSE

Like hell I want to. Lemme go.

Nina tries to rush forward. Joe is holding her.

NINA

Shit. Let her go you idiot.

Joe holds her tight. Rusty has the knife at Rose's throat.

(CONTINUED)

RUSTY

Back off Nina. Rose is choosing me over you.

NINA

Like hell she is.

PAUL

That's my daughter and this has to stop know. Give me that knife.

Paul advances. Rusty waves the knife and backs up.

RUSTY

Now, now it will be all right.

Paul follows. Mary comes up behind him.

MARY

Come on, Paul. Don't make him hurt Rose.

Mary pulls Paul back a bit and holds him.

MARY

Rusty, Rose does not want to go with you. You need to think about what you are doing.

Rusty backs up. The others follow slowly.

JOHN

Now Rusty. Put that down and let's talk.

Mary is holding Paul back and Joe is holding Nina.

PAUL

You crazy fool!

RUSTY

No talk. No follow. Stay here all of you.

The others are seething but frozen. Rusty and Rose have been backing up as they talk. \*

Rusty turns and hanging onto Rose pushes her towards the motorcycle. Rose struggles harder and Rusty drops his knife to hold onto Rose with two hands. He forces along towards the motorcycle. \*

Finally, Paul explodes into action. \*

(CONTINUED)

PAUL

Lemme go Mary. He's not getting away with this.

Joe also restrains Paul. \*

Paul looks around desperate. Sees his bow. Shrugs off Mary and Joe, grabs his bow and quiver of arrows and heads towards Rusty and Rose. \*

People need to ad lib protests to Paul. \*

45

EXT DAY IN THE MEADOW

\*\*\* Paul shoots Rusty and saves Rose. They take out the arrow and call Rusty's sister to come get him. \*\*\*

Rusty is hustling Rose across the meadow. \*

RUSTY

Stop struggling Rose. You know you want this as I do.

ROSE

Lemmy go! I have no friggin' intentions of going with you.

Rose is struggling but Rusty keeps a firm grip.

Paul (and everybody else too finally) is following. \*

Paul grabs for an arrow and stumbling down the hill. He drops the quiver and arrows spill out. He stops and grabs one. \*

Rusty and Rose are still arguing and struggling and slowly getting farther away.

Paul nocks the arrow. Looks down the hill.

Rose gets her feet planted on a small tree and holds on to it. Rusty is struggling to get her to let go.

As they struggle, Paul looks down the hill, focuses on Rusty's back. The other people bunch up behind him. Silence.

Paul draws the bow, pauses at full draw, and with hardly a pause, lets go the arrow. It's a long shot through the trees. The arrow gets Rusty in the right shoulder. Rusty yells and lurches forward and releases his grip. Rose is pushed into the tree and she grabs for it and kicks Rusty away from her. He stumbles backwards and falls into a sitting position, holding his arm.

(CONTINUED)

Paul runs down to them. The rest follow.

Rusty has dropped to the ground. Moaning he leans forward and flops down on his face. This is pathetic rather than dramatic. Cut to same close up framing as in Scene 1 montage. Pause on this shot.

Paul runs up. Followed by the rest.

PAUL  
Rose, you OK?

ROSE  
Yes, Dad.

PAUL  
(Grabbing Rusty, turning him  
over)  
You stupid idiot.

Nina and Mary hold onto Rose. Everyone else crowds around.

RUSTY  
You shot me!

PAUL  
You're damn lucky I don't kill you.

JOHN  
What will we do with this sorry son  
of a bitch?

Paul looks at him. Thinks. \*

PAUL  
Rusty, I'm gonna give you two  
choices. One, I'll call 911 and the  
cops will throw your sorry ass in  
jail forever.  
(pause)  
Two, I'll pull this arrow out and  
you just go away. \*

RUSTY  
Shit, I'm gonna sue. You can't  
shoot someone. \*

PAUL  
When you're kidnapping my daughter,  
on my land, I sure can... and every  
jury in Texas will agree.  
(Shakes him)  
Now decide! \*

(CONTINUED) \*

JOE

(Places a hand on Paul's  
shoulder)

Paul, let me call his sister. I  
think now she will really get him  
into therapy.

MARY

Yes, Rusty maybe your family can  
care for you.

PAUL

Choose then?

RUSTY

Take it out.  
(petulant)  
Lemme go.

Joe calls Rusty's sister and Paul pulls out the arrow. Mary  
takes off her scarf and binds Rusty's arm.

JOE

Hi. Rusty's sister? Yeah. This is  
Joe, from the TV station? There's  
been a problem and Rusty needs a  
ride home.

(Pause)

Come get him?

(Pause)

I can't explain on the phone.

(Pause)

On Old Cold Creek road at the low  
water crossing. Know it?

(Pause)

Thanks.

Paul and John get Rusty up and go towards the road. The  
women all go towards the picnic area. Joe finishes his call  
and goes to the road.

DISSOLVE

46

EXT DAY ROAD

\*\*\* Rusty's sister gets Rusty and takes him home. \*\*\*

This scene will be shot as a long shot without picking up  
any dialog. Might be more poignant that way and the dialog  
does not provide any new information.

Paul, Rusty, Joe and John come across the meadow and stop by  
the side of the road. They wait.

(CONTINUED)

JOHN  
(No dialog)

RUSTY  
(No dialog)

DISSOLVE

Everyone has sat down on stumps or is standing. Rusty is separate from the rest. A pick up truck comes by and stops. Rusty's sister gets out, comes around to the group.

RUSTY'S SISTER  
Oh my God. What happened?

JOE  
Best you get him home.

RUSTY'S SISTER  
I was afraid of this. He's been crazy.

PAUL  
Well, this was the final straw.

RUSTY'S SISTER  
I'll take him to my house.

She guides Rusty into the truck and she drives off. The others go back towards the picnic area. \*

47 EXT DAY PICNIC AREA UNDER OAK TREE

\*\*\* Everyone winds down from the "Rusty incident." \*\*\*

This will be shot as a long shot without picking up any dialog.

Women are sitting at the table. The men come up the stairs and seek out beers or sit down to existing beers. Rose gets up and goes to Paul.

PAUL  
My oh my. I'm shaking inside. Rose did he hurt you.

Paul hugs Rose. Mary comes and hovers around both of them.

ROSE  
No dad. I'm OK.

(CONTINUED)

MARY

I'm just totally wound up inside.

Paul hugs Mary. Nina and Rose sit down.

NINA

I wish I'd at least hit him few times myself.

Nina and Rose hug.

JOE

I'll check with his sister later and see what's happening.

Everyone settles down.

48 INT DAY PAUL'S HOUSE

\*\*\* Lynett's last visit. \*\*\*

Paul signs the Big painting. It is done. He regards it and comments to himself.

PAUL

Damn good job, old boy.

Paul toasts his painting and himself with a beer. The camera lingers on the painting. Lynette does not appear, but Paul hears in his mind...

LYNETTE

Good job, Sweetie. I know you will always love me and I am totally happy that you and Rose both have allowed your hearts to bloom and now to live. Remember that I will always love you.

Lynette's face briefly, half appears, superimposed over Paul's face, and then fades away.

49 INT TV STUDIO

\*\*\* What happened to Rusty? \*\*\*

Paul, Joe and booth operator are in booth watching Mary do her show and Nina is on camera. Rose is in the studio watching Nina.

BOOTH OPERATOR

(no dialog)

(CONTINUED)

MARY  
(No dialog)

NINA  
(No dialog)

ROSE  
(No dialog)

PAUL  
Joe, have you gotten any feedback  
on Rusty?

JOE  
Yes, I did not hear anything there  
for awhile, but I ran into his  
sister at the market. She said that  
Rusty's ex-wife came and took him  
back to Atlanta. He's now in a  
rehab center.

PAUL  
Wow. His ex came and got him?

JOE  
Yup.

PAUL  
That's quite a show of loyalty. I  
truly hope Rusty gets into his  
right mind and back on his feet.

JOE  
Me too. All in all not a bad  
outcome.

PAUL  
Yeah.

JOE  
Yeah. It does that. Life just seems  
to come around.

Paul nods and goes out of the booth. We see him through the \*  
window watching Mary do her show. \*

MARY  
Isaac Newton wanted to compute the \*  
motions of the planets but algebra \*  
and geometry could not do it. \*  
He developed calculus. \*

(MORE)

(CONTINUED)

MARY (cont'd)

Calculus is basically computing the  
area under a curve.

\*  
\*

For example: Distance equals time  
multiplied by speed

\*  
\*

This is simple to do but if speed  
varies over time then you need  
calculus to find the answer.

\*  
\*  
\*

Now from the studio side, pan past Paul, Rose and Nina, then Mary, and back to Joe through the window. We see the Booth Operator between Joe and the camera. Joe looks at her. She feels his gaze and turns around.

JOE

You know I do appreciate all you do  
around here.

Samantha (the Booth Operator's name) looks at Joe in amazement. He has not really spoken to her in years.

JOE

I think, after this show, we ought  
to go get a cup of coffee.

She looks a little blank but nods yes.

Wide shot of studio.

FADE OUT

50

CREDITS

END

Script Frenzy draft of screenplay finished on April 30, 2013. Entire first draft was written in 30 days in the month of April.