

HIGHER GROUND

Season One

"INNOCENCE"

(Yellow Pages)

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TEASER

FADE IN:

A half-dozen kids are on kitchen duty. Plates and silverware clatter and bang as SCOTT frantically washes a giant mound of breakfast dishes and hands them off to SHELBY who quickly dries and stacks. Both wear scowls on their faces, and tension is high.

Before Shelby finishes, Scott's already shoving another plate over. Her anger and frustration finally erupt and she smashes a plate on the floor at Scott's feet.

SHELBY

If you've got something to say, say it and stop being such a ... a jerk.

Scott's jaw tightens. He looks around at the other kids now staring at them

SHELBY (continued)

Don't look at them, look at me. I'm talking to you.

(Beat)
It was the only way I could make money. It was the only way I could survive.

SCOTT

There's other ways to make money than selling yourself on the street.

SHELBY

Yea, there's really a lot of job opportunities out there for runaways.

Almost under his breath, Scott observes:

SCOTT

You coulda begged for money.

Shelby spits fire, her jaw clenched with rage:

SHELBY

I did. It wasn't enough.

(a beat)
For two whole weeks I slept under the Santa Monica pier. I had to wash my hair in a sink at the gas station. Try that sometime and see what you do.

SCOTT

They have shelters ...

SHELBY

(cutting him off)

I did what I had to do to survive. I'm not proud of it, but I don't have to apologize to your anyone else for it, either.

SCOTT

I'm not asking you to apologize.

SHELBY

Really? Then what are you asking for?

SCOTT

(totally confused frustrated)

I ... I don't know, okay? I don't know.

Shelby rips off her apron and throws it down.

SHELBY

Yeah, well when you do figure it out, why don't you just . . . slither back and let me know. And with that, Shelby is out of there. Scott holds on her for a long beat, then, realizing the other kids in the kitchen have been staring and listening the whole time, looks around at them.

SCOTT

Why don't you all just dump it, okay?

And he bends to pick up the pieces of the broken plate.

EXT. CAMPUS - MORNING

SOPHIE, PETER, DAISY, JULIETTE, and AUGGIE stand in a group, bundled in warm winter coats, their heavy backpacks waiting on the ground at their feet. Shelby comes out of the lodge, zipping up her jacket, and moves toward the group. Several beats later, Scott follows her out of the lodge.

PETER

(to Scott and Shelby)

Come on guys - - you're late. It's a long hike.

Shelby and Scott, both sullen, strap on their packs while - -

AUGGIE

So - - you serious? We gonna just sit out there in the trees all alone all that time? What are we supposed to do?

PETER

Think. Reflect. Take stock of yourselves and your lives since you've been here.

JULIETTE

But why now? It's so cold out. Why not in the Spring when it's at least a little warmer?

PETER

We do it when we think you're ready to get the most out of it.

JULIETTE

Then why don't Katherine and Ezra have to go?

SOPHIE

Because they already did their solos.

DAISY

Never said anything to us.

PETER

Because it's private - - it's only for you. That's why it's called a solo.

SHELBY

(seething to Peter)

Perfect. Just what I need, time alone to think. Thank you, Peter, how sensitive of you.

PETER

Shel, give it a chance. Maybe it's exactly what you need right now.

DAISY

On the bright side, you will be away from him ...for three days.

SCOTT

Hey, butt out, Morticia, this is none of your business.

ANOTHER ANGLE:

As DON SCARBROW, dressed in a suit, tie and trench coat and carrying a suitcase, walks down the path from the Administration Building toward them

SOPHIE

Who is that?

PETER
(turning)
I don't believe it.

Peter moves in to help with the suitcase.

PETER (continued)

Dad?

DON

Peter. Hello, son. How's my boy?

With this, PETER and SOPHIE exchange a look - - "what exactly is happening here?"
And it is OFF this that we . . .

END TEASER

ACT ONE

BLACK SCREEN

In white letters, fade in the super - - -

"The childhood shows the man, as morning shows the day." - John Milton

Fade out:

INT. PETER'S OFFICE - DAY

PETER and **DON** enter. They're both still wearing their coats.

DON

I have some business in Seattle so I thought I'd come up early and see what you've gotten yourself into on this mountain of yours.

PETER

Dad, not that I'm not glad to see you, but I wish you would have called first.

DON

I'm sorry for the imposition.

PETER

You're never an imposition, it's just we have solo hikes planned, and I have to supervise.

DON

I see.

ROGER CLAYPOOL moves past the glass and enters Peter's office.

ROGER

Excuse me, Peter, kids are saddled up and ready to move out.

PETER

**Thanks, Roger
(quickly)
Oh, Roger Claypool . . . my dad, Don Scarbrow.**

**ROGER
(shaking his hand)
Pleasure to meet you, Mr. Scarbrow.**

**DON

Pleasure's mine.**

**PETER

Tell 'em I'll be right out okay?
(beat to Don)
Dad, I've got an idea . Why don't you come along? It's a great hike - -**

**DON

No, no, thanks. I'm not as fit as I once was.**

**PETER

I won't be back 'til Sunday morning.**

**DON

S'okay. I don't have to be back 'til Monday. Not everyday I come to see my son.
(beat)
Don fixes Peter with a look. Peter, feeling a bit manipulated and perplexed, decides to
leave his father-son situation as is for now.**

**PETER

You can stay at my place. I'll have a couple of kids show you around.**

**DON
(tenderly)
Sounds good. Thanks.**

The tenderness perplexes Peter even more, he can't resist asking:

PETER

Dad ... is there some particular reason for this visit?

Peter studies Don with a look - - waiting him out.

DON

Nah. Just some family business. It'll keep.

PETER

(tentatively)
How is business?

DON

Actually had quite a rebound the last few months. I'm happy to say Scarbrow capital is once again very financially secure.

PETER

Glad to hear it. Congratulations.

Pleased over Peter's response - - Don opens his briefcase, takes out a large file, and holds it out to Peter.

DON

Why don't you take this along on your hike. To read.

PETER

What is it?

DON

Our latest quarterly report, a prospectus, my personal portfolio. Your usual light reading.

Peter hesitates, but takes the file.

DON (continued)

The office next to mine will be available next month.

PETER

(expecting something like this)

Dad. I thought we covered all this. My life is here at Horizon.

DON

Peter, this place was a perfectly acceptable step in your recovery. I see that now. You were right - I was wrong. And ... as you'll see in the paperwork, I've set up a Scarbrow endowment for Horizon. You needn't feel you're abandoning your commitment here.

PETER

You're not understanding what I'm - -

DON

(strong, but not harsh)

I built that business for you and your brother.

(beat, impassioned)

For you Peter.

Peter contemplates a response, but can't find one. It's a rocky moment for both of them and for now they're both resigned to ease that rocking.

DON (continuing)

Please, just read it.

EXT. HORIZON CAMPUS - DAY

PETER rejoins the awaiting SOPHIE, SCOTT, JULIETTE, AUGGIE, SHELBY and DAISY.

PETER

Alright guys, let's move out.

As the Cliffhangers beginning to move off up the trail, Peter and Sophie walk/talk in the rear. Shelby and Scott are on opposite ends o the line, Scott in the rear.

SOPHIE

He's staying?

PETER

I asked Katherine and Ezra to show him around, entertain him the best they can.

Sophie just stares at him for a long beat.

PETER (continued)
(pulling a look her way)

What?

SOPHIE

I'm just trying to get a read on this father-son reunion.

Peter begins some private venting:

PETER

It's simple. I stopped being the boy he could bully long ago. I admit I - - got off track for awhile but I paid for those sins.

SOPHIE

Ask any kid here . . . parents are sometimes the least forgiving.

Peter looks at her, his anger dissipating. A little smile creases his lips.

PETER

Nice to know I trained you so well.

SOPHIE

Hate to burst your bubble, Sparky, I do have parents too. Got my training from real pros.

PETER

Soph . . . remind me to kiss you later.

SOPHIE

Maybe.

Ahead of Peter and Sophie, Scott skirts up the line of Cliffhangers until he's in lockstep with Shelby. She barely glances at him and just quickens her pace.

SCOTT

Look, I just . . . I really think we ought to talk . . .

(she moves faster)

Wait , okay . . . I want to talk to you.

SHELBY

Talk?

(long beat)

There's only two words I ever want to hear from you:

(beat)

"I'm sorry".

But Scott's not ready to say those words. He hedges:

SCOTT

Shelby, would you just slow down and listen to me?

SHELBY

Wrong words.

And she spins, walking quickly back down the line to get away from him.

EXT. THE WILDERNESS - A RIVER - DAY

PETER and SOPHIE, back in the lead, guide the five Cliffhangers from the tree line to the water's edge.

PETER
(conducting a lesson)
Okay . . . where do we cross?

DAISY
Preferably over a bridge.

PETER
We are bridge-less and the solo cabin is on the other side.

DAISY
I'm getting this wet premonition.

SOPHIE
C'mon, read the river.

AUGGIE
(teasing)
Can't. Dyslexic, remember.

PETER
(to Auggie)
Lame excuse ...
(quickly)
Juliette . . . ?

Juliette gives it a look, she points down river a bit.

JULIETTE
It's wider there.

PETER

And wider means?

JULIETTE

Slower?

PETER

Which means?

JULIETTE
(pleased with her deduction)
Safer.

PETER

Next best thing to a bridge.

Peter gives her a warm pat on the back. Juliette beams.

PETER (continued)

O.K. guys. Take a load off. We'll cross right down there in ten minutes . . .

Peter and Sophie move off. Juliette glances around for recognition, but the others are already removing their packs. She spies Auggie, tying his shoe, and heads over.

JULIETTE

That's a first, huh?

AUGGIE looks up.

AUGGIE

What?

JULIETTE

We're crossing where I said to cross.

AUGGIE stands, his response a mixture of sadness and anger. His tone is sarcastic and dismissive, spoken as he moves away.

AUGGIE

Good for you, twig.

Her face falls . . . watching Auggie move away . . .

EXT. WIDE PART OF THE RIVER - DAY

Moving to the fording point, SCOTT is the first to cross, stepping from rock to rock to keep from getting wet. DAISY falls into pace beside Shelby.

DAISY

Spending time alone for a trip down memory lane strikes me as a useless exercise.

SHELBY

I'm looking at it as a vacation.

She watches as Scott starts across the river. Daisy follows her gaze.

DAISY

He still might come around.

SHELBY

I think you have me confused for somebody who actually cares.

EXT. THE WILDERNESS - THE FAR SIDE OF THE RIVER - DAY

PETER and SOPHIE watch as the last of the CLIFFHANGERS, linked together on a rope, cross to the farside. SOPHIE unfastens them and packs up the rope and gear while - -

PETER

Okay . . . the solo cabin's a few hours from here. Start a fire, dry off. And flag a stake to mark this access spot on the river.

(assigning a team)
Scott, Shelby.

SHELBY

Auggie's right there.

SCOTT

I can do it alone.

Daisy picks up the flag and sweeps past Shelby with a look of sympathetic understanding.

DAISY

I'll do it. Driving in stakes is something I enjoy.

Daisy plants the orange-flagged stake near where they've just crossed.

Sophie moves over to Peter as they watch Daisy plant the flag.

SOPHIE

You really think this is a good time for Shelby to go on solo?

PETER

I didn't want to separate her from the group. She feels alienated enough.

SOPHIE

Maybe I should talk to her.

PETER

I already tried, but be my guest.

Sophie moves over to Shelby, who just rolls her eyes as Sophie approaches.

SOPHIE

How you doin'?

SHELBY

Having more fun that I know what to do with.

SOPHIE

You know, I've been watching you and Scott.

SHELBY

. . . if that's how you get your kicks.

SOPHIE

Can I give you some advice?

SHELBY

(the big fake smile)

No.

SOPHIE

Well I will anyhow it's my job.

SHELBY

Excuse me, but I thought this was a solo. You know, me, myself and I all alone in the great outdoors.

SOPHIE

You're right. So when you are all alone, by yourself, thinking, I want you to think about this:

(quick beat)

you, me . . . every one of us is entitled to respect and dignity. Never forget that.

SHELBY

Gee. Did you just make that up or did you read it in a book somewhere?

SOPHIE

You're not going to give me an inch, are you?

SHELBY

And I'll bet you figured that out all by yourself, too.

SOPHIE
(Smiles gets up)
We'll talk later.

SHELBY

I can hardly wait. These deep conversations mean so much to me.

INT. HORIZON - THE CAFETERIA - DAY

The cafeteria is packed with KIDS and COUNSELORS. DON, EZRA and KATHERINE sit having dinner. Don's energy has ebbed. The food on his tray is largely untouched. ROGER passes their table with his tray.

ROGER

Anything else you need, Mr. Scarbrow?

DON

No, no thanks. These kids are taking god care of me.

EZRA

You know, the food's actually better than it looks.

DON

I'm not very hungry.

KATHERINE

Do you want to continue the tour? We haven't shown you the lake yet.

DON

I think I'd rather wait until tomorrow. I'm still on New York time.

KATHERINE

You do look tired.

DON

Maybe you should just call me a cab to take me over to Peter's.

EZRA

Sure.

Ezra leaves. Katherine studies Don's face. He glances at her, offers up a wane smile.

KATHERINE

Peter has your smile.

DON

Does he? Guess that's something I never noticed.

Katherine resumes eating. And as Don falls contemplative . . .

EXT. THE WILDERNESS CABIN - DAY

PETER and SOPHIE lead the group to a cabin in a clearing. As Peter talks, Sophie hands out maps to everyone.

PETER

This cabin is home base. All of your solo sites are within two miles of this cabin. Before we take you to your individual solo sites, take a good look around. If there's an emergency of any kind, you get here fast.

SOPHIE

And remember, even though it's called a "solo", we'll be still be checking up on you periodically.

PETER

But we won't intrude.

SOPHIE

Also ... we've put something in each of your backpacks. Something from home that we had your parents send.

DAISY
(putting an ear to her backpack)
I don't hear anything ticking?

SOPHIE

It's a memento of your childhood. A point of reference.

SHELBY

Wonderful.

The Cliffhangers stir with new interest.

SOPHIE

The theme of your solo is rediscovering the child within you. There's also a journal in there and a list of questions.

AUGGIE

Can't wait for that one.

PETER

Alright. Let's move out. We'll take each of you to your site, but look around and

remember where we are.

Peter, Sophie and the Cliffhangers start off.

EXT. WILDERNESS - LATER

The group enters the first solo site. It's a small clearing in the woods with the remnants of a hand-made stone fire pit.

PETER

Juliette . . . your new home.

JULIETTE

(aghast)

This? This is it?

SHELBY

Oh, were you expecting a Holiday Inn?

JULIETTE

What am I supposed to do alone here for three days?

SOPHIE

Use your imagination. Take time to think. To ... assess yourself.

SHELBY

That should take all of about two minutes.

SCOTT

Quit ragging on her already.

PETER

That's enough. Let's move on.

SOPHIE

Make sure you stay right here. We'll be back for you in three days.

Peter and Sophie lead the group out to the next solo site. Juliette looks around wearily at her new temporary home. She throws her backpack down, not really knowing what to do first. (Producer's Note: Shoot to jump out - Juliette up, down, sitting, pacing, standing, frustrated and upset). Finally, Juliette plops down next to her backpack and just sits with her head on her knees.

EXT. LAST SOLO SITE - LATER

Auggie is the last one. (His site doesn't look that much different than Juliette's. Shelby, Scott and Daisy are already at their own sites.

PETER

Last one's yours, Aug . . .

AUGGIE

(looking around)

Okay . . . doesn't suck.

PETER

You know how to find the cabin from here?

AUGGIE

(tapping his head)

S'in here, man. I don't need no map.

PETER

Okay . . . we'll see you in three.

EXT. THE WILDERNESS - JULIETTE'S SOLO SITE - DAY

JULIETTE sits on the ground - - - reading from a list of questions. She reads aloud.

JULIETTE

What was the first thing you were proud of?

She pauses to think . . . starts to shake her head. Nothing. Then a little smile forms. Irony. Truth.

JULIETTE (continued)

Knowing where to cross a river.

She puts the paper aside, digs into the bottom of her backpack, locates and pulls out a plastic DOLL with long yellow hair. A wave of emotion comes over her. She props the doll against her backpack - -

CLOSE ON - - THE DOLL'S FACE

In SLO-MO - - A child's hand enters the FRAME and strokes the hair away from the face. The child's other hand reaches in and clasps the doll. We FOLLOW the doll up to the child's face. It's YOUNG JULIETTE, a darling child with chocolate brown ringlets, seven years old, tending with utmost care to her favorite doll . . . she sweetly kisses the doll's face. Young Juliette puts the doll down.

ANGLE - JULIETTE

Staring at the doll as a flood of memories roar through her head.

EXT. THE WILDERNESS - AUGGIE'S SOLO SITE - DAY

(PRODUCER'S NOTE: Shoot for style, jumps, flashes, pops - also, shoot both sides of the "child" scene - I.E. always come back to the older Cliffhangers. ALSO - shoot for swish pans between all the Cliffhanger's solo sites).

AUGGIE is rummaging in the bottom of his backpack, the paper with questions to consider near-by. He pulls out a plastic bag, accidentally drops it, looks down at it, begins to shake his head in pleased recognition.

CLOSE ON - THE PLASTIC BAG

The bag has opened on impact. Several small toy cars, including an ambulance and police car, are spread on the ground. In SLO-MO - - A child's hand enters the FRAME and takes one of the cars and begins to push the car through the dirt. A BOY'S FACE, clearly making a car engine noise with his mouth, enters the FRAME - it's YOUNG AUGGIE, SIX years old, his face preoccupied with toy car fixation . . .

EXT. THE WILDERNESS - SCOTT'S SOLO SITE - DAY

SCOTT pulls out the paper with the questions, briefly regards it, and sets it aside. Instead, he empties his backpack, and a small plastic football drops onto the ground. He picks it up - - flips it from hand to hand - - then suddenly **THROWS** it deep into the woods.

He sits and shakes his head - - unable to stop the wheels of misgiving, unable to disengage from the mess he's in with Shelby. He rubs his hands over his face and sighs:

SCOTT

Man - - what's wrong with me?

EXT. THE WILDERNESS - DAISY'S SOLO SITE - DAY

DAISY, as she simultaneously drops her backpack, pulls out her childhood memento - - it's several pieces of **SHEET MUSIC**, stapled together. Daisy's face remains expressionless.

CLOSE ON - THE SHEET OF CHORAL MUSIC

She flips through (Note: We do not see the title or linger long enough to make out the lyrics). A moment later, a lit **MATCH** comes into **FRAME** and touches off the corner of the paper.

BACK ON SCENE

Daisy drops the paper - - the corner alight - - on top of a cluster of kindling and logs . . . what will be her campfire.

EXT. THE WILDERNESS - SHELBY'S SOLO SITE - DAY

SHELBY, lost in dark thought, sits on the ground outside her pitched tent, clutching her legs against her chest. Her unopened backpack sits behind her. She doesn't move . . . her face an anguished mask of hurt, a pain beyond tears.

INT. THE SOLO CABIN - NIGHT

Lanterns burn. **SOPHIE** is taking off her coat. **PETER** sits reading the file his father gave

him.

SOPHIE

Everyone's asleep except for Shelby.

PETER

(without looking up)
I'm not surprised.

Sophie notes his engrossed face . . . starts to rub his shoulders. Peter continues reading. Preoccupied.

SOPHIE

Okay . . .

She moves in close behind his ear. RE: The promised kiss . . .

SOPHIE (continued)

I'm reminding you . . .
(beat)
Peter . . . ?

Peter finally glances up - - - returning from his netherworld.

PETER

What?

SOPHIE

Something has captured your attention. And it's not me.

PETER

. . . my father's will.

SOPHIE

Well that really sets the mood for the night.

(beat)

What does it say?

PETER

That my brother and I are his sole beneficiaries.

SOPHIE

Am I missing something here? Why do you seem so upset - -

PETER

Because he never mentioned it before. And - - because he had this will drawn up just last week.

SOPHIE

So? He's doing some housekeeping. Probably doesn't mean anything.

PETER

You don't know my father. Everything he does means something.

MOVING CLOSE ON - PETER'S CONCERNED FACE

MATCH CUT TO:

THE PHOTO FACE OF A YOUNG BOY SLIGHTLY SMILING

PULL BACK TO REVEAL: A snapshot of Peter and Don from 25 years ago. They stand in a park setting. Don's face in the photo is stern and unsmiling.

INT. PETER'S HOUSE - THE BATHROOM - CONTINUOUS

DON holds the framed photo. Lined up before him are several prescription drug bottles. As he reaches for the drugs, he looks up and regards himself in the bathroom mirror. He tries to smile . . . to see what Katherine may have seen . . . but he can't. This is a man looking into his own death. An embittered man, weighed down by the heavy baggage of regret . . .

SLOW FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. WILDERNESS - MORNING

DAISY awakens, yawns, and sits up. Although she has her tent pitched, she has obviously slept outside next to the fire all night. She pokes at the ashes with a stick - - trying to revive any flame - - then **STOPS**. The edge of the **SHEET MUSIC** peeks out from under some half-burned kindling. She fishes the paper out. It is torched in places, but for the most part, it's intact. This is an interesting twist of events, especially for mystical Daisy. She considers - - then takes the sheet music and heads into the woods.

EXT. CLIFF - MORNING

DAISY emerges from the forest and climbs up onto a rock at the edge of a cliff. She checks around a moment to make sure the coast is clear, then begins to sing a scale.

DAISY

La la la la la . . .

Her voice cracks and she coughs.

DAISY (continued)

Whoa. Pipes are rusty . . .

She stops - - checks around her again - - then raises the sheet music in front of her. Her body position immediately changes. She stands taller, takes a deep breath, then softly sings.

(PRODUCER'S NOTE: Amazing Grace is only in here for purposes of dialog. The actual song is TBD. Now, if Jewell will just call me and tell me the song she wants to sing . . .)

DAISY (continued)

Amazing Grace how sweet the sound ...

She stops, checks around one more time, clears her throat, and then in full, strong, sweet voice, she begins again.

DAISY (continued)

***That saved a wretch like me
I once was lost, but now am found.
Was blind but now I see.***

And as CAMERA moves away - - the voice does not change - - but Daisy has been replaced by a LITTLE GIRL - - no more than eight years old - - dressed in a Catholic schoolgirl UNIFORM.

SWISH PAN TO:

EXT - WILDERNESS - MORNING

Through the trees again ...

DAISY'S VOICE

***Twas grace that taught my heart to fear,
and grace my fears relieved.***

To find SHELBY, at her solo spot, seated by her fire. Her knees are pulled tight in against her chest, and as Daisy's song echoes in the distance, tears run down her cheeks.

DAISY'S VOICE (continued)

***How precious did that grace appear,
the hour I first believed.***

And then it is quiet. After a beat, Shelby wipes her cheeks, removes a wrapper of camping food from her pack, and considers how to heat it over the fire.

SCOTT'S VOICE

Hey.

Shelby swings around. SCOTT stands at the edge of her campsite. Shelby springs to her feet.

SHELBY

What do you want?

SCOTT

You cryin'?

Shelby wipes her cheeks again.

SHELBY

No.

(beat)

What are you doing here? This is my solo.

SCOTT

Shel, c'mon, I just want to talk.

SHELBY

I'm giving you two words. They better be the right ones.

SCOTT

Stop it. Come on. This whole thing is driving me crazy. I can't think about anything else.

She just regards him, not knowing how to reply.

SCOTT (continued)

How bad was it? I mean - -

SHELBY

You want more - - details? Oh, that's great. That's really . . . sensitive.

SCOTT

I'm just - - trying to figure out what you were thinking.

SHELBY

I tried not to give it much thought.

SCOTT

So . . . how many guys are you talkin' about?

Shelby's eyes narrow. He can't possibly be asking her this.

SHELBY

Did you just say that?

SCOTT

Yeah. I mean, I'm just trying to - - to get my head around it.

SHELBY

(rising heat)

No you're not. You're sweatin' the details because it's all about you and how you can deal with it.

(quick anger).

I've got things to deal with, to, okay? It's not just about you and how you feel and how you can . . . get your screwed up head around it.

SCOTT

Shel . . . for the . . . what? What do you want me to do? What do you want from me?

SHELBY

Two words. Two lousy words and you can't say them.

(quickly anger rising)

No, I'm sorry, no, I want more. I want a lot more. I want some respect. I want some dignity. I want a real apology, I want you to . . .

(beat realizing)

How can you not know? Are you that dense, that self-centered? You went through it just like I did. Do you think it was any different, any easier for me? You know what it feels like to have somebody you despise touch you, grab you, breathe the same air you're breathing . . .

(very quick beat)

How disgusted were you? How much did you hate yourself? How dirty did you feel?

SCOTT

Okay, okay, I understand all that. All of it. What I don't get is why did you sell yourself on the street? You didn't have to do that.

Shelby's frustration and anger finally erupt into rage.

SHELBY

Get out of here! Go! Get out of here. Leave me alone, you . . . Get . . . I hate you, I hate you so much, you . . . get out of here!

Scott is unsure what to do, but afraid to leave Shelby in this emotional state.

SCOTT

Shel . . . stop . . . stop it . . . listen to me . . .

SHELBY

Go! Go! Just . . . get out of here.

And Scott takes off. Shelby finds a stick at her feet and throws it after him, missing him, but not by much. Panting hard, she holds herself, trying desperately not to explode.

EXT. WOODSHED – DAY

KATHERINE and EZRA load wheelbarrows with firewood. DON sits on a stack of wood nearby-by. A few STUDENTS scurry past bundled in coats, scarves, and mittens - - each one hunched against the cold.

DON

I can't get over the fact that Peter and those kids are out camping in such cold weather.

EZRA

The cold is the least of their problems.

DON

Why's that?

KATHERINE

They make you do these exercises on solo where you're supposed to become like a kid again.

DON

Doesn't sound so bad.

KATHERINE

It's good and bad. The exercises are designed to bring you back to a more innocent time.

EZRA

Which kinda sucks because our less than idyllic childhoods are why most of us ended up here in the first place.

Don lets this wash over him a bit. Ezra and Katherine continue loading wood, unaware of Don's shift to a more somber mood.

EZRA (continued)

I bet you have some good stories about Peter when he was a kid.

KATHERINE

Yeah - - what was he like?

DON

I, uh . . . I'm sorry to say I didn't know him that well when he was a child.

EZRA

What do you mean - - he's your son?

DON

Things happen. Work was my first priority. That's all I made time for, and my family suffered.

(beat recalling)

Though every so often Peter and I would do something during my lunch hour.

KATHERINE

Like what? What would you do?

DON

Usually, we'd walk over to Central Park . . . That's all he ever wanted to do.

FLASHCUT TO - - A PARK

DON, looking years younger, dressed in a SUIT and TIE, walks through a large, open area. A LITTLE BOY runs ahead of him across the vast grass - -

DON'S VOICE

The park is so big, it was like we weren't in the city at all . . . it was like he and I were in the middle of nowhere - - just the two of us - - way out in the wilderness. I remember how much he loved it.

RESUME SCENE: ON DON. Regaining composure. Katherine and Ezra have stopped working and just listen.

DON

That's all he ever wanted to do.

Katherine breaks into a smile.

KATHERINE

Must be why he likes it here.

DON

Could be.

EXT. CABIN – DAY

SOPHIE finishes brushing her teeth at an outside water-pump. PETER blasts out of the cabin - - concern etched on his face.

PETER

We've got a problem.

He's already putting on his backpack and hands Sophie hers.

PETER (continued)

Ranger station just radioed with an emergency weather warning. We've got to get the kids in right away.

He's already on the move.

SOPHIE

How bad?

PETER

Bad enough. Front is moving in off the ocean. Freezing rain, maybe a blizzard. They've already been hit in the valley. I'll start with Auggie. You get Juliette.

He's already started to jog - - Sophie breaks away in the opposite direction - - calling after him.

SOPHIE

How much time?

PETER

Two hours - - maybe less.

INT. MAIN LODGE – DAY

The main lodge is swarmed with STUDENTS and COUNSELORS. DON, KATHERINE, and EZRA enter. Katherine and Ezra's arms are loaded with firewood. Don is carrying a few chunks too. A few logs start to tumble off Ezra's pile - -

DON

I can help you with that.

EZRA

Thanks.

Don stoops over to pick up the logs - - and suddenly stands tall. His face is ashen, his expression pure fear.

KATHERINE

Mr. Scarbrow? What's wrong?

But Don can't reply. He grips his chest and his legs start to buckle. Some of the other KIDS gather and gawk.

KATHERINE (continued)

Ezra quick.

Katherine and Ezra drop the logs and both grab Don under the arms for support. Roger comes running over.

ROGER

Don?

(quickly)

Get him to the couch.

He turns and regards Katherine, his face stricken.

DON

Get a doctor - - now . . . please.

EXT. CABIN – DAY

PETER and AUGGIE move at a quick clip up to the cabin. Auggie is pumped up by the news of the incoming winter storm.

AUGGIE

I never been in a blizzard.

PETER

Not as much fun as it sounds.

SOPHIE exits THE CABIN - - JULIETTE wide-eyed right behind her.

SOPHIE

Peter . . . Katherine just radioed.

The tone in her voice almost paralyzes him . . . a tone that can only be delivering bad news.

SOPHIE (continued)

Your father's had a heart attack.

INT. CABIN – DAY

Peter is bundling up against the impending storm. AUGGIE and JULIETTE stand off in the distance - - concerned . . .

SOPHIE

I'll have the rest of the kids back here in no time. Don't worry about us.

PETER

Juliette and Auggie shouldn't be left alone.

SOPHIE

This is an emergency situation. They'll respect that.

PETER

**Auggie - - come here a minute.
(waiting)
You and Juliette are on your honor now.**

**AUGGIE
(over it)
Old news, man . . . Ain't nothin' gonna happen here.**

PETER

I trust you.

He casts an eye to Juliette who, hurt by Auggie's words, just shrugs and turns.

AUGGIE

Hey, I hope your Pops gonna be okay.

PETER

Me, too.

SOPHIE

Take the radio.

PETER

No. It stays here with you and the kids. I'll be back at Horizon in three hours.

SOPHIE

Three hours? Peter, what are you talking about? The hike up took a full day.

PETER

I'm taking the old pipe bridge over Wilson's gorge.

SOPHIE

Peter, no. What about the storm?

PETER

I'll beat the storm.

INT. MAIN LODGE – DAY

RAIN beats on the window pane now - - the storm has arrived. **KATHERINE** and **EZRA** peer out. Roger is with Don.

EZRA

She's here.

Roger immediately goes to the door.

KATHERINE

Thank God.

Katherine quickly crosses over to the couch where **Don** is lying down. All of the many students in the lodge are moved to the back, watching from a distance.

KATHERINE (continued)

The doctor's here, Mr. Scarbrow . . . You're gonna be okay.

A moment later, **DR. STEPHANIE BURKE** enters. She removes her rain hood and shakes off her rain gear. She is an attractive woman in her mid-thirties.

DR. BURKE

Hi, I'm Dr. Burke. Stephanie . . .

ROGER

Roger Claypool, doctor. Mr. Scarbrow's right over here.

Roger and Dr. Burke move quickly over to Don. Katherine moves back over by Ezra, and as they watch anxiously . . .

EXT. WILDERNESS – DAY

The icy rainstorm has finally hit the mountains. Peter forges ahead, fighting the wind, the rain and nature at its angriest. (PRODUCER'S NOTE: The following montage is Peter's fight against nature. The montage shots are indicative and not specific' director's shots should be location dependent with the same intent).

A. As he's jogging, a tree falls in Peter's path, narrowly missing him.

B. Peter running hard through a clearing. He is pushing himself too hard and has to fight his growing exhaustion.

C. Low branches whip and assault him as he pushes through the thick forest.

D. A narrow foot path has suddenly become a rapidly flowing river.

E. Peter rests against a tree, trying to catch his breath.

INT. CABIN - DAY

SCOTT drops his backpack on the wooden floor and flops down into a chair. DAISY and SOPHIE enter a moment later.

SOPHIE

I'm going back to get Shelby - -
(to the group)

Start sealing the windows and use whatever you can to plug the leaks in the walls. The temperature's dropping fast.

SOPHIE EXITS.

DAISY

**This is so Little House on the Prairie.
(ominous)
OOO . . . The big storm is a comin' in . . .**

SCOTT

You're so lame.

JULIETTE

Come on guys. Don't start this.

SCOTT

(Daisy)

Nobody asked you to butt in. It was our business.

DAISY

You would a liked it if she had never told you - - wouldn't you? Then you could just go along living in your little fantasy world. Well maybe you should just sop blaming everyone else for your . . . your own twisted ego.

INT. PETER'S OFFICE - LATER

Don has been transferred to the privacy of Peter's office and is now comfortably ensconced on his sofa. An oxygen mask is strapped to his face and Dr. Burke is attaching leads from the portable heart monitor. Katherine watches. Roger comes in with blankets.

ROGER

Is there anything else I can get for you?

DR. BURKE

Thanks. I've got most of what we need right here.

As Katherine anxiously watches, Ezra bursts in, very agitated.

EZRA

No ambulance! They can't make it.

DR. BURKE

What?

EZRA

Trees are down all over. The road up is blocked and the back fire road is washed out.

KATHERINE

What about a helicopter?

ROGER

I doubt they're flying in this weather.

(leaving)

I'll call the sheriff's station and see what they can do about a four-wheeler . . .

And Roger is out the door.

EXT. WILDERNESS - SHELBY'S SOLO SITE - DAY

The remnants of a camp fire smolder in a pit. Shelby's empty tent is torn and flapping in the wind. Sophie toes the ashes and looks around with growing concern and anxiety - - Shelby is gone.

SOPHIE

(yelling)

Shelby! Shelby . . . !

(long, nervous beat)

Oh my God . . . where is she?

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

EXT. WILDERNESS - NIGHT (FORMERLY SCENE 43)

The storm has become even more intense as Peter jogs along a ridge, pushing himself to his absolute limit. Below him, the river rages in white water fury. In the forest beside him, trees and branches snap in the wind and Peter has to leap over a branch. In the distance, through the storm, Peter finally spots his destination: an old, narrow pipe bridge suspended precariously over the river. Access to the pipe bridge is blocked by a high, cyclone fence crowned with razor wire. (PRODUCER'S NOTE: This sequence is written for a very specific location. PRODUCER'S NOTE # 2: This sequence should be shot for jump cut editing using multiple angles and sizes).

A. Peter leans against the fence to catch his breath. He glances up the barricade, looking for a way over it to get to the pipe bridge.

B. Peter takes off his jacket and tosses it over the barricade and starts to climb around it.

C. The barricade section Peter is climbing around suddenly breaks its tie and falls. Peter clings to it tenaciously, holding on by his fingertips to the cyclone wire as the torn fencing sways dangerously above the rushing river.

D. Using all of his waning strength, Peter begins to climb up the swinging fence wire. As he reaches the top, the solid fencing of the pipe bridge just eludes his freezing fingers. He struggles to reach it. He can't make it. Gathering all his strength, he lunges for the fence in one last desperate leap.

E. Grabbing the fence, Peter pulls himself up to the narrow, slippery pipe bridge and forces himself across to the other side.

F. At the far end of the bridge is another high cyclone barrier. This barrier has a door. Peter rattles it, but it doesn't give. Then, almost as a ridiculous afterthought, Peter tires the door handle. It's unlocked and the door opens.

G. Peter laughs at the irony and at his near exhaustion - and once again begins running into the woods.

EXT. WOODS - DAY / NIGHT

SHELBY is leaning against a tree, next to a small, glowing lantern. Her sleeping bag is bundled around her like a cocoon. She is shivering, and her breath comes out in frosty clouds. She removes her gloves and cups her hands over her mouth to warm them - -

The **WIND HOWLS**, and suddenly, as if anticipating it, Shelby looks up. Just then, we **HEAR** a sickening snap and pop. She covers her head with both arms to take cover just as a large **BRANCH** crashes down very close to her. She looks up - - wide-eyed.

SHELBY

Son of a mother - -

Angrily, she unwraps the sleeping bag, fishes her solo map from her backpack, and regards it.

SHELBY (continued)

(mumbling)

Where is that stupid cabin?

She pulls on her gloves and hat tightly over her head - - takes the lantern, and crawls out into the raging storm.

INT. PETER'S OFFICE - NIGHT

It's late, and the main lodge is quiet. **DON** still lays on the couch, his eyes closed, the heart monitor still aglow and beeping.

DR. BURKE sits on a chair next to him, and **KATHERINE** and **EZRA** sit on the floor, leaning together, sharing a blanket. **DON'S EYES** flicker open. He blinks - - and the cobwebs clear.

DR. BURKE

Mr. Scarbrow . . . Mr. Scarbrow, can you hear me?

DON

Yes. Am I . . . at . . . my son's school?

DR. BURKE

Yes. You're at Horizon. You're in your son's office.

DON

Is he back?

DR. BURKE

No, not yet.

A shadow crosses his face. Dr. Burke moves aside, and DON SEES Katherine and Ezra sitting vigil.

DON

The kids are still here?

DR. BURKE

They don't want to leave you.

Don, warmed by this, reaches his hand out to them. Katherine and Ezra come over, and Katherine kneels next to him. Don tries to make light of it.

DON

You kids don't have to hang around and watch an old man die.

KATHERINE

You're not gonna die. Don't say that.

DON

I am dying. The doctor knows it, too. And it's gonna be fine.

EZRA

Peter's on his way. He'll be here any minute.

DON

(smiling)

You're good kids - - both of you.

(beat thinking)

He's made a difference for you, hasn't he?

EZRA

I woulda been dead without him - - that's pretty different.

But Katherine understands that Don needs this . . . maybe more than anything else.

KATHERINE

I've been here for three years Mr. Scarbrow, and I can tell you this . . .

(beat)

Peter's made a difference in the life of every kid who's known him.

Don's face reflects a deep recognition, a gentle peace. And then softly - -

DON

That's success then, isn't it?

INT. CABIN - NIGHT

SOPHIE enters the cabin without Shelby. Her outer clothes are soaked through. The kids swarm around her as she moves to the Franklin Stove, handing her blankets, as she strips off her jacket.

DAISY

How can you not know where she is?

AUGGIE

Maybe we should all go look for her.

SOPHIE

No. No one is going out there. It's too dangerous.

(beat)

Why did she leave her site? She knew better.

**SCOTT
(finally)**

I went there . . . I interrupted her solo . . .

DAISY

You did what?

Sophie rapidly starts re-dressing.

SOPHIE

What happened? Tell me. Everything.

SCOTT

We had a fight.

DAISY

My God, how could you possibly be so . . . so . . .

SOPHIE

Daisy. Enough. Scott did she say something? Anything? Did she . . . she say where she might have gone?

SCOTT

No.

SOPHIE

Think Scott. This is important.

No! She didn't say anything. She probably didn't want to be there if I came back.

Almost before he can finish, Sophie grabs her coat and is out the door. Auggie, Juliette,

and Daisy just stare at Scott.

DAISY

If anything happens to her out there - - -

He cuts her off harshly:

SCOTT

Hey, just dump it, freak.

Suddenly Daisy explodes with a rage we've never seen before. She beelines over to Scott, grabs his shirt with two hands, and shoves him hard.

DAISY

What were you thinking?

Immediately Juliette and Auggie jump in and pull her off him.

JULIETTE

Daisy don't! Stop it!

But Daisy is no longer sedate and philosophical. If she could hurt him, she would. (Undoubtedly, this is the Daisy that assaulted her father with the seven iron).

DAISY

If anything happens to her out there, it's your fault. You understand? Your fault . . . and I'll make you pay.

As Scott absorbs this new recrimination . . .

INT. PETER'S OFFICE - NIGHT

KATHERINE and EZRA doze off. DR. BURKE jots some notes in a notebook. The heart monitor BEEPS rhythmically . . .

DON suddenly opens his eyes . . . and beeeeeep . . . the monitor begins to flatline. DR.

BURKE hops to her feet and immediately begins CPR. Katherine and Ezra quickly get up, fearful expressions on their faces.

DR. BURKE

Come on, Don . . . stay with me . . .

MOVE IN CLOSE: on Don's face. His eyes are open, but glazed over.

FLASHCUT TO:

EXT. CENTRAL PARK - DAY

DON and **YOUNG PETER** walk through the park. The little boy slips his hand into his father's.

RESUME SCENE

ANGLE KATHERINE and **EZRA:** watch as Dr. Burke quickly places defibrillator pads on Don's chest. A moment later, a **JOLT** of electricity goes through Don's body. As he arches up, Katherine turns her head and presses her face into Ezra's chest - - unable to watch.

EXT. WILDERNESS - NIGHT

Peter stops to catch his breath. He hunches down against a tree and closes his eyes a moment.

EXT. CENTRAL PARK - DAY - FLASHCUT

Don and **Young Peter** walk through the park. After young Peter slips his hand into his father's, he looks up at him, his eyes filled with love and adoration.

RESUME SCENE

Peter shakes loose of the shared reverie. His eyes open wide. He knows now, knows that he has to make it back soon, before it's too late. He takes off at an even faster pace.

INT. CABIN - NIGHT

(PRODUCER'S NOTE: Shoot the **Cliffhangers** in opening singles for timing, i.e. if there

was a ticking clock and on each ticked second we cut from one to another). Daisy, Auggie, Juliette and Scott are each, in their own silent, anxious way, waiting for Sophie to arrive with Shelby. The wait seems endless.

1. **DAISY** is at the window she wipes the frost off the glass with the warm palm of her hand and peers out into the darkness.

2. **SCOTT** is slouched in a chair far away from the others. He is somber. Pensive. His eyes on Daisy.

3. **AUGGIE** is very slowly pacing at the opposite end of the room. He stops. His eyes scan the others.

4. **JULIETTE** is on the floor near the Franklin Stove. She reaches into her backpack and pulls out the doll that her mother had sent up for the solo. It's obvious she finds some comfort in the doll. Finally . . .

AUGGIE
(to Daisy)
. . . you see anything out there?

DAISY

Yeah . . . a black cosmic joke.

JULIETTE

What's that supposed to mean?

DAISY

It means we're in here and she's still out there.

Auggie, watching Juliette and her doll, moves over to her at the stove and sits down next to her.

JULIETTE
hurt skeptical) What do you want?

AUGGIE

Look, Jules, uh . . . before . . . I was jus' playing my own deck, you know? Didn't mean to mess with your head or nothin'.

Scott glances at them, listening, learning, still wrestling with his own confusion.

JULIETTE

You really hurt me.

AUGGIE

**Yea, I know. I . . . what can I say, Jules, I'm sorry.
(off her nod)
Hey . . . the doll. S'at what your mom sent up?**

JULIETTE

**Christie Kay. She was my favorite. I don't even know where my mom found her.
(quick beat)
What did your folks send?**

AUGGIE

My cars. Thought they were so cool. Used to play with 'em all day when I was a kid. You wanna see 'em?

JULIETTE

Sure.

And as Auggie and Juliette move across the cabin to his backpack and his cars hidden inside, Scott moves to Daisy at the window. She turns her back to him.

SCOTT

You gotta help me.

DAISY

I don't have to do anything for you. And besides, you're beyond help.

SCOTT

Okay, you don't like me, fine, I get it.

(beat)

Just . . . tell me what she wants from me? She wants me to apologize . . . for what? What did I do?

DAISY

It's what you didn't do, jocko.

(off his look)

Accept her for who she is . . . let her know her scars are okay with you.

(beat)

We're all damaged goods here. But you're so wrapped up in yourself you can't see anyone's damage but your own.

Scott lets this all sink in. He doesn't completely understand, but he understands enough. He moves back to this chair for his jacket and starts bundling up as he moves to the door.

JULIETTE

Scott . . . what are you doing? Sophie said to stay here.

AUGGIE

Don't do it, dawg. You get lost out there.

SCOTT

I can find my way back, she can't.

and Scott is out the door.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

EXT. WILDERNESS – NIGHT

PETER is moving slowly - - hunched against the wind. Rain swirls around him, and the sound of the wind is almost deafening. Several branches crack under the barrage of weather.

He pins himself against a tree, taking a momentary break from the assault. It is dark – but we can SEE white ice collecting on his eyebrows and lashes.

He gets his MAP and COMPASS and checks his bearings. Once satisfied that he is on the right path, he continues into the night.

EXT. WILDERNESS – NIGHT

In the distance, the cabin windows can barely be seen in the distance. **SCOTT** moves through the storm, shielding his face and eyes as he moves.

SCOTT
(calling out)
Shelby! . . . Shelby! . . .

Ice covered branches snap and crash at his feet in a momentary blast of winter wind, he's forced to crouch down with his back to it - - his arms covering his head. But a moment later, the wind shifts, forcing the angry, whirling blast in another direction. Undeterred, he continues . . .

SCOTT (continued)

Shhheelllby! Shelllby!
Scott - - a dark figure moving farther into the angry woods . . .

INT. PETER'S OFFICE – NIGHT

DON lays on the couch, his eyes closed. The heart monitor beeps - - but much closer now - - weaker. **DR. BURKE**, **KATHERINE**, and **EZRA** quietly confer on the periphery.

KATHERINE

He . . . he is going to be alright, now, isn't he?

DR. BURKE

His heart sustained significant trauma - - but . . . he's fighting.

EZRA

Do you think he'll wake up?

DR. BURKE

I don't know. Maybe. I hope so.

KATHERINE

(wanting a straight answer)

"Fighting" . . . "maybe" . . . "hope so" . . . please, just tell me, is he going to make it?

Dr.. Burke regards her, then somberly shakes her head "no".

DR. BURKE

No.

ANGLE – CORRIDOR WINDOW

As Peter passes it, moving to his office door. Katherine is the first to spot him.

KATHERINE

Peter!

PETER opens the door and stands there, half-frozen, exhausted, breathing hard.

PETER

How's my dad?

EXT. WILDERNESS – NIGHT

SCOTT continues to move through the storm - - but his energy is clearly waning.

SCOTT

Shelby! . . .

Still nothing. He begins to move forward again, then stops. He knows he must turn back - - then suddenly - - in the distance - - so softly he's not sure he heard it.

SHELBY (O.S.)

Scott!

Scott stops. Turns back into the wind. Listens . . .

SHELBY (O.S.) (continued)

Scott!

With a new energy he turns and moves toward the sound of her voice - - calling out - -

SCOTT

Shelby! Over here! Shelby!

He squints into the storm - - a dark figure plods slowly towards him. Shelby. He runs to her - - She is barely recognizable - - drenched and covered with ice. They come together, and she collapses into him, the wind and ice whipping around them.

SHELBY

I'm - - so - - cold - -

SCOTT

I got you. I got you.

He wraps his arms more tightly around her and holds her close. She closes her eyes, letting him hold her . . .

INT. CABIN – NIGHT

Sophie, in her soaked outdoor wear, is beside herself with apprehension. Auggie is holding the radio.

SOPHIE

How long ago did he leave?

AUGGIE

Maybe half an hour.

SOPHIE

All of you. Stay here. Do you understand? Do you not leave. Am I clear?

JULIETTE

Take my hat . . . here . . . and my gloves. They're dry . . .

SOPHIE

Thanks.

(to Auggie)

You know what to do . . .

AUGGIE

Got it down. As soon as Sheriff Swann gets Mountain Search and Rescue up here . . .

The cabin door opens and Scott helps Shelby into the warmth of the shelter. She is shivering uncontrollably.

JULIETTE

Shelby!

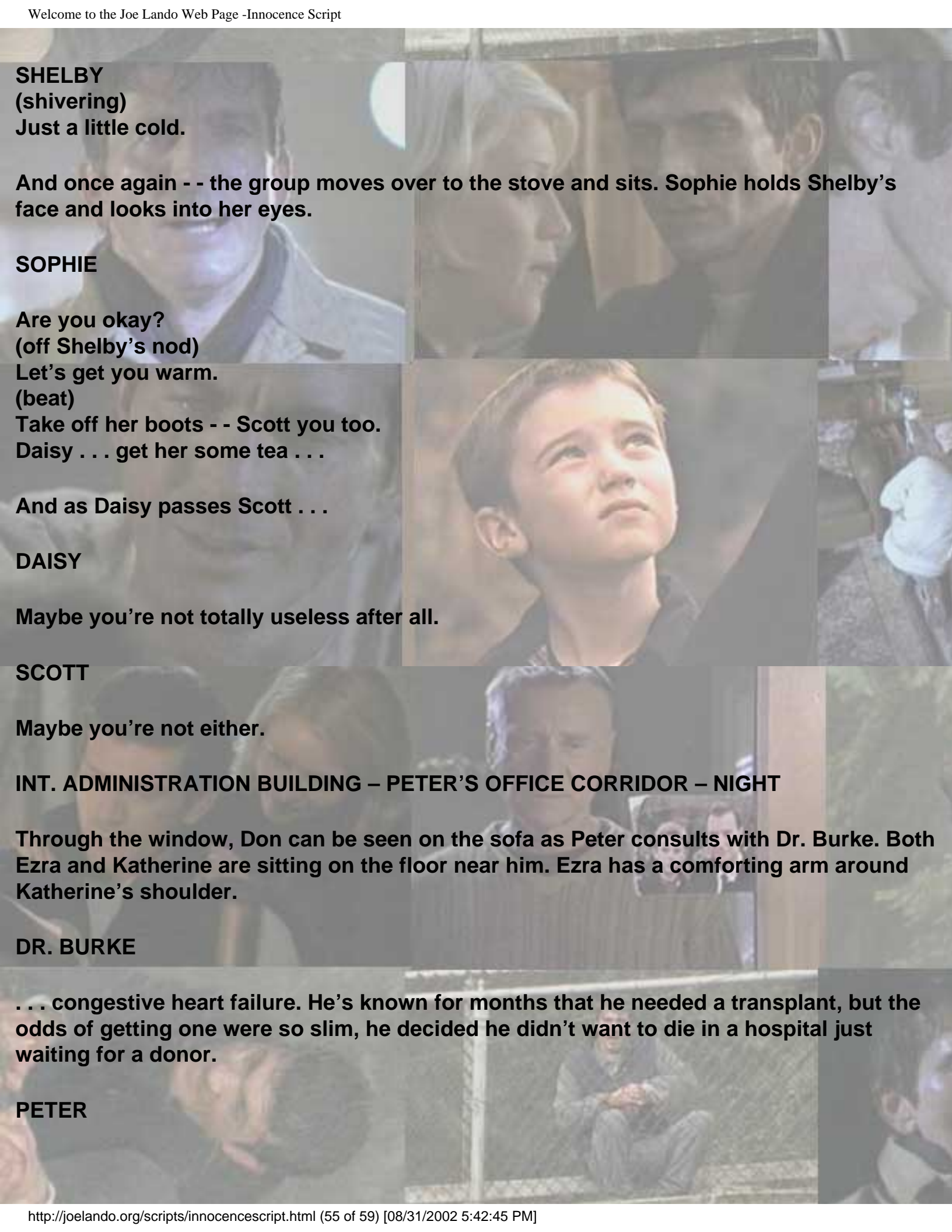
DAISY

Yeah. You made it.

But Sophie is the first one over to them - - closely followed by Daisy.

SCOTT

She's okay . . .



SHELBY
(shivering)
Just a little cold.

And once again - - the group moves over to the stove and sits. Sophie holds Shelby's face and looks into her eyes.

SOPHIE

Are you okay?
(off Shelby's nod)
Let's get you warm.

(beat)
Take off her boots - - Scott you too.
Daisy . . . get her some tea . . .

And as Daisy passes Scott . . .

DAISY

Maybe you're not totally useless after all.

SCOTT

Maybe you're not either.

INT. ADMINISTRATION BUILDING – PETER'S OFFICE CORRIDOR – NIGHT

Through the window, Don can be seen on the sofa as Peter consults with Dr. Burke. Both Ezra and Katherine are sitting on the floor near him. Ezra has a comforting arm around Katherine's shoulder.

DR. BURKE

. . . congestive heart failure. He's known for months that he needed a transplant, but the odds of getting one were so slim, he decided he didn't want to die in a hospital just waiting for a donor.

PETER

But if we can get him to a hospital now . . .

DR. BURKE

. . . there still wouldn't be a heart waiting for him. And the truth is, he's much too weak for surgery.

PETER

(accepting the inevitable)

Yeah.

(beat)

Thank you for everything, doctor.

DR. BURKE

I'll wait here. It could be a very long night.

Peter moves past her to his office door and opens it. Katherine and Ezra get up. As Peter moves into his office toward his father, Katherine and Ezra move to leave.

KATHERINE

If there's anything we can do, Peter . . .

PETER

You've done so much, I don't even know how to begin thanking you.

(as they leave, he turns)

Kat . . . Ezra. I'm so proud of both of you.

And both Katherine and Ezra accept this as Peter's most heartfelt thanks.

INT. CABIN – NIGHT

Everyone is asleep. SHELBY rolls over and looks at Scott. He appears to be asleep, too.

Shelby sits up and checks that everyone is asleep. When she is sure . . . she gets out of her bag and crawls over to her backpack and digs inside.

ANOTHER ANGLE: CLOSE UP ON SCOTT - - his head on the pillow - - his eyes open, watching her, as she removes a package from her backpack.

CLOSE ON: A pair of ballet shoes - - and as Shelby's hand reaches down and picks them up we . . .

FROM SCOTT'S POV: SHELBY has been replaced by A LITTLE GIRL WITH LONG BLOND HAIR - - holding the ballet slippers . . .

BACK ON STOCK - - smiling, registering this . . . seeing the innocence in Shelby.

Shelby suddenly realizes that Scott is watching her. She quickly buries the ballet slippers back into her pack. Scott continues to stare at her, making Shelby increasingly more uncomfortable. Finally . . .

SHELBY
(hissing whisper)
What!?

SCOTT
(long beat' it's difficult)
Shel . . . I'm sorry.

Shelby takes a beat, digesting all the implications of those two words and then nods her acceptance, choking back her emotions.

SHELBY

Thank you.

Shelby lies down again, looking at Scott and he does likewise, looking at Shelby, wondering where all this is going.

INT. PETER'S OFFICE - NIGHT

PETER is seated near his father, his elbows resting on his knees, his face in his hands. He doesn't notice that **DON'S** eyes flutter open, and turns to him. Smiles weakly.

DON

. . . kids said you would make it.

Peter looks up - - smiles. He comes over and kneels down.

PETER

How do you feel, Dad?

DON

I feel . . . I think it's going to look a little bit like Central Park.

PETER

You remember.

Peter takes his father's hand as Don's eyes slowly close . . .

EXT. CENTRAL PARK – DAY

DON and young PETER walk through the park, holding hands.

YOUNG PETER'S VOICE

Come on, can't you stay a little longer, Dad?

DON

Sorry, Peter, I have to go.

The boy stops, and Don leaves him to cross the park, his trench coat billowing behind him - -

YOUNG PETER'S VOICE

I love you, Dad.

But Don just turns back and waves . . . Doesn't say it back . .

INT. PETER'S OFFICE – NIGHT

Peter still kneels next to his father. DON is deathly still - - his eyes closed - - and then, for the first and last time, Peter hears it.

DON

I love you too, son.

And he is gone. Peter doesn't move - - closes his eyes tight - - and as CAMERA PULLS BACK - - he is replaced by the little boy, YOUNG PETER - - kneeling by his father - - holding his hand in his two hands. A tear rolling down young Peter's cheek.

FADE OUT

THE END

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