

HIGHER GROUND

SEASON ONE

ONE OF THOSE DAYS

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TEASER

FADE IN

INT. LODGE – DAY

All the lights are out and blinds drawn. Save for sporadic flames from a dying fire, the lodge is in darkness.

SCOTT is revealed in the shadows downstairs, desperately silent, his back against the column underneath the balcony. He HEARS footsteps from above, and his eyes turn upward. A FLASHLIGHT BEAM shoots through the darkness. "What light from yonder window breaks . . . ?" Or - -

SCOTT
(to himself, hopefully)
S'gotta be her . . .

We crane up to the balcony, where **SHELBY** and **DAISY** enter and move to the railing. Shelby, with flashlight, scans the dark lodge . . .

DAISY
(quietly)
Looks like he's a no-show.

SHELBY
He'll be here.

DAISY
I don't know. Coming from the wrong side of the tracks to meet his pretty little rich girl...? It's getting a bit dicey.

SHELBY
(defiantly)
We're way past that.

From below, Scott is slowly and covertly climbing the dark spiral staircase, unseen by the girls. This all looks like a very real tryst.

DAISY
And I'm getting tired of playing watchdog. Security's everywhere.

SHELBY
He's here. I can tell.

DAISY
We get caught past curfew, we'll both be on shuns for a week.

Shelby oddly doesn't reply . . .

DAISY
(cont'd)
I said, we'll both be on shuns . . .

SHELBY
Ahm . . .

Shelby, frustrated, reveals a SHEAF OF PAPER in her other hand. She reads from her "script" using the flashlight. Her dialogue comes out stiffly.

SHELBY
(cont'd)
Back off, Tamara, you're probably scaring him away.

DAISY
(looking at her script)
Story of my life. I always scare away the good ones.

Daisy retreats into the shadows. Shelby comes to the railing of the balcony, not seeing Scott coming up the very last stairs behind her.

SHELBY
(loud whisper)
Bobby Joe? Where are you, Bobby?
(more to herself)
If you weren't named 'Bobby Joe', maybe they'd love you like I do.

Scott, from behind, takes Shelby by the shoulders, turns her. Shelby, startled, drops her script.

SCOTT
(with bravado)
You don't like my name, I'll change it.

A lingering pause. Shelby's a little short of breath, caught in Scott's passion . . . Scott whispers her cue.

SCOTT
(cont'd) (whispering)
Bobby Joe, Gill - -

SHELBY
Bobby Joe, Gillian, they're only names. That's all . . .
(swallows)
We go a lot deeper.

SCOTT
(as Bobby Joe)
Like this . . .

He's about to kiss her.

SOPHIE (O.S.)
Okay, cut! Somebody get the lights!

Lights in the lodge flick on. REVEAL all the other CLIFFHANGERS laughing and hooting, watching what is now revealed as a REHEARSAL.

Scott breaks from character and, embarrassed, waves a disgusted hand at the crowd below.

SCOTT
Alright, shut up . . .

Shelby, also embarrassed, gathers herself and heads for the spiral steps with an amused Daisy.

DAISY
Isn't acting wonderful?

SHELBY
Really.

Meanwhile, down below:

EZRA
This is the theatre, Sophie. "Cut" is what you say in movies. And anyway, as director, I'm the one who stops rehearsals. It's my play . . .

KATHERINE
Your play? Right.

Shelby and Daisy make their way down the stairs, Scott ambling down behind.

SOPHIE
Let's save the kiss for opening night. Pending further discussion.

Sophie gets a pinched look on her face. A stabbing pain in her abdomen, but it passes. Daisy notices.

DAISY
You okay?

SOPHIE
Yeah, fine.

EZRA (to all)
So what'd you think of the scene?

SCOTT
Great, except it's a complete rip-off. Everybody reads this play in ninth grade

EZRA
What're you talking about?

SCOTT
"Romeo and Juliette."

AUGGIE
I thought it was like West Side Story.

JULIETTE
Same thing.

EZRA
It's "Bobby Joe and Gillian" and there's no comparison.

KATHERINE

No comp - - That was the balcony scene!

EZRA
It's a lodge with a balcony.
(adamantly)
I write what I know.

KATHERINE
(laughs derisively)

With a little help from Shakespeare

PETER enters from the dining room.

PETER
Shelby? Can we talk a minute?

SHELBY
. . . Sure.

INT. PETER'S OFFICE – DAY

Shelby sits opposite Peter. She's in shock,

PETER
I've spent all day talking with your mother, trying to find an alternative to keep you here, but I haven't got one. Not yet.

SHELBY
(quietly enraged)
Fine. Whatever.

PETER
If it were just about tuition, Shel, I might have a solution. What it comes down to is your stepfather's bedridden, your mother's waiting tables and your kid sister's in school.
(stony beat)
Your mother wants you home to help take care of things.

SHELBY
Take care of things. Like emptying bedpans for the man that abused me.
(sickened; fighting tears)
Cooking for the man that abused me. Cleaning for - -

PETER
Shelby. You've done so well here. You know that. You've learned. You've faced a lot of demons, and you've been brave. You won. You can face this.

SHELBY
Just tell me when I'm going.

PETER

(defeated)

Your mother's picking you up tomorrow.

This really comes as a shock.

SHELBY

Tomorrow? I don't even get a week's notice.

Peter shakes his head sadly.

SHELBY (cont'd)

Well, gotta go. My family needs me.

PETER

Shelby? Look, my ultimate responsibility is to you. Not your mother or your father or your sister. I'll even petition the courts to get you adjudicated here if that's what it takes

SHELBY

No court's gonna send me here. "Far as they're concerned . . . I'm cured."

Shelby gets up, beings to leave.

PETER

Then what about Child Protective Services?

SHELBY

Forget it.

PETER

You had your chance to tell them the entire truth. You had your chance, and you denied it ever happened. Why Shelby? Why are you protecting him?

SHELBY

I'm not protecting him!

PETER

Then I don't get it. They could have you removed from home.

SHELBY

You don't get it?? After you sat here and watched them take Scott apart? Humiliate

him? And after all of it tell him ... "tough luck?" You don't get it. I'd rather empty bedpans.

Peter takes a breath, at a loss.

SHELBY (cont'd)

Do me one favor. At least let me say my goodbyes how I want. And to who I want.

PETER

(nods)

Nobody gets your bed, Shelby. We'll figure something out - -

SHELBY

(flaring)

Stop trying to give me hope!

(defeated; weak)

I don't have any more room for it.

Shelby exits, leaving Peter hanging.

END OF TEASER

Act one

In white on black letter, **FADE IN SUPER.**

"You don't live in a world all alone. Your brother is here too."

Albert Schweitzer

FADE OUT SUPER:

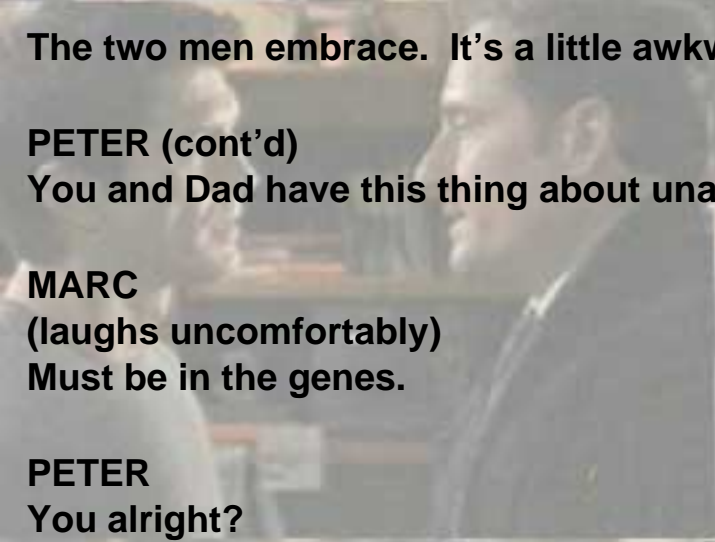
FADE IN:

INT. ADMIN. WAITING AREA – DAY

Peter emerges from his office and heads determinedly down the hall to the waiting area. He stops at the sight of a man rising from his seat. He's taller, heavier and a few years older than Peter, but there's an unmistakable resemblance. This is **MARC SCARBROW**, Peter's brother. He approaches.




MARC
Hey, Peter . . .

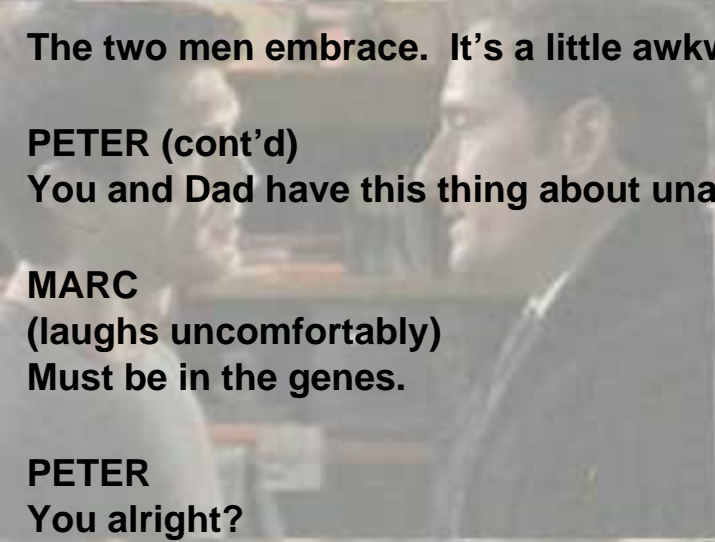


PETER
(shocked)
Marc . . .

The two men embrace. It's a little awkward.

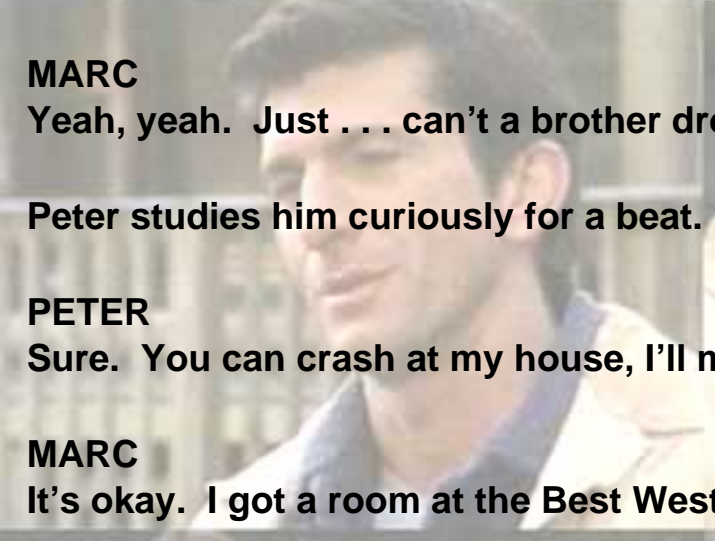


PETER (cont'd)
You and Dad have this thing about unannounced visits.



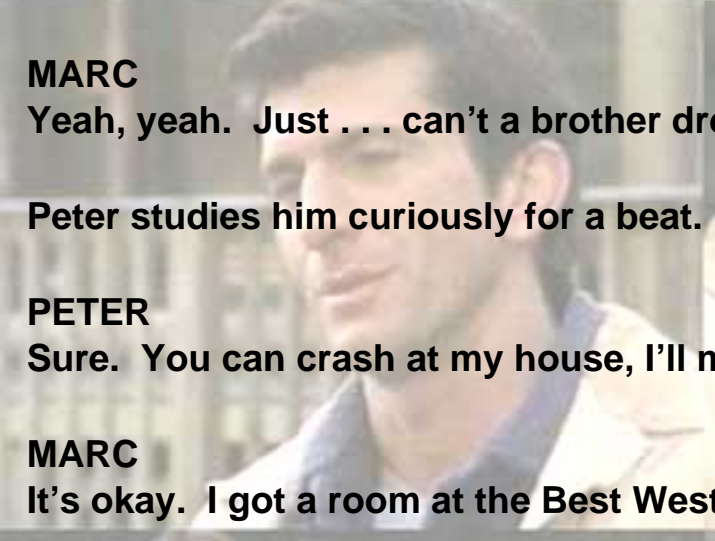
MARC
(laughs uncomfortably)
Must be in the genes.

PETER
You alright?

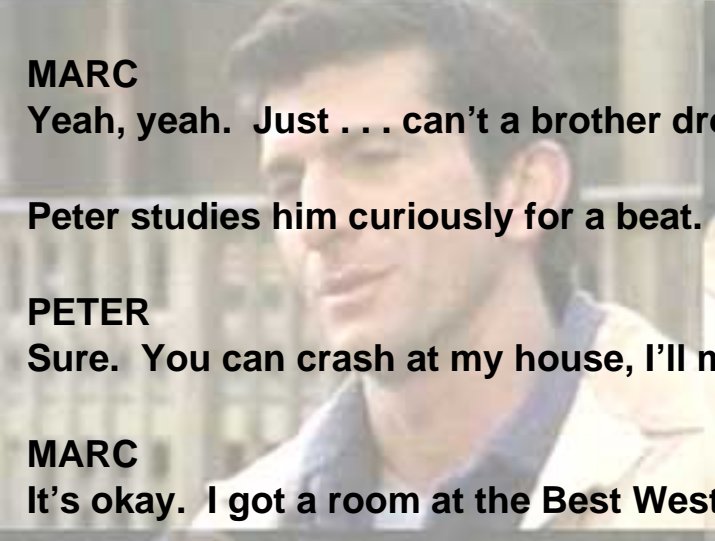


MARC
Yeah, yeah. Just . . . can't a brother drop by without . . . being alright?

Peter studies him curiously for a beat. Marc smiles with forced casualness.



PETER
Sure. You can crash at my house, I'll make up the sofa.



MARC
It's okay. I got a room at the Best Western.



PETER
What is this, Marc? I haven't seen you for almost seven years, except at Dad's funeral.
And we barely spoke.



MARC
I had some . . . business on the West Coast. You were near, I came by.

Peter looks suddenly distant and disturbed . . .

MARC (cont'd)
What?

PETER

No, it's just . . . that's what Dad said last time he came.

MARC

(a strained laugh)

Well . . . 'Least I' not gonna die on you.

Peter doesn't see the humor, staring at Marc, whose smile fades . . .

INT. LODGE – DAY

Ezra is handing out scripts to Scott, Auggie, Juliette, Katherine and Daisy. Sophie watches over.

EZRA

The rest of the play has everything. Action, adventure, romance, sex. And everybody gets a part.

SOPHIE

What sex?

EZRA

It's implied sex. Very tasteful.

SOPHIE

Let's read through it. I want to see how implied is implied.

Auggie rifles through the pages of his script.

AUGGIE

Who do I play?

EZRA

Gillian's brother, Trank.

AUGGIE

Trank? That's a name?

EZRA

You have Bobby Joe. You get in a fight with him to save Gillian's honor and get killed in

Act One.

KATHERINE
So he's . . . Tybalt.

EZRA
Who's that?

KATHERINE
(frustrated)
Juliette's brother.

Ezra
(To Juliette)
You have a brother named Tybalt?

JULIETTE
Not me, Juliette. Romeo's Juliette.

EZRA
(beat)
Whatever.
(to Katherine)
Katherine, you play Gillian's mother. You have an estranged relationship with your daughter.

KATHERINE
(flatly)
I know.

EZRA
You want Gillian to be with this cute guy from the country club.
"Paris," I know.

Sophie winces in pain again, but covers.

SOPHIE
(nonchalantly)
You guys go ahead and start reading. I'll be back.

She exits.

INT. KITCHEN – DAY

Sophie opens a cupboard, gets a glass, then runs cold water in the sink. She's breathing hard, trying to brave the pain, but another intense wave of it hits.

She clutches her abdomen and drops to her knees in agony.

INT. LODGE – DAY

Shelby enters the lodge, puts on her best smile. The rest are on a break from rehearsal.

KATHERINE

(to Shelby)

Where've you been? Ezra had to read your part.

DAISY

(smiling at him)

He was oddly detached but effective playing your role. Reminiscent of Jeremy Irons in M. Butterfly.

EZRA

You think so?

DAISY

(sensually)

Mmm hmm.

Ezra beams at Daisy to the point where she has to look self-consciously away. Scott approaches Shelby.

SCOTT

What'd Peter want?

Shelby pauses, her mind racing . . .

SCOTT (cont'd)

What - -

SHELBY

Nothing important. Just some encouraging words, telling me how much progress I've

made.

SCOTT

Oh, yeah . . . the speech.

SHELBY

(forcing a smile)

Yeah.

Shelby gazes at Scott, her forced smile turning warm.

SCOTT

What?

EZRA

Okay, people, we're back. Let's read Act Two, Scene Five, where Trank tells Bobby Joe to back off his sister . . .

She smiles and shrugs, and goes toward the group.

INT. DINING HALL – CONTINUOUS

Daisy enters the dining hall as rehearsal continues in the background. She draws herself a cup of water at the side table and is about to return when a sound in the kitchen draws her attention. She scans the dark kitchen through the food pass-through. She gasps.

INT. KITCHEN – DAY

Daisy rushes to Sophie, sitting on the floor, clutching her abdomen.

DAISY

Sophie! What's wrong??

SOPHIE

Nothing. I'm fine.

DAISY

(yelling toward lodge)

Hey - - !

SOPHIE

Shhh! No. I'm fine - -

DAISY

You're not. What's wrong??

Sophie looks up at Daisy, searching her eyes.

SOPHIE

I have endometriosis. You know what that is - - ?

DAISY

I'm a woman. I know everything that can go wrong with us. How bad is it?

SOPHIE

Well . . . worse than I thought apparently. I'm seeing the doctor in the morning.

DAISY

So that's it. That's why you can't have children? Right?

SOPHIE

Yes. Daisy? Can we keep this between us. For now?

DAISY

(beat; sincere)

Forever. If you wish.

INT. LODGE – NIGHT

The rehearsal continues in a circle around the fire. Auggie struggles bravely with the written word, but is doing quite well. Scott paces as he reads.

AUGGIE

(as Trank)

You want to live a long life, you stay clear of my family.

SCOTT

(as Bobby Joe)

I got no war with you, man.

AUGGIE

Well, I got one with you. You touch my sister again, you'll pay. You're way outta your league.

MATCH CUT TO:

INT. PETER'S OFFICE – NIGHT

Peter sits. Marc paces. He has trouble making eye contact, more often than not inspecting knick knacks as he talks . . .

MARC

So . . . fill me in. You got some operation here, a lot's happened since we last hung out.

PETER

Yeah, a lot. I don't know where to start, I mean - -

MARC

(humorous . . . or snide?)

Last time you visited me, it was to ask for money. Boy, never forget it. 'Looked like death warmed over.

PETER

I was addicted to drugs. I'd lost everything, including my pride.

MARC

(attempting a chuckle)

You can say that again.

PETER

You were right to turn me away.

MARC

(with an edge)

I know.

It stings, but Peter takes it. There's a tense pause.

PETER

Anyway . . . I wound up in a gutter in Seattle. With a little luck and a couple of good friends, everything was up from there.

MARC
And here you are.

PETER
Here I am.

MARC
(darkening)
By the way. Congratulations on your inheritance.

PETER
(wary . . .)
Thanks.

Marc rises again and paces, fighting the anger welling up inside.

MARC
(anger rising)
I mean, talk about funny. Dad left me a pair of sapphire cufflinks, a set of golf clubs and a bank draft for a hundred fifty grand.
(beat)
You . . . got the company worth twelve million, seven hundred and fifty thousand.

PETER
(placating)
I intend to sell the company and begin a scholarship fund here at Horizon.

MARC
Nice. Sell the company and put thirty-two employees on the street. Think that's what Dad had in mind?

PETER
I'll take care of them.

MARC
(blowing)
Severance payments aren't good enough, Peter! I happen to be one of those "employees!" Remember?
(beat)
I'm contesting the will, Peter. It's bogus, you know it, and I want what's rightfully mine.

Peter stands, facing Marc, and grins sardonically . . .

PETER
I see. Why'd you come three thousand miles when a call from your lawyer could've done the job?

MARC
Because I didn't think a phone call would quite convey just how ticked off I am.

PETER
(seething)
I'm ticked off too, Marc. I have a very damaged girl her with all the potential in the world, and I just had to tell her she has to leave. And there's hundreds of damaged kids in the world that could be here if they had the money. But they don't and neither do I. I'm ticked off, too, Marc.

EXT. GAZEBO – NIGHT

It's raining outside. Shelby and Daisy sit under the protective roof of the gazebo.

DAISY
Why?

SHELBY
Because I need to be there to . . . “care” for him.

DAISY
What ill-favored karma a good soul must weather.

SHELBY
After the heart attack, he's out of work. There's no more money.

DAISY
So . . . You're not coming back. Ever.

SHELBY
No. And I've got one day to say goodbye to Scott forever.

DAISY
(showing her own hurt)
Saying goodbye hurts. Especially if someone really cares.

SHELBY

I keep rehearsing it in my head. But there's too much to say.

DAISY

Not so much. Don't rehearse. Ask for the words and they'll be there.

INT. LODGE – NIGHT

Rehearsal continues.

EZRA

Alright, picking up with Act Two, Scene Five, where Tamara tells Gillian that Bobby Joe stabbed Trank.

KATHERINE

You mean where the Nurse tells Juliette that Romeo stabbed Tybalt.

EZRA

Listen Kat, I worked very hard writing this play, and let me tell you something. Calling upon the Muse . . . it isn't easy, believe me.

DAISY

The torment of an artist.

KATHERINE

How about the guilt of a plagiarist.

Shelby sits beside Scott. He's busy finding the right page in his script, not even looking at her.

EZRA

Okay, Daisy, Shelby.

Daisy and Shelby take their places. Daisy takes a breath, then begins –

DAISY

(as Tamara, to Shelby)

He's nothing to you, Gillian! Nothing! He murdered your brother, betrayed you.

SHELBY

(as Gillian)

I won't stop loving him. I can't.

DAISY

If they find him, they'll kill him. He's probably gone already. And he won't come back.

Daisy's voice breaks. She pauses.

EZRA

(prompting)

Daize . . .

DAISY

Won't come back . . .

Daisy stares sadly at Shelby. But Shelby is staring off at Scott, reading his script, unaware.

END OF ACT ONE

ACT TWO

INT CLINIC – EMERGENCY ROOM – EARLY MORNING

DR. STEPHANIE BURKE is performing an ULTRASOUND on Sophie's abdomen.

The tell-tale black and white conical image of Sophie's insides are on a monitor.

STEPHANIE

I can't pick up the fine details with this, but the endometriosis has caused a lot of scarring on both Fallopian tubes.

SOPHIE

Not news to me.

STEPHANIE

My concern is that the lining cells of the uterus may have backed up on to the abdomen wall, causing bleeding there. That would explain the severe pain.

SOPHIE

That's news to me. It's never been this bad.

STEPHANIE

We'll need to do a laparoscopy to confirm.

SOPHIE

What's that?

STEPHANIE

Non-invasive surgery. We put a fiber-optic camera through the navel ...

(demonstrating with thumb and finger)

It's this small.

(continuing)

... to see what's happening. If necessary, we follow with instruments to remove the deposits. It's an out-patient thing, but you would be under general anesthetic.

Stephanie towels off the lubricant from Sophie's abdomen. Sophie rises painfully.

SOPHIE

(tough)

When can we do it?

STEPHANIE

Tomorrow morning, first thing.

SOPHIE

Good. I can't go through this every month.

STEPHANIE

I'll prescribe medication for the pain and schedule you in at seven.

SOPHIE

Okay.

STEPHANIE

Sophie?

SOPHIE

Uh huh?

STEPHANIE

This procedure isn't going to undo the damage that's already been done.

SOPHIE

(stolid)

No babies. I've known that a long time.

(half to herself)

I guess it's time I tell him.

STEPHANIE

Somebody you have to tell?

SOPHIE

(Snapping out of it)

Oh, ah, yeah. No problem.

INT. GIRLS' DORM – DAY

Shelby is just sealing an envelope. She writes "Daisy" upon it, then carefully plants it under Daisy's pillow.

Shelby pulls a duffel bag from under her bed, then starts carefully taking clothes from her nook. But after a beat, she pulls her things out randomly, throwing them on her bed violently. She crumples on the floor in anger and tears.

INT. LODGE – DAY

Auggie and Scott fighting, trading punches and kicks and getting lines in where they can.

AUGGIE

(as Trank)

I told you not to go near her!

SCOTT

(as Bobby Joe)

I don't want to hurt you, man!

AUGGIE

That's okay, 'cause I wanna hurt you . . .

Auggie throws Scott to the floor, gets on top and pins him.

SCOTT

**Whadd'a you got against me, Trank? It's you father, it's my father . . .
It's got nothin' to do with you and me anymore.**

Throughout this, Scott gets a hand free and pulls a SHORT KNIFE from his HIKING BOOT.

SCOTT (cont'd)

I warned you . . .

Scott is about to strike with the knife, but Auggie sees it in time and gets a hand on Scott's wrist.

AUGGIE

Drop it! Drop it!

They grapple some more to the point where the knife disappears between them. It looks as if Auggie has the upper hand, but then he groans, grimaces, and goes slack in Scott's arms.

SCOTT

No!

Scott gets out from under Auggie, turns him. The knife is planted in his chest (one of Auggie's hands keeps it in place). Scott's entirely convincing, looks to be in real pain.

SCOTT (cont'd)

It's not supposed to go down like this, man . . . not like this!

(touches Auggie's chest)

This is Gillian's blood . . . my blood!

(near tears)

You're my brother, Trank.

He rises, backs away from Auggie, a look of despair on his face. He runs to the door of the lodge.

SCOTT (cont'd)

(screaming)

Gillian!

Scott almost smashes into Shelby who is entering. He has to grab hold of her to avoid

knocking her down.

SCOTT (cont'd)
Gillian . . .

It's an awkward moment for her, but Scott is grinning and invigorated.

Auggie's delighted, getting to his feet and wagging the rubber knife.

AUGGIE
(swaggering)
Am I the cream, or what?

EZRA
Alright, alright . . . we still have a lot of work to do on that, but you're beginning to bring my words to life.

KATHERINE
Your words, yes. Your plot, no.

EZRA
(turns on her fast)
Look, Katherine, if you really want to know the truth . . .

KATHERINE
Yes. I do.

And Ezra looks genuinely embarrassed –

EZRA
I never read it, okay?
(a beat)
I mean, "Romeo and Juliette".
Never read it in school. I was, sorta, absent that month. Little rehab problem.

KATHERINE
You're serious?

AUGGIE
Hey. You know, if Ez never read the play, then . . . think about it. He's like . . .

JULIETTE

A genius. I mean, he wrote the world's greatest love story.

Everyone looks aghast at the thought. Ezra grins.

EZRA

Thank you. So can we just drop the plagiarism thing?

KATHERINE

(disgusted)

You know what they say about a thousand monkeys with typewriters. Sooner or later, they'll write Hamlet.

EZRA

It only took this monkey a week.

(to all)

We're back in ten.

INT. PETER'S OFFICE – DAY

Peter and Marc's argument has abated somewhat, but is still full of bitterness.

MARC

I built that company as much as he did and it rightfully belongs to me. I got the MBA, worked twelve-hour days. He took the big meetings while I made "sales calls." He made me vice president, and treated me like a lackey.

PETER

And you took it.

MARC

You didn't have to!

PETR

I chose not to!

MARC

That's right. Sat on your butt and got drunk and watched the world come right to you. Women, money . . .

PETER

You really want to go there, Marc?

MARC

You really want to know what I did the last two years?

PETER

(dreading this)

. . . What?

MARC

First, there were the fibrillations, then two minor heart attacks.

(a beat)

We tried angioplasty, but that didn't prevent the major coronary followed by congestive heart failure. We managed to drain the fluid, but by then, he was way too far down the list for a transplant.

(buried rage)

So he came here instead.

(catching Peter's eye)

After all I did . . . he wanted to die in your arms.

PETER

I'm sorry, Marc. I didn't know.

MARC

And now he leaves the whole company to you. Well I deserve better. I want what's mine.

PETER

And what is that?

MARC

The company!

PETER

Is it, Marc? Is that what you really want?

MARC

Look, save the head games for your delinquents.

PETER

Why do you suppose he left it all to me?

MARC
I wouldn't know.

PETER
Why, Marc?

MARC
Go to hell, Peter.

PETER
Why - -

MARC
(snapping)
I don't know! Why do you think?
(wryly)
Daddy loved you best?

Marc turns his back. Peter stays silent, his eyes fixed on Marc's back. Finally, Marc turns to Peter.

MARC (cont'd)
(shrugs with bitter embarrassment)
As I care anyway.

INT. DINING HALL – DAY

SHELBY intercepts **SCOTT** on his way into the dining hall.

SHELBY
Hi.

SCOTT
Hey. Auggie and I really went at each other. You missed it.

SHELBY
Psychodrama with testosterone?

SCOTT
What's that supposed to mean?

SHELBY

I don't know. Stupid joke. Sorry.

SCOTT

(a bit miffed)

We were actually pretty good.

SHELBY

(yearning)

I bet your were.

(short beat)

Scott . . . ?

SCOTT

I'll be right back. I'm gonna grab some food before they stop serving. Acting makes me hungry. Come on.

SHELBY

Naw, I'm not hungry.

SCOTT

Hey. What's going on?

SHELBY

Nothing.

SCOTT

(examines her closely)

I might of screwed up in the best friend department, Shelby. But it wasn't because I can't see. Tell me.

SHELBY

(beat; not mean or angry)

No.

And he's off. Daisy sidles up to Shelby

DAISY

Not the right moment?

SHELBY

There's not going to be a right moment.

SHELBY'S POV: watching SCOTT from the doorway as he gets his food tray and moves to a table near the window. He looks beautiful in the light . . .

INT. ADMINISTRATION BUILDING HALLWAY – DAY

Sophie walks down the hallway toward Peter's office, pausing suddenly outside his office window. She backs up a quiet step . . .

SOPHIE'S POV: Peter is at his desk, talking on the phone. The sunlight through the exterior window lights his face beautifully. He hangs up and rests his head on his hand in contemplation . . .

RESUME SOPHIE. She smiles softly and sadly. She knocks on Peter's door, then opens it.

INT. PETER'S OFFICE – CONTINUOUS

As Sophie walks in.

SOPHIE
Who was that just left here . . . he didn't look too happy.

Peter
My big brother, Marc.

SOPHIE
That was him, huh?

PETER
Bringing the ghost f our father in tow.

SOPHIE
Been one of those days?

PETER
You have no idea.

SOPHIE
(quietly)

Oh, yes I do.

PETER
(noting her trouble)
You too? What is it?

SOPHIE
It's nothing. It can wait.

PETER
If it's nothing, tell me.

SOPHIE
(suddenly upset)
Don't push me, okay?

PETER
Sorry . . .

SOPHIE
You do that a lot, you know?

Peter just looks at her.

PETER
I'm sorry. I'm just scattered I can't help Shelby. And I can't help my brother.

There's a knock on the glass window. Both Peter and Sophie look up to SEE –

ALICE, Shelby's mother, looking back at them. She's 37, and despite the ravages of her life, still quite attractive. She presents herself as a wide-eyed innocent, although she knows the score and much more.

Sophie and Peter smile at her. As Peter moves to the door unseen by Alice –

PETER (cont'd)
(covertly, to Sophie)
Better go find Shelby.

SOPHIE
Some days I hate this job.

END OF ACT TWO

ACT THREE

INT. LODGE – DAY

Scott and Shelby are sleeping in each other's arms on a sheet laid out on the floor. They are angelic.

Then - - Ezra's voice, wailing way, making distant SIREN NOISES.

EZRA (O.S.)

Whrrrrreee, whrrrrreeee

Scott wakes up and carefully disentangles himself so as not to wake Shelby. As he's about to get up –

SHELBY

(as Gillian)

Where're you going?

SCOTT

(as Bobby Joe)

Sirens. They're close.

SHELBY

You're hearing things. It's just the wind.

SCOTT

I gotta go.

SHELBY

Don't. Not yet.

Shelby pulls him close, her words and eyes filled with too much real desperation. Scott's thrown for a moment . . .

SCOTT

I'll come back soon, I promise.

SHELBY

Then why do I have this awful feeling I'll never see you again?

Ezra's siren comes in louder.

EZRA (O.S.)

Whrrrrrreeee!

SCOTT

It's not the wind, Gillian. I get caught here, you won't see me again.

A pregnant pause. Shelby is enthralled, captivated by Scott's presence. The line between acting and reality gets fuzzy.

SHELBY

. . . Line?

Daisy is "on book".

DAISY

Our love

SHELBY

Our love . . . it'll protect us.

Sophie enters, spots Shelby and catches her eye. Shelby sees, and fear crosses her features.

SHELBY (cont'd)

They can't see us. We're safe.

SCOTT

We are?

SHELBY

Do you know how much I think about you all the time?

SCOTT

Yeah. Me too. Every minute of every day.

They move closer together.

SHELBY

I love you, Bobby Joe . . .

About to kiss.

EZRA

(just in time)

And let's stop there, pending further discussion.

Juliette is enthralled and heated up from the scene. She clears her throat and brushes aside a strand of hair as if to cool her brow. Auggie gives her a sidelong glance.

Shelby rises stoically, covering her embarrassment. Scott tries to come down from the moment, but it's been too real.

Daisy is standing still, her eyes filled with emotion and threatening tears.

KATHERINE

(to Ezra; flatly sincere)

Nice.

Shelby's eyes again meet Sophie's. The message is clear: "She's here."

Shelby panics. She casts a quick look to Daisy who turns her eyes to Scott.

Suddenly, Shelby goes to Scott and hugs him with everything that's in her heart. Her lifeline. Sophie looks away, letting them have their moment.

Shelby lets Scott go quickly. It was a fleeting moment, unseen by the others. She turns her eyes away from him in her own embarrassment. Scott is surprised, but warm.

SCOTT

I wasn't that good.

SHELBY

Wasn't for the play.

Scott is left confused as Shelby follows Sophie toward the exit.

SCOTT

Where are you going?

SHELBY
(not looking at him)
I'll be back.

As Shelby passes Daisy, she touches her hand briefly. Daisy looks genuinely saddened.

EXT. ADMINISTRATION BUILDING – DAY

There's an old **DODGE STATION WAGON** parked out front. Alice speaks to Peter beside the car.

PETER
I'm certain I can find scholarship money for her, Mrs. Blaine.

ALICE
(sincere)
I need her. Earl's sick and little Jess is in school. I'm waiting tables - -

PETER
Week, two weeks, I can make it happen.

ALICE
No, you just don't - -

PETER
I think it's important for her to be here - -

ALICE
No . . . it's important for her to be with us.
(beat; tearful)
It's important to me. . . she's my daughter. And I miss her.

Shelby arrives sullenly with Sophie and tosses her duffel bag in the trunk. Shelby is stoic. Sophie and Peter stand at a loss for words. Alice tries to smile for her daughter.

SHELBY
(without emotion)
Hi, mom.

ALICE

Don't look so sour, honey. You're coming home.

Shelby closes the trunk.

SHELBY

I'm just going to say goodbye to Peter and Sophie.

After a beat, Alice gets the message.

ALICE

I'll wait in the car.

Shelby steps to Sophie and Peter as Alice gets in the driver's seat.

SHELBY

I'm not angry. That's something, isn't it?

PETER

You know it is.

SHELBY

Daisy did my Tarot cards and told me there was a big change coming. And that maybe it wouldn't be a bad thing.

Sophie begins the embrace and Peter joins in, the both of them holding Shelby.

SHELBY (cont'd)

You guys are so . . . incredibly warm.

Shelby lets them go and without looking back, and opens the car door. Sophie does her best to keep it together.

PETER

Shelby . . .

Now, Shelby turns.

PETER (cont'd)

You've got plenty of room for hope. Don't give up on us.

Shelby looks at Peter for a beat, gaining strength from him. Then she gets in the car and

Alice drives off.

INT. LODGE – DAY

The Cliffhangers are hanging around waiting.

EZRA
She's always late.

SCOTT
I'll go find her.

He rises and heads for the door. Daisy looks alarmed, and also rises behind him . . .

EXT. HORIZON GROUNDS – DAY

Scott is in the middle of the playing field, scanning the area. But there's no Shelby.

He goes toward the dorm.

INT. GIRLS' DORM – DAY

SCOTT
(knocking)
Shelby? Come on. Shel?

Scott enters the empty, painfully quiet room.

Shelby's nook is bare. Sheets and blankets are rolled up on her bed.

Scott is dumbfounded. Standing there, staring, trying to understand what he's seeing . . .

DAISY (O.S.)
(gently)
Scott . . .

Scott turns, revealing tears in his eyes.

DAISY (cont'd)
She's gone.

Scott remains frozen as his emotions rise up to the surface and explode out. He kicks a shelf, overturning it. Daisy stars, but struggles to hold her ground.

SCOTT
She can go to hell! Didn't even say goodbye!

DAISY
Yes, she did. In her way.

SCOTT
That's not good enough! Not good enough!

Scott sits on the edge of the mattress for a beat, then rises. A churning mess. He looks at Daisy desperately:

SCOTT (cont'd)
Why?

DAISY
Why what - -

SCOTT
Why didn't she give me a chance??

DAISY
She gave you a lot of chances - -

SCOTT
Shut up!

Scott sits back down on the bed, antsy smooths the fabric, then grabs the bare pillow and holds it to him, breathing in deep. He slowly rolls to a laying position with the pillow, clutching it and breathing it in . . .

Daisy sits on the edge of the bed, and very carefully, very slowly reaches out and ever so gently puts her hand on Scott's arm . . .

INT. RUSTY O'BRIEN'S - NIGHT

Peter enters (wearing a LEATHER JACKET), sees Marc nursing a beer by himself at a

table. Peter sits down with him.

MARC
You found me.

PETER
Not a lot of places to look.

MARC
I'm leaving tomorrow morning. I was going to call.

PETER
And tell me that your lawyer would be in touch?

MARC
(smiles slightly)
Something like that.

PETER
How about we shoot a little stick, huh?

MARK
(snorts)
You never beat me at pool in your life.

PETER
I'm feeling lucky. Come on.

INT. WORKSHOP – NIGHT

Daisy is waiting, playing her flashlight beam on the wall and ceiling. Ezra enters. He's holding a book.

DAISY
Hi.

EZRA
Sorry I'm late. Scott was tossing and turning.

DAISY
You wanted to talk?

EZRA
Yes.

Ezra hands her the book. Daisy looks at the cover.

DAISY'S POV: THE TITLE.

ROMEO AND JULIETTE

RESUME DAISY AND EZRA

EZRA (cont'd)

Open it anywhere. Throw me a Romeo cue. Any cue.

She opens the book, shines her flashlight on the words, pauses a beat to look back at Ezra. Then -

DAISY

“But Juliette, why are thou yet so fair?”

EZRA

“Shall I believe that unsubstantial Death is amorous? It keeps thee here in dark to be his paramour?”

(a beat)

The mausoleum scene. Want to try me again?

DAISY

(cool)

I get the point.

EZRA

I've read it thirty times.

DAISY


Why the ruse?

EZRA

I don't know. Maybe I wanted to create an aura of mystery . . . that it was this incredible accident.



DAISY
(not giving an inch)
And that you were so brilliant? Why not just admit you were paying homage?




EZRA
Maybe I wanted it to be more special than that.




DAISY
To impress who?



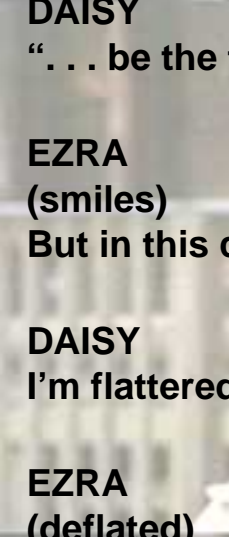
Ezra stays silent, looking at Daisy . . .



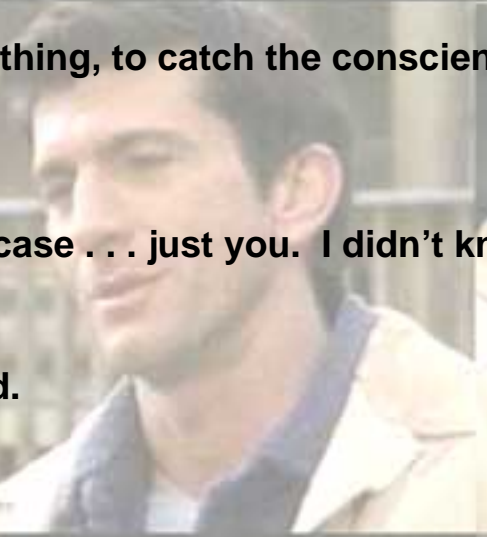
DAISY (cont'd)
(after a beat)
Oh.



EZRA
I thought maybe the play would . . .




DAISY
“. . . be the thing, to catch the conscience of the king?”



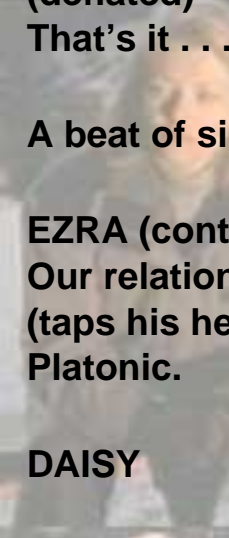
EZRA
(smiles)
But in this case . . . just you. I didn't know how else to say what I wanted to say.



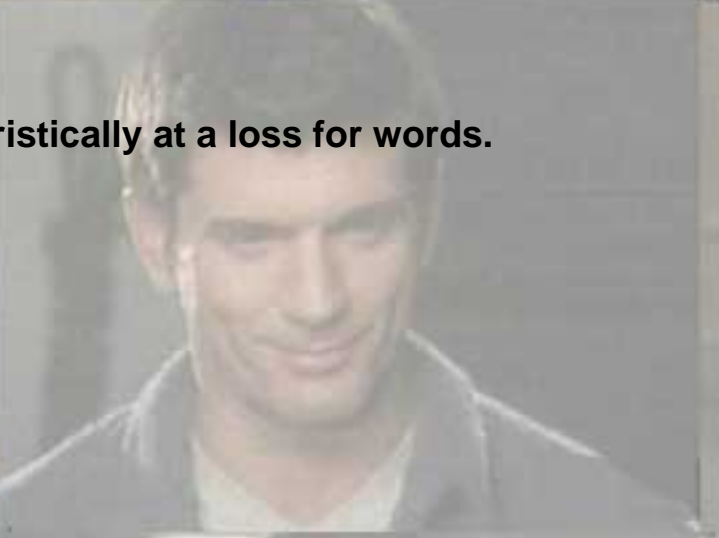
DAISY
I'm flattered.



EZRA
(deflated)
That's it . . . ?



A beat of silence. Daisy is uncharacteristically at a loss for words.



EZRA (cont'd)
Our relationship, it's very . . .
(taps his head)
Platonic.

DAISY

You want more?

He moves to kiss her, but she holds up both hands to stop him.

DAISY (cont'd)

I don't have boyfriends, Ezra. I never have. Maybe one day . . .

EZRA

Here's a flash: I'll be your first.

DAISY

No. You won't. It's not what I feel.

Ezra backs off, deeply hurt.

DAISY (cont'd)

You have no idea how much I truly like you. How much you mean to me.

He can't look at her. A beat, then she gets up.

DAISY (cont'd)

I'm sorry.

(pausing at the door)

I think your play is beautiful.

He still won't look at her.

EXT. GAZEBO – NIGHT

Sophie is sitting alone in the gazebo as Daisy ambles toward her from the warmly lit art shed . . .

DAISY

Room for one more?

SOPHIE

Depends. How're you feeling?

DAISY

Like a girl without a best friend and no hope of true love.

SOPHIE

Just what I'm looking for. Slide on in, sister.

Daisy sits After a moment of silence:

DAISY

What'd the doctor say?

SOPHIE

Outpatient surgery at sunrise.

DAISY

Scared?

SOPHIE

Petrified.

DAISY

Doctors. They pretty much know what they're doing, I mean - -

SOPHIE

It's not that. It's Peter.

DAISY

Why?

SOPHIE

Because I think he wants me in his future.

DAISY

Finally figured that out, huh? Over a hundred students here could've tipped you to that.

Sophie smiles.

SOPHIE

He won't admit it, but he's the one with dreams of picket fences and porch swings and kids he can bring up right - -

DAISY

Just a quick reality check, here. You realize you're baring your soul to a troubled teen.

Sophie looks at Daisy directly and smiles softly.

SOPHIE

Yes.

Daisy is struck by the weight of the moment. She swallows and glances away.

DAISY

Just checking . . .

SOPHIE

Soon as he hears about scarring on my Fallopian tubes, he's going to run the other way.

DAISY

Hey, nobody knows like Peter what a pain kids can be. He'll probably be happy. Anyway, when there's only one person in the world for you, you take them as is.

SOPHIE

Thanks.

DAISY

Easy.

SOPHIE

This is weird, huh?

DAISY

Yeah. Let's go back to counselor and profoundly dysfunctional adolescent.

SOPHIE

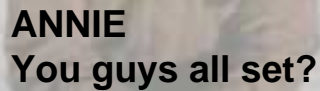
Deal.

END OF ACT THREE

ACT FOUR

INT. RUSY O'BRIEN'S – NIGHT

PETER and MARC shoot pool in the deserted place. ANNIE ambles over.



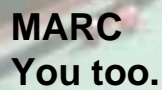
ANNIE
You guys all set?



PETER
Sure you don't mind staying open?

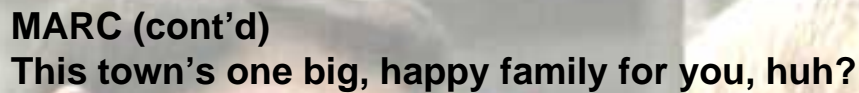


ANNIE
(tosses Peter keys)
Lock up when you're done and slip the keys through the slot.
(smiles warmly)
Good to finally meet you, Marc.



MARC
You too.

Annie goes.



MARC (cont'd)
This town's one big, happy family for you, huh?



PETER
It's getting there.

Marc fetches his beer from the bar and sets it nearby.



MARC
(re: beer)
Sure you don't mind me drinking?

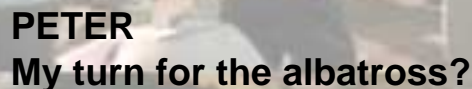


PETER
It's fine.

A beat, then –



MARC
When I found out Dad left you the company, I wasn't all that surprised.



PETER
My turn for the albatross?

MARC

That's not it.

(a beat)

When he was young, he must've had the vision, the energy to start the thing. He probably looked at you and saw himself as he once was. Thought maybe you'd take the company and breathe new life into it.

(a beat)

He knew that I'd just keep it afloat and that'd be the end of it.

Peter makes a great shot, sinking two balls - - much to his surprise. Marc snorts with a laugh.

MARC (cont'd)

Oh right. Like you meant to do that.

PETER

It's possible.

As Peter sets up his next shot, he pauses and looks at Marc.

PETER (cont'd)

Maybe . . . he knew you'd contest the will, Marc.

MARC

What??

PETER

He must've known I wouldn't want to run his company.

MARC

What are you saying?

PETER

Don Scarbrow wasn't mean-spirited. Stubborn, yes. Even tyrannical at times. But he was a reasonable man.

(a beat)

Maybe he forced the issue . . .

MARC

What issue?

PETER
Us!

MARC
(despairing)
Why?

PETER
Because you and I are the only family we've got left, Marc, and we've always fought like cats and dogs.

MARC
(shrugs)
I just always thought that's what brothers did.

PETER
I have a sneaking suspicion it's not.
(a beat)
We're orphans now. As old as we are and as much as we might've been prepared for him to die, that's what we are.
(a beat)
Maybe, just maybe he wanted to force us to work it out our way.

A beat of silence as Marc takes this all in.

MARC
You think he was that . . . conniving?

PETER
Dad? Oh, yeah. To the end.

MARC
So he didn't give you the company . . . just to rub my nose in it?

PETER
And leave you with nothing? No. If he'd done all the work for us, you probably wouldn't ever even invited me for Christmas.

MARC
(laughs)
Yeah . . .

PETER

Maybe he puts us in this crisis.

Marc's body crumbles a bit. The tension beginning to leave him.

MARC

You think so?

PETER

Fits like a glove.

MARC

(nodding)

It makes a kind of sense.

(an emotional deal)

I'll buy it if you will.

PETER

(smiles lovingly)

Why not.

Marc nods thoughtfully to himself and ambles to a bar stool. Peter watches him.

PETER (cont'd)

Marc?

MARC

Yeah?

PETER

Dad loved you very much.

Marc loses it an instant, eyes tearing and choking back his emotion. Peter goes to him and hugs him. Peter gets affected as well.

MARC

It's all I wanted to know - -

PETER

He loved us both, Marc. He just had two different ways of not showing it.

Peter stands back and the two brothers force smiles.

PETER (cont'd)

Tell you what, Marc. Company's yours. Buy me out for, say, three mil.

(short beat)

That's enough for me to buy Horizon back from Chloe and set up that scholarship fund.

Marc is taken aback. It all sounds too reasonable.

MARC

Serious? That's - -

PETER

Oh, and one more thing.

Marc looks for a moment like the other shoe's about to drop.

PETER (cont'd)

I get the cufflinks.

MARC

(smiles; not so quick)

I'll think about it.

Peter laughs and takes a dope-slap swipe at Marc.

MARC (cont'd)

You know, s'not like we always fought. I mean, not when were kids.

PETER

(gentle)

No. Not when we were kids.

MARC

Remember the cement? When we lied down in the cement?

PETER

(nostalgic)

Yeah . . .

FADE TO BLACK:

FADE BACK IN.

EXT. PETER'S HOUSE – DAWN

To Establish. The sun is just coming up.

INT. PETER'S LIVING ROOM – SAME TIME

Peter is still up and dressed, sitting silently in the darkened room.

He HEARS a car horn. He gets up, looks through the window.

PETER'S POV

A CAB is idling outside. Sophie emerges from her trailer carrying an overnight bag.

RESUME PETER

Running out the front door.

EXT. PETER'S HOUSE – DAWN

Peter moving fast, just as Sophie is about to get in the cab.

PETER
Sophie!

She's startled, caught.

PETER (cont'd)
G'morning.

SOPHIE
Hi.

It's all very awkward.

PETER
It's early. Why the cab?

SOPHIE

I met this woman at Bob's party last week. She invited me to spend the day at her club. Lunch, hot tub, massage.

PETER

I can provide all of the above . . .
(points to his house)
Right in there.

SOPHIE

(charmed)

Yeah, I know.

(short beat)

Roger said he'd cover for me.

PETER

(sensing something)

Well . . . you deserve the break.

I'll see you later?

SOPHIE

Sure.

Peter smiles, turns to go.

SOPHIE (cont'd)

Peter?

Peter turns back.

SOPHIE (cont'd)

We're really doing good work here with these kids. And we're doing it together, right?

PETER

Uh huh.

SOPHIE

It's a real commitment. Every day . . . they need us.

PETER

Where are we going with this, Soph?

SOPHIE

I sometimes wonder, if we had kids of our own, we wouldn't have time for Horizon. You know?

PETER

(chuckles; eyes distant)

I remember once, Marc and I were about twelve and seven, we laid down on fresh cement to leave our imprints. It was a summer day, we watched the clouds and dozed off.

SOPHIE

Smart.

PETER

Yup. Hour or two later, we woke up stuck. When our mother finally found us, she said "I should leave you two there forever. Serve you right."

SOPHIE

And . . . what's the point?

PETER

(smiles warmly: beat)

My mother laughed about that moment for the rest of her life.

Sophie gets it, nodding and trying her best to smile.

SOPHIE

"Kids."

PETER

(agreeing)

Kids. 'Can't wait.

Sophie looks at him a beat, then takes him in her arms.

SOPHIE

I love you, Peter.

She breaks the embrace. Peter looks dumbfounded and at a loss for words. Sophie smiles.

SOPHIE (cont'd)

Don't worry. You don't have to answer.

She touches his face, smiles to cover the tears of relief that threaten, then gets in the cab, leaving Peter standing there, watching her go.

INT. LODGE – DAY

Life goes on, albeit permeated with a sadness. Scott, Daisy, Auggie, Juliette, Ezra and Katherine sit about the lodge going about their studies, or chatting quietly. Peter sits alone near the fire, lost in thought.

Daisy opens the envelope that Shelby had left under he pillow, and reads it to herself. (Producer's Note: shoot to provide Daisy's POV shots of all assembled if needed):

SHELBY (V.O.)

Dear Daisy.

Well, your cards are right, a big change is coming my way. But I can't see how this could be good for me. Doing Romeo and Juliette – excuse me “Bobby Joe and Gillian” – somehow seems appropriate. Two lovers who die because of other people's problems.

DISSOLVE TO:

EXT. SHELBY'S HOUSE – DAY

It's a 50's suburban rancher in sad need of paint. The yard is overgrown with weeds.

SHELBY (V.O.)

My opinion is that from the day you're born people start taking pieces of you, and you're lucky just to survive. And people have taken a lot of pieces away from me. I don't think I ever had a chance.

Alice's station wagon pulls into the driveway. Mother and daughter emerge.

ALICE

Welcome home, baby.

CLOSE ON SHELBY: Braving the storm.

INT. CLINIC – DAY

Sophie is on an operating table.

The ANESTHESIOLOGIST puts a mask over her mouth and nose. Stephanie is there, holding Sophie's hand.

SHELBY (V.O.)

Well, maybe that's not all true. There was Peter and Sophie. They tried to put me back together. I suppose I owe 'em for trying.

STEPHANIE

Alright, Sophie. Let's count down from one hundred.

SOPHIE

A hundred, ninety-nine, ninety-eight . . .

EXT. SHELBY'S HOUSE – DAY

With SHELBY'S V.O., Alice and Shelby pull coats, a cooler and assorted stuff from the back seat of the car.

SHELBY (V.O.)

And Scott, well . . . he just doesn't get it is all. No crime. Except that I loved him and it hurt way too much. He'll understand one day. I just wish I'd met him then . . .

Alice pops the trunk, and Shelby unloads her duffel bag.

SHELBY (.V.O.) (cont'd)

As for the other dolts at Horizon, they're all a bunch of pains, and I'm glad to be rid of them. And you were the biggest pain of 'em all, Daisy. Thanks for that.

Shelby walks up the stairs and, finally, into the house.

SHELBY (V.O.) (cont'd)

It's weird, though, because I wish I was taking every one of them with me. Because I feel like I'm leaving my family behind, and I'm scared.

INT. LODGE – DAY

Daisy folds the letter and gazes about at the assorted Cliffhangers . . .

Peter, looking hurt, rises suddenly and exits without a word, Daisy following him with her eyes, then turning her eyes back to the fire.

EXT. ADMINISTRATION BUILDING – DAY

As Peter walks toward the building, (wearing the same leather jacket he had on at Rusty's), he feels something in his pocket and pulls it out.

CLOSE ON PETER'S PALM

TWO SAPPHIRE CUFFLINKS glint in the sunlight.

PETER'S FACE

Clenching back a wave of emotion.

He grips the cufflinks tightly in his hand and lets his arm fall to his side . . .

MATCH CUT TO:

EXT. PART – DAY

ALL EXTREME CLOSE-UPS:

. . . A FATHER'S HAND falls to his side, the wrist dressed in a FRENCH CUFF and the SAPPHIRE CUFFLINKS.

A YOUNG BOY'S HAND reaches into frame and is clasped in the Father's, as the two walk away hand in hand . . .

FADE OUT

THE END

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