

THE END

by

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FADE IN:

EXT. WEST HOLLYWOOD BAR - DAY

On a window in need of Windex, hangs a handwritten sign. It reads "Wake in Session."

SUPER: "West Hollywood, 1989"

INT. WEST HOLLYWOOD BAR - SAME

TOM UPMANN'S Wake is in full swing. We see the bottom two-thirds of the funeral guests. No faces yet.

GUEST 1
Tom was a talented filmmaker.

GUEST 2
Yet never made it big.

AT THE BAR

Two SUITS talk still no faces.

EXECUTIVE
I hate these things.

PRODUCER
What was his last picture?

EXECUTIVE
I can't remember that far back.

PRODUCER
He was gifted though.

EXECUTIVE
That's the only reason I'm here.

PRODUCER
What a waste.

SAG ACTOR approaches them. The two disperse in opposite directions.

BART, Tom's cinematographer and friend, toasts his mentor.

BART
Death leaves a heartache no one
can heal. Love leaves a memory no
one can steal.

GUESTS

Cheers!

BART

To Tom! A true artist.

INT. BAR - LATER

Bart plays pool with Tom's son, TODD.

BART

Sorry about your Dad.

Todd eyes his next shot hard. It's the eight ball.

TODD

Thanks, Bart.

Todd hits his shot. The cue gently rolls down and kisses the eight ball in the corner pocket.

Bart places a ten dollar bill on the felt.

BART

What are your plans?

Todd scoops up the money.

TODD

I have all summer to figure it out.

BART

Maybe this will help you decide.

Bart places a canvas backpack on the green felt table.

BART (CONT'D)

Your dad wanted you to have this.

Bart eyes Tom's wife, SARAH, as she talks to her friends at the bar.

Todd grabs the backpack and places it on his shoulder.

TODD

Thanks.

Bart walks by and places his hand on Todd's shoulder.

BART

He loved ya, kid. Just had a weird way of showing it.

Todd nods his appreciation.

BART (CONT'D)
Think about UCLA. I know people
there.

TODD
I will. Thanks.

On his way out, Todd passes snapshots of his father on a photo board.

ECU: Photograph of Todd as a child with his dad beside a director's chair on a film set.

MATCH CUT TO:

INT. UPMANN'S LIVING ROOM - NIGHT

Same snapshot is framed on the fireplace mantelpiece of this modest home.

Beer in hand, Todd leans back on the couch. Before him, the contents of the backpack lie out on the coffee table: a pair of Ray-Ban sunglasses, a hiking map, loose cash, a Realistic compact cassette recorder, and a can of film.

Todd picks up the 35-mm tin can. He reads aloud.

TODD
Vienna, 1969.

Todd eyes the recorder. As he sets down his beer, he leans forward and hits the play button.

TOM (V.O.)
Hey, son. I am certain this is as
awkward to listen to as it is to
record. Though, I would rather be
hearing it than saying it. I'm
dead.

Tom gives a long hard smoker's cough.

TOM (V.O.) (CONT'D)
So, can you do me a favor? Run one
last errand for me. P-l-e-a-s-e?

EXT. PALM SPRINGS - DAY

Wide angle panorama of this desert oasis.

SUPER: "Palm Springs, 1989"

Todd appears over a desert mountain crest. He listens to a Sony Walkman. He moves with the music. He approaches us, closer and closer, until all we see is his new gold-trimmed aviator sunglasses. The majesty of his present surroundings reflects off his shiny lenses.

SUPER: "Inspired by Actual Events."

EXT. ABBEY — DUSK

A mountain path leads to a stone structure carved into the side of a mountain. Soft yellow light penetrates out the top windows.

At the front entrance, Todd grabs the mammoth metal knocker and bangs it against the door, again and again. An awkward moment passes.

Then the door swings open. An Orson Welles looking like man steps into the fading daylight. He is BURTON HOLMES.

HOLMES
May I help you?

TODD
If your name's Holmes, you can.

HOLMES
What?

TODD
Burton Holmes!

Holmes nods.

Todd reaches into his backpack and pulls out a tin 35-mm film can and offers it to Burton.

TODD (CONT'D)
Here. I believe this is yours.

Holmes takes the can, inspects it. His face lights up.

HOLMES
Vienna. That old, imperial city...
I thought you were gone.

TODD
Thomas Upmann gives his last
regards.

HOLMES
Tom, who?

TODD
Upmann!

HOLMES
Oh! I lost track of him ages ago.

TODD
Well, he's dead now.

HOLMES
Oh, I'm sorry.

TODD
He was my dad.

Holmes nods, gives him a second look, smiles.

TODD (CONT'D)
He wanted me to return this to you. It appears he borrowed it long ago.

HOLMES
Did he? So... you're Sarah's son?

TODD
Yeah.

Holmes embraces him.

HOLMES
Come in. I was just about to visit the Congo.

INT. ABBEY - STUDY - SAME

The heavy drapes have been pulled closed. The room is dark except for the beam of light pouring from the projector.

On the wall is a scene from the Congo. The view is within a riverboat looking out into a dense, lush jungle on either side.

In the long narrow boat are armed tribal guides in loin cloths.

TODD
Why do they look so afraid?

HOLMES
The natives always realize what lures in the shadows. The tourists normally don't.

TODD
Is that why they're so well armed?

HOLMES
Well, if I remember correctly. We lost a man the previous day to a tiger attack.

TODD
On the river?

HOLMES
We stopped to film some jungle ruins. Then we heard his screams. We never found his body.

TODD
Wow. Not so much of a happy ending.

Image on wall is of African villagers dancing.

HOLMES
Happy endings depend on where you stop your story, old boy.

INT. ABBEY - STONE CORRIDOR - NIGHT

Holmes gives Todd a tour of the Abbey.

HOLMES
Yes, these old walls made me feel young.

Holmes touches the cut out stone. He moves his hands up and down it. Then, he escorts Todd to the kitchen.

HOLMES (CONT'D)
Hungry?

TODD
Starving.

INT. ABBEY - KITCHEN - SAME

Holmes grabs a bottle of red wine off the shelf, then he pours into two crystal goblets.

HOLMES
Sit.

Holmes putts around kitchen a bit, grabs a cast iron pan down from a hook on the ceiling, peers into a dated refrigerator and starts to prepare a meal.

TODD
How did you know my father?

HOLMES
I worked with him from time to time on travelogues.

TODD
Travelogues?

HOLMES
In the past, they appeared before featured films. Like the Congo film we just watched.

Holmes starts making tapas.

TODD
Ahh.

HOLMES
I've filmed everything from Rio to Rome.

Holmes taps on tin can he laid down on the counter.

HOLMES (CONT'D)
The places most Americans will never find the time to see.

INT. ABBEY - LATER

After dinner, Todd follows Burton up a STAIRCASE into the...

PROJECTOR ROOM

HOLMES
Vienna 1969. Have you seen it?

TODD
No.

HOLMES
This film may surprise you.

TODD
Why is that? Did my dad direct it?

HOLMES

No. Tom was off on another job in London or Rome. I can't remember. We directors are much like fruit pickers. We go where the work is.

TODD

Oh.

Holmes sits down in his chair.

HOLMES

Well if you don't want to watch it with me. That's fine. Though, your mother is in it.

EXT. VIENNA - ST. STEPHEN'S SQUARE - DAY

St. Stephen's Cathedral looms in the background. By foot, we travel down a narrow street until we reach the borders of a people rich square.

A young couple, carefree and alive, zooms ahead of us.

GARRETT, a vibrant man, and SARAH, a pretty girl in a red dress, races past. The two play a game of hide and seek within the crowd.

SUPER: "Vienna, 1969"

Behind them in tow, a man in his late-fifties films the young couple's runabout on his 35-mm camera. He is Burton Holmes, Garrett's father.

Garrett and Sarah chase one another again. When Garrett grasps her, she smiles as he faces her. As he catches his breath, he studies her hard. He leans down and in for a kiss.

Sarah tilts her head away and laughs. Then, she grabs his arm and tugs him along. The crowd divides. She pulls him through them. Towards the tall doors of the Old Church.

Holmes' camera holds on the two of them as they run.

INT. ABBEY - STUDY - NIGHT

The projector hums. A shaft of light cuts through the dark room.

On the wall is the image of Todd's mother, in a dress, smiles at us.

HOLMES
There she is.

TODD
Wow. She was so young. And pretty.

HOLMES
She was your age then.

TODD
Who was she running with?

HOLMES
My son. He lived in Vienna at the time. As did I for a spell.

TODD
They looked happy together.

HOLMES
They were.

The room grows quiet. Holmes stands and moves to the image of Sarah and his son.

Sarah tugs him along a crowded square full of people.

In the background is the St. Stephan Church. The Gothic-styled church stands high and tall.

HOLMES (CONT'D)
We are all happy for a time... until we are not.

Todd joins him by the full-sized image of his mother. He looks closely at her face.

TODD
Amazing.

HOLMES
I think Tom knew what he was doing when he sent you here to me. A film that captures more than an ordinary weekend spent in Vienna.

Todd gets up, wanders room. He grabs a framed photograph of Garrett, Burton's son.

Holmes places his arm fatherly around Todd.

HOLMES (CONT'D)
There is something more I must show you.

INT. ABBEY - ATTIC - DAY

Todd walks towards a steamer chest. Luggage labels covers the trunk in an assorted of colors: Leningrad, Hotel Continental Barcelona, Cairo, Grand Hotel Rome, Venice, Paris, etc.

HOLMES
Travel mementos.

TODD
You have gone to all of these places.

HOLMES
Yes.

Todd touches it.

TODD
Cool chest.

HOLMES
It's old. It belonged to my grandfather. He too loved to travel.

Holmes opens it.

HOLMES (CONT'D)
It's a secretary steamer trunk.
It's a great makeshift desk in the pinch.

TODD
May I touch it?

HOLMES
Of course. It wouldn't bite, boy.

Todd examines the rows of tiny drawers. His hands stop at a piece of sheer red fabric as it attempts to escape one of the drawers.

Curiosity gets the better of him. So, he opens it. He sees sheer red lady's panties.

TODD
Well, what do we have here?

HOLMES
Like I said, mementos.

Holmes recloses the chest drawers.

HOLMES (CONT'D)
I hadn't been in this in years. It
traveled with me everywhere.

Todd touches the luggage labels that cover the trunk.

TODD
Florence, Rome, Venice. You sure
like Italy.

HOLMES
Good food. Plenty to see. But the
women. Ahh... the women. They are
the true scenery.

Holmes opens-up a few drawers and smiles.

HOLMES (CONT'D)
Memories now.

He closes them one by one.

INT. ABBEY'S STUDY - NIGHT

A travelogue on Rome ends.

TODD
Where would you go if you were me?

HOLMES
Everywhere.

TODD
Your travelogues make me feel like
I was there.

Holmes gets up, stretches.

HOLMES
You were not. You saw what I
wished you to see. What I spanned
my camera across.

TODD
Magnificent work.

HOLMES.
Was it? Is it? Time will tell.
Popcorn?

TODD
Sure.

HOLMES

The world needs more artists.

He grabs his old handheld camera and tosses it to Todd.

HOLMES (CONT'D)

Catch.

Todd does.

HOLMES (CONT'D)

You're a director now.

TODD

But I don't even know how to
operate this thing.

HOLMES

There are schools available. Yet,
I found the best teaching grounds
are the streets.

EXT. COLLEGE CAMPUS - DAY

Establishing. View of iconic UCLA campus.

SUPER:"UCLA Campus, Spring 1989"

INT. COLLEGE CLASSROOM - DAY

A balding PROFESSOR with long black hair writes two words
on the chalkboard. The words are 'Great Dialogue.'

He turns to his class.

PROFESSOR

Dialogue in movies is everything.
So is its delivery.

Professor walks down the center aisle of his students.

PROFESSOR (CONT'D)

Class. Who knows Howard Beale?

STUDENT

Who?

PROFESSOR

Come on. This is a film class.

The classroom looks at one another, dumbfoundly.

PROFESSOR (CONT'D)
Howard Beale. Network. I am mad as hell.

THE CLASS
And I am not going to take it any more.

TODD
Lumet's work.

The Professor draws closer to Todd.

PROFESSOR
Correct. Beale's raw dialogue. Shows the struggle within a character's soul.

Professor has the classroom's full attention now. Shows them clip of Howard Beale's rant.

BEALE
The American people are turning us off. They've been clobbered by Vietnam, Watergate, the inflation, the depression. They've turned off, shot up ... the American people want someone to articulate their rage.

TODD
Wow. Great movie.

PROFESSOR
Howard Beale. Saw the age of entertainment news coming. Way before everyone else.

EXT. CAMPUS — DAY

Todd travels on his bike through campus. His dad's canvas backpack is strapped to the back.

EXT. LIBRARY — DAY

Todd's tire passes the library. As he approaches the bike stand. All that separates him from it is a six-inch curb. He jumps it. At least five-inches of it. His front tire slams right into this immovable object. Todd flies head over heels over his handle bars.

Todd lies flat on his back stares skywards. He sees white puffy clouds.

Enters ANNE, 20s, appears above him. She's a natural beauty with big blue eyes and long blonde curly hair. She bends down to investigate the crash.

ANNE
Are you okay?

TODD
I am now.

EXT. AERO THEATER - NIGHT

Todd and Anne's first date. The theater's marquee reads "Roman Holiday," starring Gregory Peck and Audrey Hepburn.

INT. AERO THEATER - SAME

Todd and Anne eat popcorn as they see Gregory Peck and Audrey Hepburn before the Mouth of Truth.

EXT. AERO THEATER - LATER

Laughing, Todd and Anne EMERGE from the theater.

ANNE
What do you think happened next?

TODD
I don't know. But good movies make you think.

Todd stops.

TODD (CONT'D)
Anne?

ANNE
Yes, Atticus.

TODD
What do you want out of life?

Anne reaches out for his hand.

ANNE
To help people. You?

TODD
Direct movies.

ANNE
About what?

TODD
I'm still finding that out.

Anne's face moves closer to Todd's.

ANNE
I'm sure they will be good.

Todd's lips move closer to hers. Then, he turns.

TODD
Tell me more about who you want
help.

With a mischievous smirk, Todd strolls ahead.

ANNE
(shrills at him)
You stinker!

EXT. GETTY VIEW PARK - DAY

East Sepulveda Fire Road. Todd and Anne hike up the trail in silence. They reach the summit with views of the city & the Getty Museum.

ANNE
Magnificent view.

TODD
I love this place.

He takes out his 35-mm camera and points it at Anne.

TODD (CONT'D)
What are we doing this weekend?

EXT. ANNE'S APARTMENT - DAY

Anne wears hiking gear as she comes out of her apartment.

Todd packs his '89 Toyota Corolla.

ANNE
Where to?

TODD
Yosemite. It's a long drive, but
worth it.

INT. TODD'S COROLLA - DAY

Todd drives Anne along Highway 101. They traverse the Bixby Creek Bridge.

TODD
Monterrey is coming up. Then, we
cut inland.

ANNE
This drive is beautiful.

TODD
I know. Just wait. Yosemite is
breathtaking too.

EXT. YOSEMITE - DAY

Todd's Corolla passes a sign for the Yosemite Lodge.

ANNE
Were we supposed to turn there.

TODD
Nope.

Todd smiles as the sun sets.

EXT. TRAIL PARKING - SAME

Todd parks and Anne looks around.

ANNE
This is it?

TODD
Yes. But we have to hurry. We're
running out of daylight.

They get out. Todd pulls out the camping equipment.

TODD (CONT'D)
I like to travel light. So one
tent.

Anne gives him a knowing look as she grabs a sleeping bag from the trunk.

ANNE
Two sleeping bags.

TODD
Right. Always good to have an
extra one.

EXT. YOSEMITE VALLEY - NIGHT

Todd and Anne finishes setting up camp. It's a starry night
and Sentinel Falls glimmers in the light.

ANNE
Wow.

TODD
I told you this was a special
place.

ANNE
Thank you for sharing it with me.

TODD
When my dad was young. he camped
here. At this exact spot.

ANNE
So that's why you love to hike?

TODD
Sort of. He stopped hiking after I
was born. Yet his films introduced
me to the trail.

ANNE
You don't speak often of your
father.

TODD
It wasn't around much. He was
making movies. Or trying to.

ANNE
Well. I'm glad I'm here.

TODD
Me too.

Todd leans toward Anne.

The two kiss underneath the ample stars.

EXT. YOSEMITE VALLEY - CAMPSITE - NEXT MORNING

The sunlight reveals the majesty of the Valley. Todd begins
to film with his handheld 35-mm.

TODD
Sentinel Dome. Glacier Point.
Vernal Falls. Images spark
emotions.

Anne hugs him from behind.

ANNE
This is too beautiful for words.

Todd turns a bit.

TODD
Exactly. Ready for a hike?

EXT. TRAIL - DAY

Todd and Anne hikes up a long dirt serpentine trail up into the mountains. Their path narrows. The wood chokes them with vegetation. To their left and right, hundreds of telephone pole sized trees eats the light as they tower over them.

Todd leads Anne.

ANNE
Is it me? Or is this path
narrowing?

TODD
Getting spooked?

ANNE
No. Just feeling claustrophobic.

TODD
We are almost there.

ANNE
Good.

Todd turns and faces Anne.

TODD
Do you trust me?

ANNE
Trust is earned.

TODD
Agreed.

Todd removes his Sony Walkman from his backpack.

TODD (CONT'D)
Here. Before we go any further.
Put this on.

Anne stares down at the Sony Walkman.

ANNE
Why?

TODD
It adds to the spectacle.

Todd helps place the headphones on Anne.

TODD (CONT'D)
Now, hit play.

Todd smiles and starts back up the trail.

TODD (CONT'D)
Just a little bit further.

Anne hits play and a long instrumental begins. The song is U2's - Where The Streets Have No Name. She smiles and follows Todd up the mountain.

The music stirs her. The beat and percussion pumps into her and starts to match her steps. Then, as they reach the clearing together, the forest's floor drops down and opens up to a rocky cliff and big sky.

This is when we hear BONO's vocals for the first time.

BONO
I wanna run, I want to hide.

The entire world stretches out before Anne.

Todd films Anne with his handheld 35-mm camera.

EXT. YOSEMITE - DAY

Wide-angle panorama of green valleys, big mountains, and swift, clear moving falls.

BONO
I wanna tear down the walls that
hold me inside.

Todd guides Anne to a rock. He sits besides her. After the song ends.

ANNE
I did you know I love U2?

TODD
Who doesn't?

Todd draws closer to Anne.

TODD (CONT'D)
What do you think of Yosemite so far?

ANNE
It's the most amazing place I have ever been.

EXT./INT. TODD'S COROLLA - NEXT DAY

The drive home along Highway 101.

The radio plays an old Beach Boys song. Todd and Anne enjoy the music as wind plays with their hair. They are at peace with one another. No words are needed to be said.

EXT. ANNE'S APARTMENT - NIGHT

Todd helps Anne with her things.

ANNE
Thank you.

TODD
It was a great weekend.

The two hug their goodbye. Todd moves back to his Corolla as Anne walks toward her apartment.

INT. COLLEGE - DAY

Anne Psychology's class ends. Todd waits outside the classroom.

TODD
Care for a walk?

ANNE
I have to work. But you could walk me to the hospital.

EXT. MEDICAL PLAZA - NIGHT

Anne speaks with BOBBI, a woman who suffers from obsessive-compulsive Disorder.

Bobbi eyes the light fixture.

BOBBI
I'm certain I left my lights on at home.

ANNE
It's okay.

BOBBI
I could call my mom and tell her to turn them off.

ANNE
Let's focus our energies on why you find it so important that your lights are on.

Bobbi breaks eye contact with Anne.

Anne reaches out and holds her hand.

ANNE (CONT'D)
It's okay.

BOBBI
But mom says.

ANNE
You're safe here. Do you feel safe?

Bobbi shakes her head no. Then, she timidly nods yes.

ANNE (CONT'D)
No one here is judging you, Bobbi. I just want to help you.

Bobbi's folds down into her chair and begins to cry.

BOBBI
I just want to be like everyone else. I hate being me.

ANNE
Bobbi, we are all different. That's how we're made. But, I have tips for you to make life a little easier. Okay?

Bobbi nods yes.

ANNE (CONT'D)
Good.

EXT. HOLLYWOOD SIGN - NIGHT

Todd and Anne sit side-by-side in the "O" of the Hollywood sign.

The city lights sparkles below and countless stars above.

Anne gazes down at the city.

ANNE

Todd. I think I want to become
part of the the U.S. Public Health
Service.

Todd looks up at the stars.

TODD

The what?

ANNE

The branch of the military that
reports to the Surgeon General.

TODD

Why?

ANNE

For one. They will pay off my
school loan.

TODD

But you're a psychiatrist.

ANNE

The military needs psychiatrists
too?

TODD

Fair.

Todd eyes Anne.

ANNE

What?

TODD

Anne, how many children to do want
to have?

Anne smiles.

ANNE

Two. A boy and a girl. Though, I
want the girl first.

TODD
Why?

ANNE
The girl can watch over the boy.

TODD
Hmm. That sounds nice.

ANNE
Why did you ask?

Todd pulls out a ring.

TODD
Anne...

ANNE
Yes.

INT. WEST HOLLYWOOD APARTMENT — BEDROOM — MORNING

Todd lies in bed. As steam escapes out the bathroom door.

SUPER: "West Hollywood, 1997"

ANNE
Todd, you missed out on a great
run.

From the bed.

TODD
I know.

He gets up.

TODD (CONT'D)
In for a quick road trip? We can
leave after I teach my last class.

ANNE
Where to this time?

TODD
San Diego.

Anne sits down on the bed.

ANNE
I've got work. Remember?

TODD
Work. Work. Work.

Todd unties her robe.

ANNE
I have five minutes, Todd.

TODD
That should do it.

Anne giggles as she is attacked by the man she loves.

INT. WEST HOLLYWOOD APARTMENT — KITCHEN - MINUTES LATER

While standing, Todd eats a bowl of cereal.

TODD
So, no road trip for you?

Anne emerges from the bedroom. She's smartly dressed in a USPHS officer's uniform.

ANNE
Call me when you get there.

TODD
I will.

ANNE
So, is this research for one of your movies?

TODD
Nope. Holmes' son finally agreed to meet me.

Anne looks at the kitchen clock.

ANNE
I'm late. And it's all your fault.

Anne grabs her satchel. Then she gives Todd a kiss.

ANNE (CONT'D)
Have fun.

As Anne leaves, Todd stands alone in his apartment's kitchen. He takes a spoonful of cereal, slurp.

INT. '89 TOYOTA COROLLA — DAY

Todd starts to drive.

TODD
313 Piney Point, here I come.

SERIES OF SHOTS - TODD'S ROADTRIP

- A) Todd travels south on the Pacific Coast Highway.
- B) His Corolla passes S.C's coastal beauty.
- C) Todd drives through relaxed beachside towns.
- D) He jumps on the I-5.
- E) A sign reads San Diego 20 miles.

EXT. GARRETT'S HOME - DAY

Todd pulls up to a palatial estate. The mailbox reads, 313 Piney Point. He rechecks the address.

Exclusive neighborhood with breathtaking homes acreage. He gets out of the Corolla and walks up the driveway.

He rings the doorbell. Nothing. Waits a moment, and does it again. Still nothing. Nobody is home.

EXT. GARRETT'S DRIVEWAY - LATER DAY

Some time later, a black Porsche 911 Carrera's bears down the street. It's tires screech, as the convertible brakes hard, almost hitting Todd's vehicle.

MUSIC: Ode to Joy

Loud, classical music radiates from the stopped sports car. The driver moves his hands over his head like some vibrant conductor, obviously moved by Ludwig van Beethoven.

GARRETT turns off the ignition. And the music stops.

Out pops an older Garrett, impeccably dresses with white flowing hair. He looks like Beethoven.

TODD

Hey maestro! You almost hit me.

GARRETT

Oh, I didn't see you there.

TODD

I'm Todd Upmann. We spoke Wednesday on the phone.

GARRETT

Oh yeah. I thought you were coming tomorrow.

TODD
We agreed on Friday, and that's today.

GARRETT
Is it now? Well, then. Let's go get a drink and celebrate.

Todd looks at him, then his sports car.

GARRETT (CONT'D)
Come on. You said you wanted to talk. So let's talk. I'll drive.

TODD
Okay. Just let me grab my bag.

As he returns so does Beethoven's, "Ode to Joy." Todd reluctantly gets in.

Garrett slams the sports car into gear and almost backs into Todd's Corolla.

TODD (CONT'D)
Hey, watch it.

GARRETT
Don't worry. I'm fully insured.

Garrett smiles devilishly as he slams on the gas. The engine comes alive, and the car leaps. He then looks at Todd.

GARRETT (CONT'D)
I love this car!

EXT. GARRETT'S CAR — SAME

The Porsche roars down the residential street.

GARRETT
You have your mother's eyes.

TODD
I do.

GARRETT
Yeah.

TODD
What else do you remember about her?

GARRETT
She was pretty.

He places the car into a higher gear.

GARRETT (CONT'D)
And carefree!

EXT. GARRETT'S COUNTRY CLUB - DAY

Holmes parks in front and tosses his keys to the valet.

GARRETT
Here you go, Joey. No scratches.

INT. GARRETT'S COUNTRY CLUB - SAME

Garrett walks through a dark-wood paneled entrance hall filled with old photos, French furniture, and more attentive staff.

HOST
Good day, Mr. Holmes. Are you and your guest here for an early dinner?

GARRETT
As long as it's served in a chilled cocktail glass, yes.

He brushes past their forced smiles.

INT. LOCKER ROOM - DAY

Garrett and Todd enters a locker room of dark wood. Old, half-clad men are changing clothes.

GARRETT
Close your eyes, Mr. Upmann. Some sights are better not seen.

MEMBER
What?

GARRETT
See.

He points.

GARRETT (CONT'D)
Bars open!

A member in BVDs scratches his butt.

MEMBER

Oh. Good.

They cross the locker room to a doorway leading to the country club's spacious men only bar. Behind a massive dark oak bar, a young bartender stands tall and attentive.

MEN'S ONLY BAR

Garrett jumps up on a stool.

GARRETT

Good day, Jack.

BARTENDER

Mr. Holmes. The usual?

GARRETT

Yes, but double it, today.

BARTENDER

Of course.

GARRETT

So, what do you want to talk about?

TODD

Your father.

GARRETT

My father. Why him?

TODD

It's for my dissertation. How he transformed film into art.

GARRETT

Boring. You should write your dissertation on me.

TODD

And why is that?

GARRETT

I'm a dying breed. A white asshole with money.

TODD

No. I'm sure you're still in the majority.

GARRETT

Funny. Seriously, my films made more money. And awards. I have Oscars back home.

The bartender comes and lays out four chilled martini glasses before them. Pops in a toothpick of olives and with much gusto starts to prepare Garrett's drinks.

GARRETT (CONT'D)

Bone dry, Jack. With just a hint of vermouth.

BARTENDER

Of course.

GARRETT

Don't you love the look of that? The form. The presentation.

Jack pours half a bottle of Grey Goose into a silver tumbler full of ice.

Then the bartender starts to shake the tumbler with gusto. With a flair for theater pours the clear contents into the four martini glasses one by one.

TODD

That's a lot of booze.

GARRETT

Yes, it is. But doesn't it all look so good? Look at that layer of ice almost forming on top. Hmm. Well done. Jack. Well done.

With one swoop, Garrett downs the first martini.

GARRETT (CONT'D)

Ah! The nectar of the gods.

Todd looks at him, uncertain what to do next. He reaches for his wallet to pay.

GARRETT (CONT'D)

Don't be vulgar. You are my guest. Come. Grab your drinks. Jack. Grab me the box of Cubans and the cutter.

BARTENDER

Will do.

GARRETT

We will be on the patio.

They walk out. The patio has a fine view of the course, and is deserted.

They sit as the bartender arrives with the cigars, a cutter, and lighter.

GARRETT (CONT'D)
Another round in ten minutes.
Okay, Jack.

BARTENDER
The same, Mr. Holmes?

GARRETT
Why not?

Garrett prepares his cigar.

GARRETT (CONT'D)
Care for a stogie?

Garrett removes two out of the cigar case, offers Todd one but he refuses.

TODD
The staff here seems extremely obedient.

GARRETT
They should be. They make a dollar more than the minimum wage.

He lights his cigar, breathes in, exhales.

GARRETT (CONT'D)
Ahhh. I love the fall.

TODD
You seem to love many things.

GARRETT
I do. Music, fast cars, women half my age, and yes..., quick consumption of fine alcohol.

He slams down another drink.

GARRETT (CONT'D)
Ahh. Good for the soul.

Garrett eyes Todd's reserve martini.

GARRETT (CONT'D)
Do you mind?

TODD
No. But let's start talking about
your father.

GARRETT
Afraid I'm going to pass out?

TODD
Yes.

GARRETT
Fear not. I have a hollow leg. I
have built up quite a tolerance
with time.

TODD
I'm sure you have.

Todd removes a recorder from his backpack and lays it on
the table.

TODD (CONT'D)
I'm with Garrett Holmes, the son
of--

GARRETT
So, what do you want to know about
my old man?

TODD
Everything.

GARRETT
Okay. Let's start with how he was
never around.

EXT. COUNTRY CLUB PATIO — TWILIGHT

The sun grows pink and weak as the first signs of night
appear around the course.

GARRETT
When you reach my age, and death
is no longer a distant stranger,
but the man next door... you will
think differently.

TODD
Your father was content at the end
of his life.

GARRETT

Of course he was. Locked away in his precious Abbey. Surrounded by his films and silence. Void of family. Or friends.

TODD

Who was Burton Holmes?

GARRETT

I thought you seen all his pictures.

TODD

I have.

GARRETT

Then it's all there. His thoughts, his interests, all captured forever on film. What were your thoughts of him?

TODD

I enjoyed his company. He was a gifted story-teller.

GARRETT

Yeah.

TODD

He told me once. Happy endings depend on where you stop your story.

GARRETT

True. As a director, that's one thing you can control. The End.

EXT. PATIO — NIGHT

A brisk air blows, and plays havoc with the gas lanterns' long blue flames. Darkness has come to the club.

TODD

Okay. You covered Hollywood, his early career. What about Vienna?

GARRETT

I studied music there.

TODD

I read you were quite good. A concert pianist of some acclaim.

GARRETT
Some acclaim. But not enough.

TODD
Did he tell you of my visit?

GARRETT
He did.

Garrett grows quiet. He looks at his line of empty drinks.

GARRETT (CONT'D)
It made him happy.

TODD
He opened up a new world to me.

GARRETT
Did he? What was in that world?

TODD
The appreciation of motion pictures.

GARRETT
That's it?

TODD
It's an art form. It's what my dissertation is about.

GARRETT
Art? No, kid. It's a business. Make money or perish.

He slowly stands up.

GARRETT (CONT'D)
Let's go.

The steps lead down to the golf course. They reach a cart path lit up by garden lights.

TODD
Can you share anything more?

GARRETT
He made films. That's it.

Todd stops.

GARRETT (CONT'D)
You don't get it. Hell, I attempted to be him too.
(MORE)

GARRETT (CONT'D)

I stopped my music and I started to direct and produce travelogues.

TODD

I know.

GARRETT

Kid, you haven't asked one goddamn question about me or my films. Maybe you should.

TODD

My focus was you father's work. I thought I made myself clear on the phone.

GARRETT

Then goddamn humor me. Have you seen 14 Days in Europe.

TODD

No.

GARRETT

What about Destination Holy Land? Or Behind the Iron Curtain? That sold well.

TODD

No. Though, I did see bits and pieces of Paris by Night. And the first ten minutes of My Spanish Lullaby.

GARRETT

Ten minutes? I earned a damn Oscar for that one.

Todd shrugs his shoulders.

Garrett trips over a garden light and lands on his back.

GARRETT (CONT'D)

I wanted my father to notice me. Or at least be proud of me.

Todd appears over him.

TODD

True artists are self-absorbed.

GARRETT

Hmm, that's the first thing out of your mouth that makes a bit of sense. Okay. I'm a bit drunk. Help me up.

TODD

That hollow leg of yours, all filled up?

GARRETT

Not yet.

TODD

You're done driving. Hand me your keys.

GARRETT

Fine. One last stop before we go home.

EXT. LIQUOR STORE — NIGHT

Todd parks in front.

The neon lights reflects off the windshield.

TODD

Okay. What do you want?

GARRETT

Peace.

TODD

To drink?

GARRETT

Oh. A pint of Grey Goose will do.

As Todd gets out Garrett starts the car. The radio blurs out more Beethoven as he goes into the store.

Garrett starts to loudly hum "Ode to Joy." He watches Todd buy his booze through the window.

GARRETT (CONT'D)

(German with subtitles)

Son, can you sense your creator?
For I am he. Your father.

A minute later, Todd walks out back to the convertible, Ode to Joy blurs out from the car's speakers.

TODD
Here you go. Poison yourself more.

Todd hands it to him. As he reaches in, he turns down the music.

GARRETT
Thank you. I will.

He looks up at Todd.

GARRETT (CONT'D)
I know why you are really here.

TODD
Why is that?

GARRETT
The chest.

TODD
You have it?

GARRETT
It cost me a goddamn fortune to get here. But yes. I have it.

TODD
What was in it?

GARRETT
I haven't yet had the balls to open it to find out.

TODD
Why?

GARRETT
Fear.

INT. GARRETT'S CAR — NIGHT

Garrett gets quiet as they enter his neighborhood.

TODD
Why are you so pissed at your dad?
After all this time?

GARRETT
How ironic of you to ask.

Garrett turns up the music.

EXT. GARRETT'S NEIGHBORHOOD — NIGHT

As they turn down Garrett's street, Todd turns off the radio.

TODD
Your neighbors.

GARRETT
F my neighbors.

He turns the music back on. "Ode to Joy" plays.

Todd slowly drives up to Garrett's house.

TODD
What about your wife?

GARRETT
F my wife.

TODD
She might care.

GARRETT
She is not here. Prefers the club.

EXT. GARRETT'S HOUSE — NIGHT

They get out of the car.

GARRETT
Before you spring that lock, you
have to endure one more pain.

TODD
You said.

GARRETT
Or you can leave now. There's your
car.

TODD
No. Okay. What is it?

GARRETT
Endure more music.

INT. LIVING ROOM — NIGHT

In the dim light Garrett walks toward a grand piano the sheer size of which chokes the room. As he finally reaches the Steinway, he polishes off his pint.

GARRETT

Ahhh!

Garrett then tosses the bottle. CRASH! It smashes against the opposing wall.

GARRETT (CONT'D)

Okay.

He cracks his knuckles as he sits.

GARRETT (CONT'D)

From the beginning.

He starts to play but not to his liking.

GARRETT (CONT'D)

Aufhören! Again!

Then, pure unbridled emotion pours out through his finger tips to the black and white keys before him. Both haunts and enchants.

He plays Ludwig van Beethoven's Piano Sonata No.14 - "Moonlight Sonata." The sound is beautiful.

GARRETT (CONT'D)

The problem with me my boy. Is that I'm an emotional man. That's good. That's bad.

Todd holds up the key and shows Garrett.

Garrett nods yes.

GARRETT (CONT'D)

Upstairs study. You can't miss it. It's covered in luggage labels. Enjoy.

He continues to play.

GARRETT (CONT'D)

But you must promise to share with me what you find. Promise?

TODD

Promise.

Todd leaves the room to go find the chest.

INT. STAIRWELL — NIGHT

Todd walks to the base of steps and stops. Gazes up and smiles as he climbs them.

As Garrett continues to play "MOONLIGHT SONATA", Todd climbs the stairs.

INT. UPSTAIRS STUDY - NIGHT

As Todd reaches the upstairs study, he flips the lights on. Instantly, he sees the same heavily traveled trunk he saw so long ago in the Holmes' Abbey.

Todd walks towards it, a shiny key in hand. We pan down to his feet. He walks towards it. His Nike tennis shoes skim the cream carpet.

INT. UPSTAIRS STUDY — GARRETT'S HOME — NIGHT

Todd hears Garrett as he plays Fuer Elise.

Letters and photographs scattered about all in different stacks. Odd mementos, knickknacks from foreign lands, beaded necklaces, tiki dolls, religious icons, and a passport covered in stamps from it seemed like every country in the world. And yes, women's lingerie.

TODD
Holmes. Hmm. What a life.

A drowsy Todd closes his eyes. And he falls asleep.

INT. GARRETT'S STUDY — NIGHT

Todd wakes. Papers are scattered around him. The house is silent. He eyes the chest, notices a fine crack too straight not to be manmade.

Todd finds a false drawer.

TODD
What's this?

He traces it with his fingertips. Then, he notices a small knothole the size of one's forefinger. He cautiously he sticks his forefinger in it. And with a mechanic spring, the drawer springs open.

Todd reaches in and removes a leather, diary-sized book.

TODD (CONT'D)
Jackpot!

Then he notices the lock.

TODD (CONT'D)
Shit.

Todd tries to open it but can't. Shoves it into his backpack.

TODD (CONT'D)
Happy endings depend on where you
stop your story, old boy. Right,
Burton?

He smiles broad and wide.

TODD (CONT'D)
I will keep this for safekeeping.

Satisfied with his find, he takes the journal downstairs with him to see if Garrett has the key.

He enters the...

LIVING ROOM

He's shocked to see a woman Garrett's age beside the piano. She's GRELL, Garrett's wife.

Grell screams as she sees him.

GRELL
Who in the hell are you?

TODD
I am a friend of your husband,
Mrs. Holmes.

GRELL
Well then. You can help me get him
in bed then.

Together, they hoist Garrett free from the piano.

TODD
Damn. He's heavy.

GRELL
I'm used to it.

Garrett incoherently mumbles.

HALLWAY

With their heads under his armpits, Todd and Grell carry Garrett to his bedroom.

GARRETT
Sarah. Have dinner with me.

GRELL
Once, I would like him to say my name when he is in this condition.

TODD
How well did he know my mother?

They reach the bedroom's door.

GRELL
Almost there.

Garrett raises his head, eyes Grell. Then, he turns to Todd.

GARRETT
I'm sorry.

INT. GARRETT'S BEDROOM — NIGHT

Grell and Todd place Garrett in his bed.

TODD
Did you know my mother?

GRELL
Go.

TODD
But.

GRELL
Go!

TODD
But, I'm--

GRELL
Do you wish for me to call the authorities?

TODD
Of course not.

GRELL
Then, go. Now!

TODD
But his father's chest. It's so
vital to my research. I'm a film
historian.

GRELL
If you're not out of my house this
very minute, I'm going to call the
police.

TODD
Okay, okay.

Todd leaves with his backpack.

EXT./INT. TODD'S CAR - NIGHT

Todd walks from Garrett's home to his car. He gets in the
back seat to sleep.

INT. GARRETT'S BEDROOM - DAY

Grell watches her husband as he stirs the morning after
Todd arrived.

GARRETT
No.

GRELL
Is he your son?

GARRETT
Who?

GRELL
The boy that was here last night?

Garrett rises from his bed. He looks a wreck.

GARRETT
Maybe.

GRELL
He has your nose. Your chin.

GARRETT
Yes. And his mother's eyes.

GRELL
So, is he yours?

GARRETT
Maybe.

GRELL
You're impossible.

GARRETT
I've heard that before.

Grell approaches him fondly.

GRELL
You drink too much.

GARRETT
I've heard that too.

Garrett pulls away.

GARRETT (CONT'D)
I've loved two people in my life.
Two.

GRELL
Two?

GARRETT
I could have loved three.

GRELL
Great.

GARRETT
But none of them loved me back.

GRELL
Thanks.

She storms out.

Garrett eyes his sports car keys.

GARRETT
Goodbye.

INT. FONDUE RESTAURANT — NIGHT

Todd and Anne sits in a dark intimate space full of rich candlelight.

Anne places a stick with tofu into the pot.

ANNE
How was it?

TODD
Interesting?

Anne takes a sip from her wine.

ANNE

How so?

TODD

Holmes' son is a textbook alcoholic. Incapable of showing any humility toward his father at all.

ANNE

So it was a complete waste?

Todd looks suspiciously around the restaurant.

TODD

Not entirely. He was rather good on the piano.

Anne looks around too.

ANNE

Hmm. Why so secretive? You're a film historian, not a spy.

TODD

Well, after an entire bottle of Grey Goose, Garrett got chatty.

ANNE

Did he? What did he share?

TODD

Access to his father's belongings?

ANNE

What did you find?

TODD

Heaven.

ANNE

What's in heaven?

TODD

Old newspaper clippings, cans of thirty-five-millimeter film, various souvenirs, and... Wait for it. Holmes' own journal.

ANNE

No way. What was in it?

TODD
I haven't read it yet.

ANNE
Why?

TODD
Well, Garrett's wife made an unexpected visit.

ANNE
His wife?

TODD
Garrett said she was some countess from such and such in Austria. He must have met her when he studied in Vienna.

ANNE
Vienna? Interesting... When?

TODD
In the Sixties.

ANNE
So how did you explain being in her house?

TODD
I told her the truth. That I was a film historian studying Garrett's father.

ANNE
I'm surprised she didn't call the cops.

TODD
She almost did. Though, she seemed more nervous than me.

ANNE
So what did you do with the journal?

Todd looks around again, and removes something from his backpack.

TODD
I borrowed it.

ANNE
Borrowed it?

TODD
Historians steal stuff for the
betterment of mankind.

ANNE
Please. You little thief.

TODD
Yup.

He waves to the waiter.

TODD (CONT'D)
What about another bottle?

ANNE
Maybe you are a spy.

Todd eats with an opened month. Smack. Smack. Smack.

TODD
James Bond has nothing on me,
babe.

He then uses his long-stemmed fork to stab at a grape, and misses it.

Image of green grape as it spins on a white plate.

INT. WEST HOLLYWOOD APARTMENT - NEXT MORNING

Anne wakes up alone in bed. She checks the bathroom. Then, she checks the entire apartment.

ANNE
Todd? Todd?

She reaches the kitchen table. There's a note on it. She picks it up. We see a hand-written note.

TODD (V.O.)
Honey, I need to talk to Garrett
again. It's important. I would
have woken you, but you looked too
damn cute asleep. I will call you
when I get there. Miss you
already.

ANNE
Hmm. Film historians.

Anne laughs, as she walks back down the hall to get dressed.

ANNE (CONT'D)
Love them.

INT. VA HOSPITAL - PSYCH UNIT - DAY

Anne stands at the end of a long linoleum corridor dotted with patients and doctors.

ARMY NURSE in scrubs approaches Anne.

ARMY NURSE
Dr. Dillman, you have a phone call.

ANNE
Thank you.

She follows the nurse to the nurses' station.

ANNE (CONT'D)
Dr. Dillman here.

INT. DEL MAR - BAR - DAY

Todd cups an ear over the phone. He's in a dark corner. Loud music plays.

TODD
Anne?

INTERCUT BETWEEN TODD AND ANNE

ANNE
Well, aren't you getting all mysterious on me. What's up?

TODD
Garrett's dead.

ANNE
What? How?

TODD
Car accident.

ANNE
I'm sorry, Todd.

TODD
Yeah.

ANNE
I'm leaving right now.

TODD
Thank you.

INT. DEL MAR - MOTEL - NIGHT

Anne unpacks a few belongings as Todd numbly watches her.

ANNE
It was a nice viewing.

TODD
Yeah.

ANNE
Todd?

TODD
Yes.

ANNE
You never shared with me why you
had to see him again?

TODD
Well. I found in Holmes' journal
the final place he wanted me to
see.

Todd grows quiet as Anne joins him.

ANNE
What was it?

TODD
Here. Home.

He hands Anne Burton Holmes' journal. Anne stares at it.

HOLMES (V.O)
Saw my grandson today. I hope one
day he finds his way to Del Mar,
CA. To see his real father.

EXT. GARRETT'S NEIGHBORHOOD - DAY

Anne drives. Todd sits and stares out as the scenery
passes. They stop before 313 Piney Point. The home appears
deserted.

Todd gets out.

TODD
Wait here Anne.

ANNE

Okay.

She watches him walk around the back. She then hears the sound of BREAKING GLASS.

ANNE (CONT'D)

Todd, I hope you know what you are doing.

INT. GARRETT'S HOME - DAY

Todd enters. He walks through the kitchen to the hallway. He stops and peers at the grand piano Garrett played. Then, he marches up the stairs and returns to the upstairs study and the trunk.

Everything is as he left it.

INT. COROLLA - SAME

Anne sits in the car while Todd is in Garrett house. Via the rearview mirror, she sees a black Mercedes approach.

ANNE

Keep driving. Keep driving.

She watches it turn into the driveway.

ANNE (CONT'D)

Great.

Grell gets out. She wears all black.

ANNE (CONT'D)

Get out Todd.

INT. GARRETT'S STUDY - CONTINUOUS

Todd packs up the chest. This is when he hears someone. Grell enters the house.

INT. STAIRWELL

Grell senses another human presence in her home.

GRELL

Hello? Is there anybody up there?

TODD (O.S.)

It's me again Grell.

GRELL

Get out.

Todd appears at the top of the stairs. He starts to walk down them.

TODD

Not until I know the truth.

GRELL

What truth?

TODD

Was Garrett my father?

GRELL

So, it's money you want?

TODD

Answer my question.

GRELL

You have no legal claim.

TODD

I don't want money. I want the truth.

Grell starts to cry.

GRELL

I don't know the truth.

TODD

Am I his son?

GRELL

Maybe.

TODD

Maybe?

GRELL

I don't know. He never shared. I know he loved your mother more than me.

TODD

I'm sorry.

GRELL

We all have regrets. Take what you want?

TODD
I just want the chest.

GRELL
Take it. I hope it brings you more
happiness than it did him.

EXT. CEMETERY — DAY

A fine rain pours down on these mourners in black. Each holds large black umbrellas.

EXT. GARRETT'S GRAVE SITE — DAY

Todd stands alone beside the flower covered casket. He has Holmes' journal in his hands, open.

TODD
Well, a deal is a deal, dad.

Todd bends down.

TODD (CONT'D)
But I think you already guessed that. Your father, and likely my grandfather had quite a knack for understating events. A film that captures more than an ordinary weekend spent in Vienna. Hmm. It was the weekend I was conceived.

BURTON HOLMES (V.O.)
We are all happy for a time... until we are not.

TODD
I am left with only more questions, Garrett. This time. Focused entirely on you.

Todd tears up and leaves. Then, a few steps away, he turns one last time to the Garrett's grave.

TODD (CONT'D)
Rest in peace.

Todd returns to the Corolla where Anne is waiting. He sees Anne smile as he enters.

ANNE
You okay?

Todd looks to the massive chest crammed in the backseat.

TODD
Yeah. But I'm tired of looking
back.

Anne starts the Corolla.

ANNE
Where to?

TODD
Home.

MONTAGE: SIGNS OF THE TIMES

NEWS FOOTAGE: A large plane strikes the North Tower of The World Trade Center Building.

NEWS FOOTAGE. President Bush reads a book to small children when when an aide whispers into his ear. he's informed of the attack on New York. We see his reaction as the world has forever changed.

NEWS FOOTAGE. Shock and Awe. The night vision footage as bombs fall down in great clusters on Baghdad.

EXT. GUANTANAMO BAY NAVAL BASE, CUBA — DAY

Gitmo's grounds. Then, we see the detainee cages.

INT. GUANTANAMO BAY NAVAL BASE — NIGHT

Officer speaks with Anne.

OFFICER
These detainees. These men. We are
not interrogating them. We are
torturing them.

Anne in glasses looks up from her scribbling and eyes the officer.

OFFICER (CONT'D)
We will regret this.

INT. BIRTHING CLINIC — DAY

Birth of Genevieve.

Pregnant Anne breathes.

INT. BIRTHING POOL - NIGHT

Anne lies in a shallow pool. Todd is in the water with her.
So is the midwife.

MIDWIFE
Ready, Anne?

ANNE
Yes.

INT. HOSPITAL ROOM - DAY

Anne holds Genevieve. She is all alone with her. She plays
with her tiny fingers.

ANNE
You have my hands.

EXT. HOSPITAL PARKING LOT - DAY

Full of cars. No empty spaces.

INT. TODD'S HONDA MINIVAN - DAY

In the front seat, Todd looks back at Anne. She sits beside
a tiny Genevieve in her car seat.

ANNE
We did it, Todd.

TODD
I have never been so nervous in my
life to drive.

Todd slowly pulls out.

ANNE
She's so small and adorable.

Todd looks at Anne in the rearview mirror.

TODD
She's a mini you.

ANNE
She's all ours.

INT. UPMANN'S HOUSE - NIGHT

Todd attempts to calm a crying Genevieve. Anne is asleep in a nearby chair.

TODD
Shh. It's three a.m.

Anne's eyes are still closed.

ANNE
She's hungry, Todd.

TODD
Again.

ANNE
Hand her over. She's a growing girl.

EXT. UPMANN'S HOUSE - DAY

Todd and Anne enjoy a picnic in their front yard as Genevieve toddles about in the lush green grass.

Anne soaks the day in.

ANNE
Moments like this I wish to remember when I get old.

TODD
I know. My classes will be starting back up.

ANNE
Let's not worry about the future. Today. Let's enjoy our little girl.

TODD
Well, our little girl is trying to make a break for the road.

Todd jumps up to go get her.

INT. BIRTHING POOL - DAY

The birth of Julian.

A pregnant Anne in pool with midwife. Todd in a swimsuit stands next besides them.

MIDWIFE
You ready for a boy, Anne?

ANNE
Yes.

EXT. UPMANN'S HOUSE - MORNING

A nice middle-class home.

Super: "Los Angeles, 2014"

INT. UPMANN'S HOUSE - SAME

Anne steps into the bathroom where Julian and Genevieve are brushing their teeth.

ANNE
Brush them good.

Anne places her hand on Julian's shoulder.

ANNE (CONT'D)
Two minutes, Julian.

JULIAN
(mouth full of
toothpaste)
Yes, mom.

ANNE
Good. Genevieve, you ready for
your recital?

Genevieve puts away her tooth brush in a drawer. She follows her mother...

HALLWAY

GENEVIEVE
I practiced all weekend.

ANNE
Good.

Todd EMERGES from BEDROOM.

TODD
Anne, have you seen my new blazer?

Anne moves down the...

STAIRWELL

Anne

It's hanging in your closet.

TODD (O.S.)

I checked.

ANNE

Check again.

Anne gets a few more steps down the stairs.

TODD (O.S.)

Found it!

Anne smiles.

ANNE

Ahh. Fridays.

INT. UPMANN'S HOUSE - KITCHEN - LATER

Anne hands her children their lunches as they head out.

ANNE

Here you go, Julian. Peanut butter on a wheat bagel. Make sure you eat your fruit today. Okay?

JULIAN

I will.

ANNE

Genevieve. Your father will pick you up this afternoon.

TODD

I am?

ANNE

Unless, you want to do the grocery shopping for tonight's party.

Todd looks at his daughter.

TODD

I'm picking you up.

Genevieve gives Anne a peck on the cheek.

GENEVIEVE

Thanks, mom.

Todd looks out the kitchen window as he sips from his coffee mug.

TODD

Bus!

EXT. MILITARY BASE - PARKING LOT - DAY

In full uniform, Anne walks from her car to her office on base.

MARY, early 30s, EMERGES from her minivan. She is also in a naval uniform.

MARY

Anne, tell me it gets easier.

ANNE

What?

MARY

Raising kids.

ANNE

I'm afraid it doesn't.

MARY

Lie then.

(struggles with her
breast pump)

Maybe I should just stay home?

ANNE

Trust me, Mary. You would miss the adult interaction and the feeling your part of something bigger than yourself.

Mary stops and smiles at her friend.

MARY

Anne, you always know what to say.

ANNE

It's part of my job. Happy Friday.

EXT. UNIVERSITY - DAY

Blue-capped chapel looms over campus.

INT. UNIVERSITY CLASSROOM — SAME

A black-and-white film ends. We hear the sound of rolling tape. Then, we see the Todd behind the white lights. He switches off the projector.

TODD

Before there was the Internet,
there was Burton Holmes.

Todd walks across the room and flips on the lights.

TODD (CONT'D)

Describing the indescribable.

His students, young, well-off twenty-somethings, refer to him fondly as Dr. U.

TODD (CONT'D)

So, what does everyone think?

The students respond with awkward silence. They look at one another in search of a savior. Someone to respond to Dr. U's question. None do.

TODD (CONT'D)

Come on. Think. That's what matters. So, tell me. What you saw. And more importantly, how did it make you feel?

TABATHA

Well, Dr. U, seeing the world in pure black and white is challenging for me.

JOEY

You mean, boring.

TABATHA

N-o-o. A distraction.

THE ROOM

Yeah.

TABATHA

The B.W. world is too artsy.
Gritty.

TODD

How so?

WENDY

Well, ending the movie at the church fountain at daybreak, the streets void of people, was...

TODD

Yes.

WENDY

Unrealistic. Staged.

JOEY

Dr. U. In the age of the selfie. Every mundane moment is captured by a smartphone. Then tweeted, and re-posted.

TABATHA

We see what's real. And relevant to us.

TODD

Exactly, Tabatha! Excellent point. So where is the relevance? The truth?

JOEY

The truth? Who cares? I need an A to make sure I get into the right law school.

TODD

Film allows us to see what we want to see. Shows us snapshots of what was... so. How does it pertain to the modern day? Peter. Peter?

PETER

What? Oh. I liked it.

TODD

What?

PETER

The movie.

TODD

Why?

PETER

Because you want me too.

TODD

Do I?

PETER
Why else would you be showing it
to us?

TODD
To educate.

PETER
Educate, please. This University
only cares about the checks my
parents write, not me.

TODD
Does that same notion pertain to
me?

PETER
No.

TODD
Yet I am employed by the
University.

PETER
You are. That's your problem.

TODD
What is my problem... exactly?

PETER
You care about us. And here, that
makes you a liability.

Todd clears his throat.

TODD
Okay. Okay. We will continue this
conversation next time.

The students start to leave.

TODD (CONT'D)
Remember, the films I show you
expand your thinking, if you allow
them to. Right, Peter?

Peter turns back to Todd when he reaches the door, gives
his professor a half-hearted smile.

PETER
Dr. U, I think too much. That's my
problem. Movies are meant to be
escapes, not novels.

Todd's smile fades.

Peter sees his words hurt the only instructor he likes. He adds.

PETER (CONT'D)
But I will try, Dr. U.

TODD
That's all I ask, Peter.

Todd clears throat.

TODD (CONT'D)
Okay. I don't have office hours on Friday. So your troubles will have to wait until Monday.

Todd says this to an empty room.

EXT. UPMANN'S BACKYARD — SAME EVENING

Todd grills brats and burgers as other professors and faculty exchange stories.

Todd carries over a plate.

TODD
I met Burton Holmes, at his Palm Spring abbey.

MIKE
Bullshit.

The retiring professor laughs out loud.

Anne arrives from base wearing her Battle Dress Uniform (BDU). Name tag on Anne's uniform goes over her right breast pocket. On her collar the muted eagle, the insignia of a USPHS captain.

The faculty all look as if she is a Martian from another planet who mistakenly enters their party.

HANK
We are being invaded.

ANNE
Hi, guys. I'm a tad overdressed.

MIKE
No, you look great.

Todd stands at the grill. He smiles and waves, heads over.

MIKE (CONT'D)
Anne, what exactly do you do?

ANNE
Help people.

MIKE
I know that. Army. Navy?

ANNE
I'm a Captain in U.S. Public
Health Services.

HANK
The what?

ANNE
It's a branch overseen by the
Surgeon General. Focuses on
Health. My Captain status goes
back to the service's Navy roots.

TODD
Back away boys. A captain in the
Navy ranks up there like a colonel
in the other branches.

HANK
Wow. A colonel. I didn't know
women went that high.

ANNE
I will be right back.

Anne walks into...

THE HOUSE

She hears, on the TV...

NEWS ANNOUNCER
In other news, the World Health
Organization said Friday the West
Africa Ebola outbreak has killed
more than three-thousand people
and infected more than
sixty-five-hundred.

Anne stops. She turns toward the TV.

EXT. UPMANN'S BACKYARD — LATER NIGHT

Colorful Japanese lanterns hang overhead. As guests talk and huddle by the fire pit's ample flames. At this point of the party, all are feeling warm and at their best.

Kids of various ages play about in the dark.

Todd sees Anne in her chair. Shadowy flames dance across her face. He smiles at the woman he loves.

She smiles back.

ANNE

I think everyone is having a good time.

TODD

What's on your mind, Anne?

ANNE

What?

TODD

You're pondering something.

ANNE

How did you know?

TODD

Your body is all tense. So... out with it.

ANNE

The Surgeon General contacted me today.

TODD

Oh no. Not Lipperman.

ANNE

Yes. He's the acting Surgeon General now.

TODD

Anne, Genevieve's tenth birthday is in a month from now.

ANNE

I know.

TODD

You missed her first because of Gitmo.

(MORE)

TODD (CONT'D)

Her second because of Katrina. Her eighth because Sandy. Now her tenth because of...

ANNE

Ebola.

TODD

West Africa? Are you f'n kidding?

ANNE

No. I'm leaving Sunday. CDC's has a week-long Ebola Safety Course in Alabama. There I will learn how to properly suit up. Then, Africa. We will be in country until Christmas.

TODD

Great. In country. Anne, you're a psychiatrist. Not a green beret.

ANNE

The caregivers need, and deserve care too, Todd.

TODD

Well. This is great. Our daughter will need to see a shrink thanks to you.

ANNE

Our daughter knows I love her. And I wish to be an example to her. To fight for those in need.

TODD

Fight. Hmm. There must be others willing to go, Anne. You have had your run.

ANNE

None. Infectious diseases freaks people out.

TODD

I imagine so. So, your mind is made up?

ANNE

Yes. I can make a difference.

Todd heads toward their brightly lit home.

TODD
Well, try making a difference
here. Good night.

INT. UPMANN'S HOUSE — KITCHEN - NEXT MORNING

Over their coffees, Todd and Anne watch CNN and argue.

NEWS ANNOUNCER
West Africa is experiencing the
largest Ebola outbreak in history.
three-thousand confirmed dead. The
virus, which doesn't have a cure,
has for more three months been
ravaging a region ill-equipped to
fight it. The CDC is organizing an
Humanitarian mission.

Todd takes a sip of his coffee.

ANNE
It's my job.

TODD
It's more than that.

Julian ENTERS into the kitchen. His hair is a wreck. With
eyes half open he grabs a box of cereal.

ANNE
Do you want to deal with the
crisis there, or here?

Todd gets up, pulls a carton of milk from the fridge.

TODD
But Anne--

ANNE
It's three months.

TODD
Yes, at ground zero of an
outbreak.

JULIAN
Why are you fighting?

TODD
We are not fighting, son.

Anne hugs Julian.

ANNE
Mommy needs to go away again.

RUN NEWS CLIP on TV

President Obama speaks on the outbreak.

PRESIDENT OBAMA
Here's the bottom line. Patients can beat this disease. And we can beat this disease. But we have to stay vigilant. We have to work together at every level — federal, state and local. And we have to keep leading the global response, because the best way to stop this disease, the best way to keep Americans safe, is to stop it at its source — in West Africa.

EXT. ANNISTON, ALABAMA - OLD ARMY POST - DAY

Establishing: Old abandoned army post with World War Two wooden buildings surrounded by tall weeds. Deteriorating roads crisscross the area.

SUPER: "Near Anniston, Alabama, 2014"

A couple desert-camouflaged HUMMVs parked along with cars, SUVs near an old cinderblock building. A sign reads: "CDC Ebola Safety Course."

INT. BUILDING - TRAINING ROOM - SAME

Windowless room made of cinderblock.

DOCTOR in a white hood, goggles, and yellow hazmat suit.

DOCTOR
Good afternoon folks. You have two patients that we need bloods drawn from.

A suited-up Anne stands beside a BIG BLUE BUCKET on the cold concrete floor. The biohazard bucket is labeled 'VOMIT.' In the cot is a plastic mannequin child.

DOCTOR (CONT'D)
We're all aware that there is a risk and that we must be extremely careful.

(MORE)

DOCTOR (CONT'D)
 However, we also know that if we
 wear the protective equipment
 properly and follow the protocols.
 We'll be okay.

EXT. REPUBLIC OF LIBERIA - AIRPORT - DAY

Anne's white U.N. aircraft lands on the runway, parks near
 a small terminal building.

SUPER: "Republic of Liberia - Roberts Airport - 30 miles
 from Monrovia"

As Anne departs the plane she feels heat.

On a tarmac a masked NURSE shouts.

NURSE
 Form two lines. We need to take
 your temperature.

Anne gets in line.

Nurse points a device that looks like Sci-fi laser gun at
 her head.

NURSE (CONT'D)
 You're normal. Get on the bus.

EXT. M.M.U. BIO-CONTAINMENT UNIT - SAME

As Anne arrives, she sees a colleague she knows waiting.

SUPER: "Camp Eason - Monrovia Medical Unit"

Anne grabs her equipment. As she gets off.

ANNE
 Hey Ted. When did you get here?

TED
 Three weeks ago.

ANNE
 Over achiever.

TED
 How was your ride in?

ANNE
 My teeth are still rattling.

TED
Well, welcome to M.M.U.

In the background crews of Navy Seabees construct the 25-bed facility from the ground.

ANNE
Is it always this hot?

TODD
Today is cooler than most.

ANNE
Great.

Anne sees a sign that reads Camp Eason.

ANNE (CONT'D)
Camp Eason?

TED
In honor of the first African American officer in the USPHS. He served here.

ANNE
Captain John Eason. Good choice.

EXT. M.M.U. BIO-CONTAINMENT UNIT - NIGHT

Ted gives Anne a tour of the compound.

TED
Here's the entrance to high risk.

ANNE
The red tape on the ground?

TED
We are entering the red zone. Restricted to suspected Ebola patients.

ANNE
I see. The team has done a great deal in a few weeks' time.

TED
We need to do more.

INT. M.M.U. BIO-CONTAINMENT UNIT - NIGHT

Ted and Anne suit up. In their hazmat suit, Ted grabs a sharpie and writes Anne on her blue plastic apron.

TED
There. A name makes us human.

ANNE
What about you?

TED
They all know me now.

INT. M.M.U. BIO-CONTAINMENT UNIT - NIGHT

Close-up of Ebola patient's bloody mouth. Teeth are missing and the gums are red and inflamed.

Ted touches the infected caregiver.

TED
All this people here are nurses
and caregivers to the first wave
inflicted with the virus.

Fifteen patients in various stages of the disease line the ward in hospital beds.

ANNE
Where are the others?

TED
Dead.

EXT. M.M.U. BIO-CONTAINMENT UNIT - DAY

A suited up Anne carries an eight year old boy from the staging area to the restricted red zone.

Ted approaches.

TED
What do we have here?

ANNE
He tested positive for Ebola.

TED
Parents?

ANNE
They didn't make it.

Anne hands him over.

TED
Let's see if we can save him.

EXT. M.M.U. BIO-CONTAINMENT UNIT - NIGHT

Ted and Anne sit in folding cars underneath a canopy of stars.

ANNE
How's the boy?

TED
Time will tell.

EXT. M.M.U. BIO-CONTAINMENT UNIT - DAY

Ebola survivor board in yellow letters on a blue background reads, "Today I Am Healed. Tomorrow I Return to Heal Another."

TED
This is why we are here. To save lives.

Ted grabs Anne's hand and places it over a yellow handprint of a discharged survivor.

ANNE
Today I am healed.

INT. OFF-BASE LIBERIAN HOSPITAL - NIGHT

Down a long linoleum corridor is a room where Anne comforts a woman caregiver on the brink of a nervous breakdown.

WOMAN CAREGIVER
I watched everyone on them die.
First the old. Then the young.

ANNE
How well did you know these people?

WOMAN CAREGIVER
They were from my village. People I grew up with. Now they're all gone.

ANNE
You did all you could for them.

WOMAN CAREGIVER

Did I?

ANNE

It's okay to grieve.

WOMAN CAREGIVER

I have no tears left.

The woman reaches for a cup of coffee.

INT. FACULTY ROOM - DAY

Todd pours himself a cup of coffee. Then, he wanders over to a chair next to Mike.

MIKE

Do you think we are really making a difference with these kids?

TODD

Sure.

Mike eyes Todd hard.

TODD (CONT'D)

I would say most. But not all.

MIKE

I always wanted to teach. But anymore I can barely get through my lectures.

TODD

Why is that?

MIKE

There is no engagement at all. It's like I'm not even there.

TODD

Well, the Russian Revolution is not for everyone.

MIKE

How do you do it? Get them talking?

TODD

I treat them like equals. Some deserve it. Others don't. But the main thing, I never lecture them. I begin conversations. And see where that goes.

EXT. UPMANN'S HOUSE — DRIVEWAY — DAY

Genevieve places her hand in the mailbox and pulls out a postcard from her mother. She runs inside.

INT. UPMANN'S HOUSE — KITCHEN — DAY

Todd catches Genevieve as she caroms into him.

TODD
Hey. What's the hurry?

GENEVIEVE
A note from Mother!

TODD
What does it say?

Genevieve stares at the image of her mother.

GENEVIEVE
It's a picture of her room.

TODD
Great. What does she say?

Genevieve has the postcard cupped in her hands. Then, she starts to read it.

GENEVIEVE
Dear Todd, Genevieve...

CLOSE-UP: Postcard of Anne in her tent.

ANNE (V.O.)
And Julian. Here you can see me in my room in Liberia. I'm glad I have the mosquito bed net because there lots and lots of bugs here! Once I crawl inside I do not have to worry about mosquitoes, spiders, or giant beetles! I miss you all and cannot wait to see you in a few more weeks. I love you!
Mom XOXOXO

INT. M.M.U. BIO-CONTAINMENT UNIT — DAY

Team of scientists wears yellow hazmat suits. The group travels beyond a red line on the floor that marks the boundary between the high-risk zone and the low-risk zone.

They move to...

SECURE ROOM

Anne removes her headgear and visor. She watches another doctor do the same.

TED
I think the containment is
working.

ANNE
Finally.

TED
What are you doing tomorrow?

ANNE
I'm off. Nothing.

TED
Let's explore. The beaches here
are spectacular.

ANNE
Why not?

EXT. COASTLINE ROAD - DAY

Ted drives an open top Jeep fast along the coastline road high above the Atlantic Ocean.

Ted eyes Anne. Her image reflects off his Ray-bans. She smiles. He smiles back. When, Ted shifts down to a lower gear, the Jeep engine roars.

Anne howls in delight.

EXT. SHORELINE BEACH - DAY

Vibrant blue water, white capes, and a long pristine sandy shoreline void of people except Ted and Anne. In the distance is their Jeep.

In a T shirts, shorts, and shades Ted and Anne walk and talk along the sand.

TED
Shame we can't swim.

ANNE
Sharks?

Ted moves closer to Anne.

TED
The undertow.

ANNE
Oh.

INT. UPMANN'S HOME - KITCHEN - DAY

Todd and Genevieve sit at the kitchen table for lunch. They watch CNN.

NEWS ANNOUNCER
Today, a health care worker from Dallas was transferred to Emory University Hospital in Georgia for treatment after contracting the Ebola virus while helping to treat Thomas Eric Duncan, the first patient to have the disease in the U.S.

Phone RINGS.

The number says "mommy."

GENEVIEVE
Mommy!

TODD
Wait. Wait.

He holds off his daughter and answers it.

TODD (CONT'D)
Anne?

EXT. M.M.U. BIO-CONTAINMENT UNIT - NIGHT

Fresh from the beach, Anne walks around a tiny circle with her iPhone in hand attempts to get the best coverage.

INTERCUT BETWEEN TODD AND ANNE

ANNE
Hi everybody!

TODD
Anne, you don't sound good.

ANNE
I'm fine. I just need sleep.

TODD
Well, I'm worried sick.

Anne sees Ted approach with a bottle of wine, holds up her hand, and he backs off.

ANNE
I don't have much time, Todd. How
are the kids?

TODD
Good. My mom's not?

ANNE
What's wrong?

INT. HOSPITAL WARD — DAY

We follow a nurse in scrubs down a long corridor. She turns into a room...

HOSPITAL ROOM

Todd stands over a hospital bed. Lying in it is his mother, Sarah. She does not look well.

Todd quietly paces the room.

Then he stops by the large windows. He peers out for a moment, beyond the parking lot to the fairgrounds. He exhales loudly, as he tugs at the drapes to close them. The room grows dim.

TODD
Let's watch a movie, Mom.

His mother does not respond.

Todd's projector is already prepared. As the film begins, he sits beside his mom, hums "Ode to Joy" as he runs his fingertips through her long white hair. She is dying.

ON THE WALL: A young Garrett appears by the youthful Sarah. The frame freezes.

Sarah smiles. Somehow the film holds meaning to her. She awakes from her idle state. Reflects.

BACK TO TODD

Todd turns to his mother.

TODD (CONT'D)
(points)
Mom. Who is this man?

Sarah weeps. Todd, with wet eyes, reaches for her hand.

SARAH
He's your father.

TODD
Thank you.

SARAH
Not all love ends well.

Todd consoles his mother. He brushes his fingertips again through her hair. He leans closer.

TODD
I know. I met him once.

Relief crosses Sarah's face.

TODD (CONT'D)
He said I had your eyes.

SARAH
He was a good man. He died some time ago.

TODD
I know.

INT. HOSPICE - DAY

Todd leans over his mother's hospital bed. He gives her a sip of water through a long pink straw.

Sarah breathing is laborious.

SARAH
I'm sorry. I should have told you about your father.

TODD
Mom. Don't talk. Safe your breathe.

SARAH
Why?

Sarah gives small chuckles.

SARAH (CONT'D)
I should've been better m-m-m...

Her breathe stops. Todd draws closer. He checks her pulse. Then, he places his hand over her heart.

TODD
You gave me a good life, mom.
Thank you.

EXT. NELSON'S FUNERAL HOME GROUNDS - DUSK

A small group of well-dressed children play in the leaves.

INT. NELSON'S FUNERAL HOME - NIGHT

Sarah's viewing. Todd's mother lies in a her casket. She looks asleep as her head rests on a puffy pillow.

A woman on the organ plays "How Great Thou Art."

Todd, Genevieve, and Julian wear black. Empty seat besides Todd.

INT. M.M.U. BIO-CONTAINMENT UNIT - DAY

In the Red Zone, a suited up Anne visits the young boy she carried days before. SOE, who is fighting for his life. He is eight years old, like Anne's Julian.

Anne uses a wet sponge to cool his face, chest.

ANNE
There. There. It's going to be
okay.

Ted approaches. He grabs the chart and reads it.

TED
John Doe?

ANNE
He has not been identified yet.

Ted flips through the cart.

TED
Well. We've done everything we
can. Now it is just a matter of
time to see if the meds work.

ANNE
It's not fair. This boy should be
playing outside. Not fighting for
his life.

TED
I'm growing so numb to this, Anne.

ANNE
I know. There is only so much pain
a person can witness.

TED
Yeah.

INT. ANNE'S TENT - NIGHT

Ted comes in Anne's tent. Anne is in tears. He holds a
bottle of wine.

TED
Anne? You okay?

ANNE
I'm a terrible wife! I missed my
own mother-in-law's funeral.

TED
Let's get out of here.

EXT. ROCKY ROAD - NIGHT

Ted drives his Jeep away from camp. Anne is by his side.
They travel through the darkness with the high beams on.
They sit in silence. Until they reach a ridge over looking
a valley.

ANNE
Why am I here?

TED
What's wrong?

ANNE
I miss my family.

Ted hands over his satellite phone.

TED
You should call them.

Anne dials Todd's number.

INT. UPMANN'S HOME - KITCHEN - NIGHT

Todd's iPhone rings on the kitchen table as he cooks dinner.

TODD
Anne?

INTERCUT BETWEEN TODD AND ANNE

ANNE
Todd. I'm sorry I could not make it to the funeral.

Static starts.

TODD
Whose phone is this?

Static gets louder.

ANNE
Ted has a satellite phone.

The call drops on Anne's end.

TODD
Ted? I didn't know he was there.

The call drops on Todd's end.

TODD (CONT'D)
Great.

Julian comes into the kitchen from the dining room. He wears soccer gear.

JULIAN
Hey Dad. I'm late for soccer.

TODD
Tonight?

Genevieve strolls in.

GENEVIEVE
Dad, can I go to Susy's house?

TODD
We are having dinner.

JULIAN
Dad, practice.

TODD
Just a second.

Todd searches for his car keys in the other room.

GENEVIEVE
Dad! Dinner!

On the stove top, food in the case iron skillet burns.

TODD
Great.

He grabs the hot skillet.

TODD (CONT'D)
Shit! Damn it, Anne!

Todd tosses the skillet in the sink.

Julian and Genevieve turns and looks at another in silence.

INT. M.M.U. BIO-CONTAINMENT UNIT - RED ZONE - DAY

A suited up Anne watches over Soe. His body fights the disease.

Soe opens up his eyes.

ANNE
Ted! He's awake.

Ted rushes over.

TED
Hi, there.

Soe stares up at the intravenous.

TED (CONT'D)
There's medicine in there to make you better.

SOE
It didn't work for my parents.

ANNE
They were treated too late.

SOE
Hmm.

ANNE
What's your name?

SOE

Soe.

SOE (CONT'D)

What's yours?

ANNE

Anne.

He looks around the hospital ward. There were three other people in beds just like his. Two men in their forties and a child younger than him.

TED

Soe, we're here to help.

SOE

Why is this happening to me?

ANNE

It's a virus. A bad one. But you can beat it.

SOE

My mommy and daddy didn't.

INT. TODD'S CLASSROOM - DAY

In a dark room, Todd stands before his students. White lights illuminate his face.

TODD

Class. Watch this and tell me what you see.

Todd shows his class Vienna 1969.

PETER

What? No sound and black and white?

TODD

Life isn't fair, Peter. Keep watching.

Sarah and Garrett run through the square.

Todd stops the film.

TODD (CONT'D)

Who are these people?

PETER

Tourists.

TODD
Why is that?

PETER
They look excited to be there.

TODD
That's true. But what else?

TABATHA
They are in love.

TODD
What makes you think that?

TABATHA
The way they look at one another.

TODD
Interesting.

PETER
Burton Holmes filmed this, didn't he?

TODD
Wow. How did you guess that?

PETER
He likes to zoom in on his subjects. Hold. Then he zooms out.

TODD
There's a director in you, Pete.

Tabatha stands up and moves to the image of Sarah. She touches Sarah's face.

TABATHA
Dr. U. This is your mother, isn't it?

TODD
How did you know?

Tabatha turns.

TODD (CONT'D)
You have her eyes.

INT. TODD'S CLASSROOM - DAY

Tabatha and Todd are alone now.

She moves into Todd's personal space.

TABATHA
You are so different from everyone
else.

TODD
I'm afraid I'm not.

TABATHA
Could you do me a favor?

TODD
It depends.

Tabatha removes screenplay from her backpack.

TABATHA
I wrote a story.

TODD
Great. What about?

TABATHA
You.

TODD
Oh.

INT. M.M.U. BIO-CONTAINMENT UNIT - RED ZONE - NIGHT

Anne checks in on Soe. He looks terrible. She sees a nurse approach.

ANNE
How is he doing?

Nurse shakes her head.

NURSE
His vitals are bad. And he's
burning up.

ANNE
How's his blood pressure?

NURSE
Stable.

ANNE
Good.

NURSE
It's a bad bug.

Anne sits and grabs a wet sponge to cool him.

ANNE
I hate that I can't touch him.

NURSE
Soe's highly contagious.

ANNE
I know.

EXT. M.M.U. BIO-CONTAINMENT UNIT - OUTSIDE - DAY

Sitting in two folding chairs, Anne ends a section with a nurse struggling to come to terms what she has experienced.

NURSE
They have so little. And this virus strips them of everything. Even their dignity.

ANNE
We are making a difference.

NURSE
Are we? Their are only three handprints on the survivor board.

ANNE
That's better than zero.

Nurse starts to cry.

NURSE
There needs to be more.

ANNE
There will be.

INT. M.M.U. BIO-CONTAINMENT UNIT - RED ZONE - DAY

Anne enters the Red Zone sees Soe's bed empty with crisp clean sheets.

ANNE
No. No!

She rushes to the bed. No nurses are around. She stares at the other patients, all near death.

ANNE (CONT'D)
Why him? Why?

A nurse enters the Red Zone.

NURSE
We are going to have one more hand
for that wall.

Anne near tears.

ANNE
Soe?

Nurse nods.

NURSE
His fever broke this afternoon.

ANNE
And the Ebola?

NURSE
Gone. The meds worked.

ANNE
Where is he?

INT. UPMANN'S DINING ROOM — DAY

Genevieve sits at the head of the table at her 10th Birthday Party. Girls her age surround her. Todd stands and films on his 35-mm.

Julian carries out from the kitchen a homemade cake covered with candy. They all sing "Happy Birthday" to Genevieve.

INT. DINING ROOM - LATER IN DAY

Across from the table, Genevieve and Julian look at one another.

JULIAN
Dad, can we go outside?

TODD
Sure.

The kids romp out the door like wild deer.

From the window he looks at his children running about in the backyard.

He walks down to...

DEN

Todd removes Tabatha's screenplay from his backpack.

TODD
Okay, Tabatha. Let's see what we
got here.

INT. UPMANN'S HOUSE — DEN — LATER

Todd finishes reading Tabatha's script. As he sets it down
he smiles.

TODD
Good start.

Todd hears the TV on downstairs.

He walks down to...

BASEMENT

Todd sees his son watching the news on TV.

NEWS ANNOUNCER
Rubble and ruins. The scattered
remainders of Liberia's bloody
civil war that claimed over
two-hundred-thousand lives. Here,
a global coalition responds to the
Ebola outbreak.

TODD
A little late for TV, son.

JULIAN
Where's Mom?

TODD
You know. Work.

JULIAN
What do you think Mom's doing
right now?

TODD
Hmm. Maybe getting up.

Julian turns off the TV. He walks past his dad.

JULIAN
I wish she was here.

MATCH CUT: BOYS

INT. M.M.U. EBOLA FREE WARD - NIGHT

Soe looks much better. Anne is by his side as his eyes open.

ANNE
Ted. He's awake.

Ted hurries over.

TED
Hi, there.

SOE
Where am I?

TED
With friends. Do you remember
getting sick?

Soe looks away.

SOE
They're dead aren't they?

Anne fights back tears.

ANNE
It's not fair. Do you have any
other relatives we can get ahold
of?

SOE
I have an uncle.

INT. UNIVERSITY CLASSROOM - DAY

TODD
Mark Twain said nothing kills joy
quicker than comparison. And I
really love that saying.

Todd moves around the room.

TODD (CONT'D)
You know, when you start comparing
yourself to others. You think you
are better or worse. Hah. And both
of those are ego issues. The
reality is everyone has their
strengths. And weaknesses.

PETER
Then why are we graded?

Todd smiles.

TODD
Excellent point, Peter. Twain
would not approve. But...

Todd reaches inside his desk and liberates an Oscar.

TODD (CONT'D)
Twain never saw one of these. In
film. There is no higher honor.

Bart walks in.

TODD (CONT'D)
Class. This statuette belongs to a
friend of mine. Our honored guest.
And he is eager to meet all of
you.

Todd looks at Tabatha.

TODD (CONT'D)
Some more than others.

BART
Who likes Iron Man?

JOEY
So, you directed it?

BART
No. I was Jon's cinematographer.

PETER
What was it like working with Jon?

BART
I don't want to speak of Jon
today. Though, he's an amazing man
and director. No, I wish to tell
you about my own Iron Man, Dr.
Upmann's father.

The class reacts.

BART (CONT'D)
He believed in me. When I didn't.
He was my mentor. So, who is
yours?

The room grows silent.

TABATHA
Why haven't we seen any of your
dad's movies yet?

BART
Because. His vision varied with
Hollywood's version of an
acceptable film.

PETER
Why haven't we seen any of you
dad's movies yet?

BART
You are today. I crafted a brief
montage. Lights! Action!

EXT. UPMANN'S HOUSE - VARIOUS ROOMS - NIGHT

Todd gives Bart a tour of his home.

They end up in...

LIVING ROOM

BART
This is nice.

TODD
None of this would be possible
without your help in getting me
into UCLA.

BART
I gave you an opportunity. You
seized it.

Todd raises his beer bottle.

TODD
Thank you.

BART
Cheers.

Bart examines the makeshift coffee table, Holmes' steamer
chest.

BART (CONT'D)
This was Holmes'?

TODD
I haven't used it much over the years.

BART
Am I sensing regret?

TODD
Hmm. No. But Burton Holmes saw the world. I haven't.

BART
It was his job to see the world. He made travelogues. Your job is to prepare your students for it.

TODD
I know. Teaching is my thing. My opportunities for travel are lacking. Still my job fills me.

BART
Good. Remember. Creative people do not happen. They are mentored and made. I would have zero success if it wasn't for your old man.

TODD
Why wasn't he more successful?

BART
Truth?

TODD
Sure.

BART
You dad was a pain in the ass. Always late and over budget.

TODD
He was an ass.

BART
Yet we still loved him.

Bart swallows the last of his beer.

TODD
Why?

BART
Because he was raw and real.

Todd holds up an empty bottle of beer and smiles.

TODD
Need another?

BART
Sure. Last one.

Todd leaves the room. Bart calls after him.

BART (CONT'D)
How's Anne?

INT. M.M.U. - TENT BARRACKS - DAY

ANNE and TED eat cold MREs.

Super: "Thanksgiving, 2014"

TED
Meals Ready to Eat. Yum.

Ted smacks his lips, reads the label.

TED (CONT'D)
Diced Turkey Breast with gravy?

ANNE
Well, the Army really outdid
themselves with this meal.

Ted grabs a bottle of wine from table, pours it into two
cups.

TED
Here. Something to wash down the
roast beast.

Anne laughs, grabs her cup.

ANNE
Thanks. Cheers.

TED
So why did you come?

ANNE
I wanted to make a difference.
What about you?

TED
Same.

Ted eyes Anne.

TED (CONT'D)
They found Soe's uncle.

Anne pops up and gives him a hug.

ANNE
That's great news!

Ted holds her closer.

TED
Yeah.

Anne gently pushes him back.

ANNE
Ted. I know how you feel. But some day there will be someone special who can reciprocate your love.

Ted backs away, grim faced.

TED
You'll be the first to know.

He turns, EXITS.

INT. UPMANN'S HOUSE — DINING ROOM — DAY

Golden glazed turkey on a platter. White table cloth, the works.

Todd sits at the table with Bart and his two children. He looks hard at the two empty chairs where his two favorite women once sat. His wife and mother.

TODD
Hmm. Genevieve. If you want. You can give thanks this year.

GENEVIEVE
Okay Daddy. I'm thankful for my parents. I'm thankful for having a nice house to live in. I'm thankful for the wonderful backyard we get to play in.

Todd smiles.

GENEVIEVE (CONT'D)
I'm thankful we have food. Because lots of kids don't have as many things as we have.

EXT. M.M.U. BIO-CONTAINMENT UNIT - DAY

Nurse runs up to Anne.

NURSE
Anne you have to see it.

EXT. M.M.U. EBOLA SURVIVOR BOARD - SAME

Soe places his hand in yellow paint and smacks it against the board. A new survivor has been added.

Soe stands beside his uncle.

UNCLE
Soe would not be here today if it wasn't for all of you. Last Saturday he had Ebola. Today, he does not. God Bless you all.

Anne smiles at Soe.

NURSE
His uncle arrived today.

Anne hugs Soe, who hugs her back.

SOE
You are good. Thank you.

EXT. M.M.U. BIO-CONTAINMENT UNIT - NIGHT

Anne with her iPhone in hand calls her family. For once the line appears clear.

ANNE
Hi everyone!

INT. UPMANN'S HOUSE - MORNING

Todd sees the call comes in from Anne.

TODD
Hey guys! It's mom on the line.

He answers it.

INTERCUT BETWEEN TODD AND ANNE

TODD (CONT'D)
Anne?

ANNE
The second team arrives tomorrow.

TODD
That's fantastic.

ANNE
Yes, and Soe was released today.

INT. COLLEGE BAR - NIGHT

Todd sits around a table with his students.

TABATHA
Dr. U, thank you.

TODD
For what?

TABATHA
Bart liked what I wrote.

TODD
Did he? That's great.

PETER
You, write?

TABATHA
Why not?

JOEY
I hope you like eating Ramen
noodles.

The table bursts out in laughter.

TODD
Hold on. A wise man once told me
to pursue my passions. The money
will follow.

PETER
Well, did it?

Todd stands to leave.

TODD
I will answer that question in
class tomorrow.

Peter smiles up at his favorite teacher.

PETER
Good night, Dr. U.

TABATHA
Money isn't everything.

TODD
No. It is not. Friendship is more.

INT. UNIVERSITY CLASSROOM - DAY

Students exit Todd's room as Peter approaches him.

PETER
Dr. U?

TODD
Yes, Peter.

PETER
So, did you follow your passion?

TODD
No. I failed at what other's
thought I should be until I found
teaching.

Todd reaches into his drawer and tosses Peter the 35-mm
camera.

Peter catches it.

TODD (CONT'D)
This was my grandfather's. Make
good use of it.

PETER
But, I'm going to be an attorney.

TODD
Of course, you are.

Todd escorts Peter out of his class and smiles.

TODD (CONT'D)
This is in case that doesn't work
out.

Peter smiles back at him as he inspects the camera.

EXT. M.M.U. - TENT BARRACKS - DAY

A new NURSE from Team Two unpacks her belongings, as Anne packs up her's. She holds up a family photo taken before her deployment.

CLOSE-UP: family photograph in their backyard.

Anne places the picture in her sack and leaves. As she does, she nods to the new Nurse.

ANNE
Good luck.

NEW NURSE
Thanks.

Anne walks to the...

SURVIVOR'S BOARD

Anne sets down her bag.

ANNE
Today I am healed, tomorrow I
return to heal another.

Anne places her hand over Soe's yellow handprint.

ANNE (CONT'D)
Bye, Soe.

INT. U.N. PLANE - DAY

Anne boards and makes her way to her seat. When she reaches it, she looks out one last time.

EXT. VICENZA, ITALY - TARMAC - DAY

Italian carabinieri military police wear full hazmat gear as Anne lands at the Army base in northern Italy - about 45 miles west of Venice.

SUPER: "Vicenza Army Base - Italy - Winter, 2014"

She calls Todd.

ANNE
I just arrived in Vicenza.

EXT./INT. TODD'S VAN - SAME

Todd drives on the interstate.

INTERCUT: TODD AND ANNE

Todd talks on his hands-free. Checks the kids in the rearview.

TODD
Great. So, if all goes well with
your tests, you should be home in
two days.

ANNE
Let's hope.

INT. UPMANN'S HOUSE - DEN - NIGHT

Todd takes a sip of tea as he grades papers.

His phone rings.

TODD
Anne?

ANNE
They want me to stay in Italy for
my quarantine.

TODD
Why?

ANNE
Because one of our team was
infected with Ebola, I guess.

TODD
Okay.

Todd slows down the van to take the exit to turnaround.

TODD (CONT'D)
Work on that tan.

ANNE
I miss you.

TODD
I miss you too.

INT. VICENZA, ITALY - ARMY BARRACKS - DAY

Barracks are decorated with a tinsel and a makeshift tree.

OFFICER
Merry Christmas, Anne.

ANNE
Merry Christmas.

Anne's wet eyes stare at the Christmas tree.

INT. UPMANN'S HOME - LIVING ROOM - DAY

Genevieve and Julian open their presents. Todd sits and watches them tear into them. Then he gazes out the window.

INT. AIRPORT HANGAR - NIGHT

Massive, white lit hangar. Huge American flag drapes down from the rafters on the far wall.

Families gather with 'Welcome Home' signs and await their loved ones.

A military band starts up, plays "My Country 'Tis Of Thee."

Julian holds a 'Welcome Home Mom' sign.

A group of doctors, nurses, and one psychiatrist appears.

GENEVIEVE
Mommy!

Anne EMERGES from the group and races toward her family.

Julian and Genevieve run to Anne.

Anne scoops up her kids.

ANNE
I have missed you two so much.

Tears roll down Anne's cheeks.

GENEVIEVE
Don't cry, Mommy. Today is a happy day.

ANNE
It is.

She kisses Genevieve. Then, she places her hands on the sides of Julian's cheeks and stares into him.

ANNE (CONT'D)
When was the last time you cut
your hair?

Julian stands a little taller.

JULIAN
I was growing it long for you.

ANNE
My little surfer dude.

GENEVIEVE
We missed you, Mommy.

Todd watches a few steps back.

ANNE
I missed you too.

EXT. MEGA GROCERY STORE - PARKING LOT - DAY

Anne walks with Julian and Genevieve by her side. Todd pushes the grocery cart behind them.

JULIAN
Can I get more Sugar Snaps?

ANNE
No.

JULIAN
But Dad let me.

Todd looks away.

ANNE
I'm sure he did. But mommy is not.

TODD
Moms back.

INT. MEGA GROCERY STORE - ENTRANCE - SAME

The scale of the store's offerings are tremendous.

ANNE
Wow. I forgot how big this store
was.

GENEVIEVE
Let's divide and conquer!

ANNE
Great, idea. You two fetch the the
yogurt and milk.

JULIAN
Sugar Snaps?

ANNE
No.

JULIAN
Okay.

TODD
I'll grab the streaks.

ANNE
I will get the cake.

The Upmanns split up.

Julian yells back to his mom across the store.

JULIAN
We need more peanut butter!

ANNE
Okay! I will grab some.

INT. MEGA GROCERY STORE - PEANUT BUTTER AISLE - SAME

Anne stares at the fifty different options of peanut butter
all in various sizing.

ANNE
Let's see. What brand does he
like?

The magnitude of options combines with her recent trip to
Africa where there were never any options. This causes an
anxiety attack in Anne. She has trouble breathing. So, she
looks around as her heart beats faster and faster.

Anne falls to her knees and begins to cry. Everything she
has held in during her trip to Africa, comes out now.

Todd passes the aisle.

TODD
Anne! You okay?

ANNE
No. I'm not.

INT. UPMANN'S HOUSE - KITCHEN - NIGHT

A boiling pot on the kitchen stove BLOWS!

Todd removes the pot and pours Anne some green tea.

TODD
What happened?

Anne holds the warm cup in both hands.

ANNE
I felt overwhelmed. By all things
peanut butter.

TODD
You really haven't told me what
your deployment was like.

ANNE
I'm not ready too, yet. This
mission was different.

TODD
Okay. Do you think you should talk
to someone?

ANNE
A psychiatrist?

Anne takes a sip of her tea.

TODD
What about Mary?

ANNE
Yeah. I will call her in the
morning.

Todd gives his wife a soft kiss on the forehead.

TODD
Let me run you a bath.

ANNE
Thank you.

EXT. CAMPUS - NEXT DAY

Anne runs through campus, she gains pace until she turns the corner and bumps into a student from West Africa.

WEST AFRICAN
My apologies.

ANNE
No. It was my fault.

The WEST AFRICAN student smiles and moves on with his day.

Anne finds a nearby bench and sits down. She cries for all those they couldn't save. The tower chimes the hour. She has time. She bounces up and hurries across campus.

INT. TODD'S CLASSROOM - DAY

Todd wanders in late to his class hums Ode to Joy.

TODD
Sorry I'm late. So what did everyone think of your assignment?

PETER
Who doesn't love Star Wars?

TODD
George Lucas states it's a B-Movie at best, but why do we love watching it?

JOEY
It's good vs. evil.

TODD
True. There's that component of it. But what else?

PETER
The religious aspect of The Force.

TODD
Yes. It's a faith film. But it's more. It's a mishmash of many genres.

TABATHA
Like what?

TODD
A Fantasy Film. Based on myths and legends, a long, long time ago in a galaxy...

THE CLASS
Far, far away.

TODD
Yes! Exactly.

PETER
It's a Western too.

JOEY
A Western?

TODD
Of course it is... With the quick drawing Han Solo and The Bar.

WENDY
We already agreed it's a Faith Film.

TODD
Yes, with the Force and the Old Man leads the Chosen out of the desert.

PETER
What else?

TODD
A Knight's Tale, the good and valiant quest to rescue a young princess in distress.

A winded Anne comes into the classroom in her workout wear.

TODD (CONT'D)
Hi, Anne. Class. This is my globetrotting wife. Anne, this is my class.

ANNE
Hi.

TABATHA
She's beautiful.

PETER
Congratulations Dr. U.

Anne looks to Todd.

ANNE
Were we ever this young?

TODD
No.

Todd walks the room.

TODD (CONT'D)
Class, here's your shot. Ask Mrs.
Dr. U, a question. Before she runs
off again.

Tabatha sits up.

TABATHA
What was West Africa like?

ANNE
I'm still coming to grips with
it...

Anne looks back at Todd.

TODD
Tabatha.

ANNE
Tabatha? Hmm. Pretty girl.

Tabatha shrinks down in her chair.

ANNA
You see Tabatha, we have so much.
They so little. Yet, there was a
little boy I met who taught me to
appreciate our vast differences.
To appreciate our lives.

Anne turns to Todd.

ANNE
Do you have the video I sent you?

TODD
Sure. Just give me a minute.

Todd goes to his computer and finds the video. When he's
already he plays it.

TODD (CONT'D)
Here you go.

ANNE

This is Soe, one of my Ebola patients. I thought he was going to die. But the meds worked, and it was an emotional time for me. For all the volunteers.

Video shows on screen.

ANNE (CONT'D)

Soe. What do you like to do?

SOE

Play.

ANNE

What else?

SOE

To see my mother cook.

ANNE

I bet she was a good cook.

Soe grows quiet.

SOE

I want her back.

ANNE

Soe. Your parents are gone. But you can celebrate the life they gave you.

Anne walks closer to the screen.

ANNE (CONT'D)

Here's Soe with his uncle before I left. They stand before our survivor's board.

PETER

Survivor's board?

ANNE

When you're battling a virus as bad as Ebola, we lose so much of the time. When we win, and a patient is cured. We ask the survivors to leave their handprint on this board before returning home.

IMAGE: Soe places his gloved hand into the paint, and imprints a yellow handprint on M.M.U's Survivor Board.

Anne places her hand on the screen over the survivor board.

DISSOLVE TO: CLASS

TODD
See class. Life's truth. The
camera can reflect it. Exalt it.

ANNE
That board shows us that we made a
difference. We saved lives. We
saved his. Just as my husband is
attempting to save yours.

EXT. UPMANN'S BACKYARD - SPRING DAY

Birthday Party with bouncy houses in the backyard.

Peter films the occasion with his 35-mm camera.

Anne speaks with Mary.

MARY
You okay?

ANNE
Yeah. Thank you for our talks.

MARY
You're welcome.

Mary sees her kids circling the birthday cake.

MARY (CONT'D)
You scavengers, get away from that
cake.

Anne passes Todd.

Todd entertains his former class with stories.

TODD
Tom Upmann was a true artist.
Though, he never made it big. He
became a mentor to so many.

Todd eyes Peter and Tabatha.

Anne tugs Tabatha away from Todd's lecture.

ANNE
Do you think you could help me
tell my story?

TABATHA
I can try. You're story is...
awesome.

Anne looks around at her family and friends.

ANNE
So is this.

Todd leaves his students. He surprises Anne and hugs her from behind.

TODD
You okay?

Anne leans deeply into him.

ANNE
I am now.

We peer inside the house, where the television is on. An image of President Obama speaking.

MATCH CUT TO:

INT. UPMANN'S HOME - LIVING ROOM - SAME

Julian and Genevieve's handprints covers a homemade happy birthday sign.

PRESIDENT OBAMA
Last summer, as Ebola spread in West Africa, overwhelming public health systems and threatening, to cross more borders, I said that fighting this disease had to be more than a national security priority. But an example of American leadership. After all, whenever and wherever a disaster or a disease strikes, the world looks to us to lead. And because of extraordinary people, we have risen to the challenge. The main reason I am here is to say thank you.

Beyond the TV, the window frames the backyard birthday party in full swing.

FADE TO BLACK:

THE END