

Level Best

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NOTE: Our tale begins in the spring ... late in May.

FADE IN:

INT. SWEETPEA'S STUDIO/EFFICIENCY - DAY

OFF SCREEN, a YOUNG WOMAN, absentmindedly, and just above a whisper, sings to herself, SWEETPEA'S SONG, as the CAMERA moves about and PANS a SHOP-A-HOLIC's one-room, studio efficiency apartment.

YOUNG WOMAN(O.S.)

(singing)

*Ready, steady, hometown girl ...
Somebody's gonna love ya 'cause ya
got that smile ... Oh, yeah!*

The place is stacked, filled and piled three feet high, wall to wall, with ... PURCHASES.

Canned goods. Clothes ... some with price tags. A number of cases of ROOT BEER. A microwave oven, still in its box. Some power tools. Two cello-wrapped large Easter baskets. Used Books. Magazines. Flatpacks. Toys. Games. Linens. You Name it!

ALSO, a TREADMILL draped with things.

ALSO, an extended convertible couch/bed, seemingly unusable, as it is piled with purchases.

There is no trash, dirty dishes, etc.

INT. SWEETPEA'S STUDIO-EFFICIENCY KITCHEN - CONTINUOUS

The YOUNG WOMAN now HUMS the tune as the CAMERA shows only her hands and forearms as they work over a kitchen countertop -- Long-sleeve flannel PJ's. Conservative length nails with red polish.

On the countertop are separate piles of rubber bands and paper clips, an exacto-knife, masking tape, a stapler.

Also, a dozen Louis L'Amour PAPERBACK western novels, some with 'USED' stickers.

Also, an upright, silver-finish, 5X7 PICTURE-FRAME housing the photo of a happy family threesome -- smiling thirty-ish MOM and DAD and a nine-year-old GIRL.

Also, a MOUNT RUSHMORE souvenir ceramic COFFEE MUG with its handle broken off, containing hot chocolate with mini-marshmallows.

Also, an ANT FARM.

She uses rubber-bands to divide a paperback into multiple sections of some 30 pages each.

From another paperback, one with some pages already removed, she uses the exacto-knife to cut out, in a couple of swipes, a few more pages, which she then taps on the countertop, then staples together.

She places the rubber-banded book into her overly-large PURSE, already containing a half-dozen other westerns. The stapled pages go into the purse's side pocket.

Moments later ... no longer humming ...

She grasps the mug and the CAMERA FOLLOWS it upwards and we meet SWEETPEA (24), the 'Young Woman' as she takes a sip.

Sweetpea, face makeup free, is attractively plain. Her shoulder-length auburn hair is rather 1950's. Her expression is noticeably blank.

EXT. CAPE BRETON VILLAGE FISHING BOAT PIER - SUNSET

A ray of sunlight illuminates GORDON (60) as he jumps from a commercial fishing BOAT onto a dock, sea-legs wobbling some.

Stocky-ish, he wears a pea-coat and stocking cap and carries an overnight-bag.

As Gordon walks away, BILLY (30), a large, bearded man with bearing, jumps from the boat and inaudibly calls out to him.

Gordon turns, walks back, exchanges a one-armed-hug with Billy, then proceeds from the dock.

EXT. THE BARB'RY ALLEN PUB & GRILL - EVENING

Nearly dark, now, as Gordon ascends a narrow village road leading to ...

... THE BARB'RY ALLEN PUB & GRILL, overlooking the ocean and from which emanates lively Cape Breton celtic MUSIC.

INT. THE BARB'RY ALLEN PUB & GRILL - MOMENTS LATER

Inviting, lively and a full house this Saturday night. Patrons, all ages, eat, drink, chat, play darts.

A FIDDLER, PIANIST and STEP-DANCER on a small raised platform that serves as a STAGE, adjoined by a small DANCE FLOOR.

Gordon enters, removes his cap. Regular-length, slightly

unkempt gray hair. Sheepish smile. Twinkle in his eye.

A couple of excited SHRIEKS from the far side of the room and GODIVA and BRIT, two (16) year old girls, scramble across the place, dodging tables, in Gordon's direction.

GODIVA AND BRIT
(together, excitedly)
Gordon!

Reaching Gordon, the irrepressibly celebratory girls each grab an arm and peck a cheek.

Godiva is goth-light, dark make-up, black hair, but no piercings. Brit is more conventional in appearance.

BRIT
You're back!

GODIVA
We're saved!

Gordon smiles, then, as suddenly as they appeared, Brit and Godiva disappear back to the table-top SHUFFLEBOARD they're playing with a couple of boys.

Moments later ... Gordon sits alone at a small table near the stage.

Moments later ... GORDON'S POV of two large, penny-loafered-feet on the floor in front of him. He looks up to behold ...

...the looming figure of DUNCAN (26), a six-and-a-half-foot tall Mongolian man, dressed college-student-preppie.

A smile, small bow and a handshake from Duncan. Then, he wordlessly returns to his darts.

Later ...

Guitar in hand, WANDA, a middle-aged woman, dressed in a peasant dress, takes the stage and sits on a stool.

A SPOT-LIGHT detaches her from reality as she sings, solo, the SONG, A POEM OF ITS OWN.

WANDA

(singing)

*I've been looking at faces--How
they change over time--I've been
seeking an answer--Reading between
the lines.*

(new verse)

*Precious babe in our arms--In the
woods it is born--Will we hold it
and mould it--Into a poem of its
own?*

TITLE SEQUENCE BEGINS

WANDA (CONT'D)

*So, let it walk with the sunshine--
Knowing this much is mine--Down a
road that's less taken--Hey, it's
apple pickin' time!*

(new verse)

*And, take down from the shelf--That
old Song of Myself--And, Dance with
the poet--Yeah, he's some kind of
Elf!*

EXT. OMAHA CITY MOTEL - DAWN

SUPERIMPOSE ON SCREEN : 'OMAHA'

A cheap, 1950's two-story motel on the edge of downtown.

A second-floor DOOR opens, but no one appears, and then the door closes. After a three-count, it opens again and THOMAS (33) appears on the threshold. His body language and the dishevelment of his business-casual attire indicate despair.

He retreats back inside and the door closes. Then, it immediately opens again and Thomas exits, closes the door behind him and resolutely proceeds down the walkway.

EXT. SUE'S FARM - DAWN

A quaintly neat farm with a utilitarian air is illuminated by the red hues of sunrise.

The FARM HOUSE is a three-story, wood-sided Victorian with a large front porch.

Two HOUNDS play near the porch steps.

Also, a spotless six-year-old PICKUP on a gravel drive.

Also, a HORSE mills about.

Thirty yards from the house there is a 500 sq. ft. FAMILY CEMETERY, fenced with wrought iron.

EXT. JOHNSON FAMILY CEMETERY - CONTINUOUS

CAMERA PANS FOUR DOUBLE HEADSTONES.

The first reads: HOMER JOHNSON 1859 - 1926 [and] GRETEL JOHNSON 1862 - 1898

The second reads: GROVER JOHNSON 1889 - 1951 [and] POLLY JOHNSON 1895 - 1982

The third reads: CHESTER JOHNSON 1917 - 1995 [and] LINDA JOHNSON 1928 - 1987

The fourth reads: LESTER JOHNSON 1964 - 1986 [and] SUSAN JOHNSON 1965 - [blank death date]

EXT. SUE'S FRONT PORCH - CONTINUOUS

SUE (45) emerges from the house carrying a large PURSE, a brief CASE, and a mid-size brown paper SACK. By her attire, she appears every bit the executive secretary she is.

She is immediately set upon by the dogs who .jump on her. Uselessly, she reprimands them, then she removes a COOKIE from the paper sack and gives a half to each dog.

Moments later ...

Sue's departing truck is chased by the barking hounds until it crosses the cattle guard onto the road.

INT. SWEETPEA'S BATHROOM - MORNING

SIDE-VIEW of Sweetpea applying make-up at MIRROR.

Sweetpea wears a KNEE-LENGTH, dark-green DIVIDED-PANTS-SKIRT, belt, LONG-SLEEVE BLOUSE and all-black TENNIS-SHOES with WHITE SOCKS. This is her attire throughout the story, though the COLORS will vary.

CAMERA MOVES to reveal that the mirror is covered by a NEWSPAPER-SHEET with a two-inch-HOLE cut out in it, allowing only a small portion of Sweetpea's face to be seen at a time.

EXT. OMAHA INTERSECTION - MORNING

Stopped at a red light, Thomas wipes a tear from his cheek.

EXT. OMAHA CITY BUS - MORNING

Outside POV of passenger Sweetpea, light JACKET on, reading a paperback.

EXT. SUBURBAN DRIVE-THRU BANK - MOMENTS LATER

Sue's pickup pulls up to an 'AUTO-TELLER' station.

Sue places a clear plastic baggy of cookies into the tube canister and dispatches it.

INT. SUE'S PICKUP - CONTINUOUS

Sue extends the fingers of her left hand and looks at her WEDDING BAND and heaves a sigh, then looks up and smiles and waves to ...

... her niece CHERYL (27), the bank-teller, who waves back from behind glass and speaks over the teller-speaker.

CHERYL'S VOICE OVER SPEAKER

Hi, Aunt Sue! Thanks!

(beat)

How's it going with Robert-John?

SUE

(shaking head, rolling eyes, gesturing)

Don't ask!

INT. TRIBBLE INTERNATIONAL SOY BEAN RECEPTION - MORNING

Wall-mounted digital CLOCK turns from 8:01 AM to 8:02 AM.

Sweetpea is at her post, the RECEPTIONIST'S DESK, which has two levels, an upper countertop and a lower work-surface.

She puts her reading material into place for the day. Rubber banded book, opened, into the middle drawer. The stapled pages go under the computer keyboard.

Sue enters through the corporate plate-glass double-doors and heads for the receptionist's desk.

SUE

Good morning, Sweetpea!

(raising paper sack)

Cookies!

Sue reaches over the countertop and places a plastic baggy of cookies down in front of Sweetpea.

SUE

White chocolate macadamia.

SWEETPEA

(awkwardly)

Thanks.

Sue notices the open-book in the middle drawer.

SUE
(non-accusingly)
Whatcha reading?

SWEETPEA
(a 'gig-is-up' look)
Ah ... I'm not really sure.

Guiltily, Sweetpea holds up the paperback book.

SUE
(reading the title)
'Rustlers of West Fork.' Neat! My
husband, Lester ... he loved
westerns ... read them all the
time. I've still got a box full.
I'll grab some for you ... if you
like.
(turning to business)
Believe it or not, Sweetpea, our
Fearless-Leader is gracing us with
his presence, this morning. As soon
as Mr. Tribble arrives, let me
know. Okay?

SWEETPEA
(awkward look)
Uh ... he called, actually.

Sue interprets Sweetpea's hapless expression.

SUE
Don't tell me! Golf!

SWEETPEA
The Community Chest Scramble.

SUE
(exasperated)
I told Robert-John that he needed
be here, today! I told him! ... I
told his mother!

The receptionist's PHONE 'beeps' and Sweetpea answers it.

SWEETPEA
Tribble International Soy Bean.
How may I direct your call?
(listens, then to Sue)
It's Japan.

The dejected Thomas enters through the corporate glass doors.

SUE
 Okay. Thanks, Sweetpea.
 (noticing Thomas)
 Oh, Thomas! Is it yesterday or
 tomorrow in Japan? I never know.

Thomas, traversing reception area, intensely halts and turns to Sue.

Sue is taken aback by Thomas's dishevelment and distress.

THOMAS
 (grimacing)
 Ten at night ... still today.

Thomas exits, headed for the office area.

SUE
 (concerned, to Sweetpea)
 Sweetpea ... ah ... will you go ...
 I've got to take this call. Go get
 Thomas. Tell him to come to my
 office. Okay?

SWEETPEA
 Me?

SUE
 If you don't mind. Yes. Thank you.

Before Sweetpea can go, the receptionist's phone BEEPS, again.

SWEETPEA
 Tribble International Soy Bean. How
 may I direct your call?

INT. OFFICE CUBICLE AREA - MOMENTS LATER

Thomas proceeds across room, co-workers taking no notice.

Sweetpea tentatively follows, some distance behind.

INT. THOMAS'S CUBICLE - MOMENTS LATER

Sweetpea arrives to find Thomas slumped forward in his chair.

Unaware of Sweetpea, Thomas begins to quietly weep.

Sweetpea's face goes blank as she observes Thomas's

breakdown.

BEGIN FLASHBACK.

INT. SWEETPEA'S CHILDHOOD LIVING ROOM - DAY

SEVEN-YEAR-OLD SWEETPEA sits on the floor coloring a coloring book. Her hair is unkempt. A dingy nightgown over her jeans.

SWEETPEA'S FATHER (37), an older version of the man in the photo on her countertop, is in an easy chair. A white-collar worker, he wears slacks, white shirt, loosened tie. His eyes are red, a tear rolls down his cheek as he watches TV.

Sweetpea turns her attention back and forth from the coloring book to her father, seemingly oblivious to her presence.

END FLASHBACK.

INT. OFFICE CUBICLE AREA - MOMENTS LATER

Sue treks through the room. An employee stops her and they have a brief, routine exchange, after which, she continues.

INT. THOMAS'S CUBICLE - MOMENTS LATER

Arriving, Sue first NOTICES that Sweetpea seems to be in some kind of TRANCE. Then, seeing Thomas, she kneels by his side.

SUE

What's wrong? What's happened,
Thomas?

Thomas, unable to speak, shakes his head.

SUE

Come with me, Thomas ... to my
office.

An office worker peeks in at the situation and respectfully backs away. There is a bit of a murmur in the room, now.

THOMAS

(quietly, desperately)
I can't do this! I can't do this!

SUE

What, Thomas? What?

Thomas does not respond.

SUE

Listen, the back stairs are right here. Let's go down to my truck. We'll get some coffee.

(to Sweetpea)

Sweetpea, fetch my coat and purse and meet me in the parking lot, okay?

SWEETPEA

What?

A look from Sue.

INT. TRIBBLE INTERNATIONAL SOY BEAN RECEPTION - LATER

Sweetpea enters the from Sue's adjoining office, carrying Sue's coat and purse.

She stops and thinks, then she retrieves her own light-jacket and purse from behind the receptionist's desk.

EXT. CORPORATE PARKING LOT - MOMENTS LATER

Sweetpea proceeds across parking lot with purses and coats to Sue's pickup, to an isolated spot with both DOORS open.

INT/EXT. SUE'S PICKUP - MOMENTS LATER

Sweetpea reaches Sue's pickup and stands by the open driver's side door, where Sue is seated.

Thomas sits slumped beside her, in the passenger seat.

SUE

I'm so sorry, Thomas. I really am. The break-up of a family is just ... a very profound thing. It shakes you to the core. But you will survive it. Everyone does. Somehow.

THOMAS

(quietly, intently)

I worked ... and I worked ... and I worked! I did everything I was supposed to do!

(beat)

Oh, God! My kids! I can't do this!

SUE

You can -- and you shall, Thomas.
You'll always be their father! They
love you a great deal. I could see
that at the picnic.

Sue, now aware of Sweetpea, turns to her.

SUE

Thomas is taking the day off. And,
so am I. We'll be at the farm.
(an afterthought)
I need some help with the garden.

Sue notices that Sweetpea has retrieved both their purses.

SWEETPEA

(flatly)
I could help, too ... if you like.

Sue gives Sweetpea a look, grasps the steering wheel with
both hands, looks forward and sighs.

SUE

We'll put it down to three cases of
spring-fever. I'll call Frances and
tell her the show's all hers,
today. She'll like that. Jump in,
Sweetpea.

EXT. SUE'S VEGETABLE GARDEN - MORNING

Serious gardener Sue, in jeans, on knees, thins carrot
shoots.

Sweetpea stands by wondering if she is expected to pitch-in.

EXT. SUE'S FRONT PORCH - CONTINUOUS

Thomas slumps, rocks in porch swing, two HOUNDS at his feet.

EXT. SUE'S VEGETABLE GARDEN - CONTINUOUS

Sue's CELL, on the ground, chimes.

SUE

Get that, will you, Sweetpea. And
if it's You-Know-Who, tell him I'm
busy. Which I am.

Sweetpea fumbles with the cell, then awkwardly converses.

SWEETPEA

(reflexively)

Tribble Interna ... ah ... hello?

(listens)

No. She's at the farm.

(listens anxiously)

I guess I'm at the farm, too.

(listens)

She's pretty busy ... I think.

(listens, stressing)

No, I'm not that busy.

Sue gets up on her feet.

SUE

That's okay, Sweetpea. Give it here.

(taking the phone,
speaking sarcastically)

Is this the Chief Executive Officer?

(listens)

I give up ... tell me ... what's an eagle, Robert-John?

(listening)

That's wonderful. Listen, you need to call Japan, tonight.

(listens)

No. Mr. Aki will only talk to you... the boss-man! Their contract expires in a month. This needs taking care of ... pronto!

(listens)

An eagle is not a birdie. Yes, I understand that.

Sue hangs up.

SUE

Actually, I don't. I swear, Sweetpea! If his daddy was still around! Family businesses!

INT. SUE'S FARMHOUSE KITCHEN - DAY

Sue's kitchen is large, old fashioned and reflective of her passion for cooking.

In the center is a large TABLE, where Sweetpea sits reading a paperback at one end and Thomas sits, dejected, at the other end.

Sue places a quiche on the table, sits, serves her guests.

SUE
 Quiche Lorraine.
 (beat)
 Go on, Thomas.

THOMAS
 (flat, zoned out)
 I'm walking to my car ... in the
 parking lot ... going home ...

SUE
 Yesterday.

THOMAS
 ... and there's this 'no neck'
 sitting on my hood with a big smile
 on his face. He says, "You Thomas
 Goodrich?" I said, "Who are you?"
 He just laughs and hands me this.

Thomas pulls folded PAPERS from his back pocket and flings
 them sliding across the table to fall to the floor ...

... by Sweetpea, who startles some, then, retrieves them and
 lays them back on the table.

THOMAS
 Sorry.

SWEETPEA
 No problem.

SUE
 Divorce papers.

Thomas's CELL chimes. He pulls it from his jacket, hanging
 on chair, sees it's his wife, answers it, desperately
 speaks.

THOMAS

(animated)

Lacy! Listen! I'm coming home!

(listens, then surprised)

What? I don't ...

(listens)

Is the knob turned to the start position?

(listens)

Well, you have to pull it out to get it to start.

(listens, then desperately)

Wait! Stop! Listen to me. I'm coming home, okay?

(listens)

No! This is ridiculous! I need to come home, tonight! Dakota's social studies project is due tomorrow and I've got to glue the ...

(listens)

But, we've got to glue on the presidents' heads. You don't understand!

(listens)

Please, Lacy! Let me come home!

Lacy has disconnected. Thomas sets the cell down.

Sue gets up and rubs Thomas's back.

SUE

What did she want?

THOMAS

(flat, again)

To know how to start the washing machine.

EXT. CAROUSEL - DAY

A 12-foot diameter, rusty, broken-down old children's CAROUSEL sits in an open grassy area. Seriously warped, its misshapen platform is partially resting on the ground.

Godiva, on a pony, and Brit, sitting on the platform, take turns puffing on a SMOKING PIPE, trying to blow smoke rings.

Carrying TEXTBOOKS, leaving for school, Duncan appears.

DUNCAN

(sternly)

Did you clean your room?

GODIVA
 (saluting)
 Yes, Sergeant-Major!

Duncan frowns at the pipe.

BRIT
 It's Gordon's, Duncan! Pipe
 tobacco!

GODIVA
 Captain Black!

Duncan takes the pipe, smells it, then smiles.

DUNCAN
 Smells good. But not so good for
 you.
 (now serious)
 I've got a history class. Tell
 Gordon the Finns telephoned.

GODIVA
 What?

DUNCAN
 The Finns ... from Finland! They're
 coming!

EXT. SUE'S GARDEN - AFTERNOON

Thomas dejectedly hoes weeds, the two hounds at his feet.

EXT. SUE'S FRONT PORCH - CONTINUOUS

Sweetpea reads in a chair next to a side table where
 Thomas's CELL-PHONE lays.

Sue sits looking over a garden-tray of sprouting seedlings.

SUE
 I'll take you home after dinner and
 pick you up for work in the
 morning. It's too far to go all the
 way back to the office to get your
 car.

Sweetpea stresses, realizing Sue does not know that she
 takes the bus to work and has no car.

SWEETPEA
 Your farm ... is nice ... I think.

SUE

We've got ... well ... I've got six hundred and forty acres ... one square mile. It's all leased out, now ... except for my five acres, here.

SWEETPEA

(pronouncing 'Louis' as 'lou-is')
Your husband liked to read 'Louis' L'Amour?

SUE

(pronouncing 'Louis' as loo-ee)
Yes, he did. It's pronounced 'Looee,' by the way. The French way of saying Louis.

SWEETPEA

'Loo-ee' L'Amour. He was French?

SUE

No, I'm sure he was American. French name, though. You read a lot, don't you, Sweetpea?

Sweetpea is uncomfortable with her 'reading issue.'

SWEETPEA

I guess ... ah, I enjoy a good yarn.

SUE

Good! I'll definitely dig up some of Lester's old westerns for you, later.

Thomas's CELL chimes.

Sue gestures for Sweetpea to answer it, which she does.

Before Sweetpea can speak, LACY'S RAGING VOICE explodes from it, all in a GARBLE, which we can only indistinctly hear.

Sweetpea's eyes widen, then she becomes expressionless, almost catatonic. After a four-count, the cell drops from her hands and it falls to the porch. She leans forward and covers her ears.

Sue retrieves the phone and puts it to her ear, then holds it away from her ear, as it is loud, and moves down the

porch, away from Sweetpea. The ANGRY INDISTINCTIVE GARBLE continues until Sue breaks in.

SUE

Lacy! Lacy! This is Susan Johnson.
Thomas is not available, right now.

(listens)

Yes. He's staying here at my place.

(listens)

What? What are you ...?

(listens)

Ah ... even if it's a bag-less you
still have to empty it out
sometimes.

(listens)

No. I am not saying you are stupid.

(listens)

I'm sorry, I will not listen to
that kind of language!

Sue punches off.

SUE

(to herself)

Wow! Wow! Wow! Wow! Wow!

Sue heads back towards ...

... Sweetpea, now rocking in her seat, eyes closed, hands
over her ears, softly SINGING, *My Country, 'Tis of Thee*, to
herself.

SWEETPEA

*My country tis of thee ... Sweet
land of liberty ... of thee I sing
... Land of the Pilgrim's pride ...
land where my fathers died ...*

Sue PATS Sweetpea's back which causes Sweetpea to
EXPLOSIVELY STARTLE and rather psychotically FALL to her
knees on the porch.

SWEETPEA

(desperate, panicked)

No! It's me, Sweetpea! Sweetpea!

Sue STARTLES and is taken well aback by Sweetpea's reaction,
and for a moment can only look down at her in
disbelief. Then, Sue sits on the swing, leans forward and
speaks to Sweetpea.

SUE

Oh, Sweetpea. I know that sort of talk can be pretty upsetting.

Then, Sweetpea suddenly recovers and sits back in the swing.

SWEETPEA

That's okay. It's not really a problem.

A LOOK of concern and interest from Sue.

EXT. GORDON'S BEACH - AFTERNOON

Bright, sunny day. Small beach below a craggily embankment with large boulders. Mid-sized waves roll in and out.

A WHITE HORSE moseys, alone, along the surf line, then stops.

A SEAGULL alights on the horse's backside and the horse turns and communes with the bird.

EXT. SUE'S GARDEN - AFTERNOON

Thomas continues to hoe weeds.

EXT. SUE'S FRONT PORCH - CONTINUOUS

Sweetpea reads as Sue leans against a porch post looking out at Thomas, in the garden.

SUE

(to Sweetpea)

Tell me about your family, Sweetpea.

Sweetpea masks internal stress.

SWEETPEA

I guess you could say my family was pretty regular ... pretty much.

The SOUND of an approaching all terrain vehicle.

Sue studies Sweetpea a bit before turning to see, from HER POV ...

... WALTER (50), on an ATV, pulling into the place.

SUE (CONT'D)

There's Walter.

Moments later ...

Walter, an air of refinement about him, dressed casually, though expensively, ascends the steps.

WALTER
Bon après midi, Madame et
Mademoiselle.

SUE
Hello, Walter. Say hello to
Sweetpea ... our receptionist.

WALTER
Sweetpea?

From Walter, a quick, rather cynical raised eyebrow at Sue.

WALTER
(not meaning it)
What a lovely name!

SUE
I'll fetch cola-floats for
everyone.

WALTER
Cola floats! Sounds 'delish,' Sue!

EXT. SUE'S FRONT PORCH - LATER

Sue, Thomas, Walter have finished their cola-floats.
Sweetpea noisily vacuums her last drops with a straw.

WALTER
(standing)
Sue, I thought I might have a look
at that air-conditioner we put in
your sun room window, last year.
You may be needing it soon.

SUE
Oh .. okay.

WALTER
(taking Sue's arm)
Come on... it'll just take a
minute.

Sue and Walter leave the porch.

Thomas and Sweetpea, left alone, exchange awkward glances.

EXT. THE SIDE OF SUE'S FARMHOUSE - MOMENTS LATER

Walter stops, turns towards Sue, puts his hands on her waist, and kisses her on the cheek.

WALTER

Good to see you again, Sue! It's been a long, cold, lonely winter!

SUE

(not upset, but breaking free)
How does the AC look?

WALTER

Looks great. As do you!

SUE

Call me sometime. Make a date.

WALTER

I have. I've tried.

SUE

Take me to the symphony.

WALTER

I shall!

SUE

Thanks for coming over, Walter ...
Thomas is just ...

Walter takes a PILL CONTAINER from his coat and hands it to Sue.

WALTER

I told you before ... I make house calls.

(beat)

It's always hardest on the men.

(indicating the pills)

Diazepam. Tell Thomas to follow the directions.

Suddenly, Sue's two BARKING hounds surround Walter.

WALTER

(grimacing)

What's this?

SUE

They showed up on my doorstep New Year's Day. I think somebody dumped their Christmas gifts in the country.

Walter, not an animal lover, forces a smile.

INT. SUE'S ATTIC ROOM - LATE AFTERNOON

Amongst lots of this and that, Sue locates a box marked, "LESTER'S BOOKS," and sets it on the floor and opens it to verify its contents.

She sits on a chest and reflectively looks out the window at her place--and Lester's place and speaks softly, to herself.

SUE

Oh, Lester! I'm still here ... on
our place.

(pause)

But, what's it going to be for me?
Answer me that.

(beat)

What am I to do?

INT. SUE'S LIVING ROOM - EVENING

Thomas, in pajamas, sits upright on an extended convertible sofa watching TV, straddled by the two hounds.

INT. SUE'S FARMHOUSE KITCHEN - CONTINUOUS

Sweetpea stands at the table poking through the box of paperbacks.

Sue is on her LAP-TOP computer at the other end of the table.

A jingle SOUND from the lap-top.

SUE

(excitedly, to herself)

Well, hello sailor!

Sue rises, opens a cabinet door and checks her hair before a mirror ... before sitting back down at the computer, where she adjusts her mounted WEBCAM.

SUE

Sweetpea! It's Gordon ... my friend
from Cape Breton Island ... in
Canada! He's back from sea!

SWEETPEA

(lost for words, then)

Where did he go?

SUE

Fishing!

Sweetpea moves to stand behind Sue.

DUNCAN'S IMAGE appears on the computer screen, making adjustments to the webcam at his end.

SWEETPEA
Is that him?

SUE
No. I don't know who that is.

Duncan departs and GORDON'S IMAGE appears on screen.

SUE
There he is!

GORDON'S COMPUTER VOICE
Hello?

SUE
Hello, Gordon! How was the fishing?

GORDON'S COMPUTER VOICE
Oh, not so bad!

SUE
Two weeks at sea is a long time!

GORDON'S COMPUTER VOICE
Billy's my nephew. He needed an extra hand. Mostly, I played cook.

SUE
Say howdy to Sweetpea, Gordon. She works with me.

GORDON'S COMPUTER VOICE
Howdy, Sweetpea! Where are you?

Intrigued by Gordon, Sweetpea leans into the picture.

SWEETPEA
(too loudly)
What kind of fish did you catch?

GORDON'S COMPUTER VOICE
Cod fish.

SWEETPEA
(haltingly, awkward)
Ah ... that's very interesting. We have fish here, too ...in Nebraska ...lakes and ... ponds, mostly, I suppose.

SUE

Listen, Gordon. I need to take this girl home. Can we connect in an hour or so?

GORDON'S COMPUTER VOICE

Rigthy-oh. Good-night, Sweetpea!

INT. SUE'S PICKUP - NIGHT

Sue drives. Sweetpea strains to read in the dark.

SUE

I'll be waiting for you in the parking lot at seven-thirty.

INT. SUE'S LIVING ROOM - NIGHT

Thomas sleeps in the darkened room, straddled by hounds.

INT. SUE'S FARMHOUSE KITCHEN - CONTINUOUS

Sue types at her lap-top in the now darkened kitchen.

EXT. GORDON'S TRAILER - CONTINUOUS

Silhouetted against a sky full and bright with stars is GORDON'S TRAILER, a 1960's vintage, 30-foot AIRSTREAM.

INT. GORDON'S TRAILER - CONTINUOUS

Gordon, wearing an old sweater, pecks at his lap-top.

GORDON'S COMPUTER SCREEN: ""SUZYQFARMGIRL52: Just like that! You want me to drop everything and come up to visit you!?"

Gordon types.

GORDON'S COMPUTER SCREEN: "GORDON3467: Yes."

GORDON'S COMPUTER SCREEN: "SUZYQFARMGIRL52: Does your trailer have a guest room? I do like my privacy, you know."

INT. SUE'S FARMHOUSE KITCHEN - CONTINUOUS

Sue sitting at lap-top.

SUE'S COMPUTER SCREEN: "GORDON3467: I also have a seven bedroom house on 53 acres, by the sea. I never told you that?"

Sue raises her hands up in disbelief.

SUE
 (to herself)
 Incredible!

Sue leans forward and speaks to herself as she types.

SUE
 No, sir! You did not tell me you
 had a seven bedroom house sitting
 on fifty-three acres ... by the
 sea!

Sue leans back in her seat, thinking, reflecting. She leans forward and types.

INT. GORDON'S TRAILER - CONTINUOUS

GORDON'S COMPUTER SCREEN: "SUZYQFARMGIRL52: I'll think about it."

INT. SWEETPEA'S STUDIO/EFFICIENCY - NIGHT

Wearing a HEAD LAMP, in the dark, Sweetpea reads in bed.

INT. SUE'S FARMHOUSE KITCHEN - MORNING

Thomas, wearing an ill-fitting robe, drinks coffee and munches toast in front of Sue's lap-top, dogs at his feet.

Dressed for work, Sue enters and puts her hands on Thomas's shoulders.

SUE
 Don't worry about work, today. Do
 nothing. Rest. Watch TV. You're
 here for the duration, okay?

THOMAS
 Thanks.

SUE
 Hey, it's nice to have a man about.

EXT. SWEETPEA'S APARTMENT BUILDING COMPLEX - MORNING

Heavy RAIN.

Sue's pickup pulls into the large complex and parks.

Sue gets out, opens an umbrella, runs into the complex.

EXT. OUTSIDE SWEETPEA'S FRONT DOOR - MOMENTS LATER

Out of the rain, Sue, wet, knocks--and immediately there is a loud CRASH from inside the apartment causing Sue to

startle.

Sweetpea's exclaiming voice is heard from inside ...

SWEETPEA(O.S.)
Oh! Bumbuldy-Knot!

Sue waits, but the door does not open. Sue knocks again.

SWEETPEA(O.S) (CONT'D)
(frustrated)
Who is it?

SUE
It's me ... Sue. Is everything
okay?

A pause.

SWEETPEA(O.S.)
What do you want?

Sue gets a look on her face.

SUE
I'm a little early. I'm sorry. I
thought I'd just come up.

SWEETPEA (O.S.)
(slightly panicked)
Come up?

SUE
Do you want me to wait in the
truck?

Short pause.

SWEETPEA(O.S.)
I don't know.

The door OPENS just enough for Sweetpea's head to poke out.

SWEETPEA (CONT'D)
(sheepishly)
Hi.

SUE
I though you might not be able to
find my pick-up in the rain.

SWEETPEA
Do you want to come in, or
something?

SUE

Sure.

SWEETPEA

(not moving yet)

Well, I've been straightening, so
... ah ... it's kind of a mess.

INT. SWEETPEA'S STUDIO/EFFICIENCY - CONTINUOUS

Sweetpea opens the door, backing herself into her small galley KITCHEN.

Sue enters. Then her 'jaw drops' at what she beholds.

SWEETPEA

(flatly)

It's a studio-efficiency. I'm kind
of into efficiency.

SUE

(under her breath)

Oh, Sweetpea!

Awkward pause.

SWEETPEA

Would you care for a pop-tart?

SUE

(distracted)

No, dear ... but thank you.

SWEETPEA

I'll just finish getting ready.
Make yourself at home.

Sweetpea escapes into the bathroom, just a few steps away.

Treading carefully, Sue ventures forth into the 'jungle' of belongings, surveying and absorbing the incredible sight.

Moments later ...

In the kitchen, Sue observes Sweetpea's 'book-surgery.' She picks up the FRAMED FAMILY PORTRAIT PICTURE and studies it. Then, she notices the ant-farm.

On the kitchen floor is a large plastic BAG containing THREE unopened GIANT-COMMERCIAL-CHRISTMAS-MESH-STOCKINGS, full of candy and toys, sticking out. Sue pulls one out.

Moments later ...

Sweetpea appears at the kitchen entry.

Sue holds one Christmas stocking and a SALES RECEIPT.

SUE
(non-accusingly)
You bought these two years ago!

SWEETPEA
(strained nonchalance)
I got a real good deal on those
particular items. Less than half
price, I think ... I guess.

Sue notices, on the living-area WALL, a POSTER of the very
same image from the 5X7 picture-frame.

SUE
Is that your mom and dad? It's a
lovely portrait.

SWEETPEA
(cheerily, in a way)
Yep! That's my family!

SUE
You had freckles as a child.

SWEETPEA
That's not me. That's my sister--
Molly. She was cuter than a bug!

SUE
She's older than you?

SWEETPEA
Yes.

SUE
What's she doing, now?

SWEETPEA
She's not actually alive, right
now. At nine years of age, she was
hit by a train and went to meet her
maker.

Sue has to recover some.

SUE
Oh! I'm so sorry! How old were you
... at the time?

SWEETPEA

I was a bun in the oven ... as they
say ... at the time.

INT. SUE'S PICKUP - MORNING

RAIN and THUNDER.

Sue, deep in thought, drives, as Sweetpea seemingly reads.

BEGIN FLASHBACK.

INT. SWEETPEA'S CHILDHOOD BEDROOM - NIGHT

Outside, a THUNDERSTORM rages.

NINE-YEAR-OLD SWEETPEA'S POV of the very same 5X7 Silver
Framed-Portrait-of-Her-Family being held by her two HANDS.

She is in her bed, fully clothed, covers up to her waist,
studying the 'happiness that once was' in the photo.

Suddenly, very LOUD HAIL and thunder is heard from outside.
Sweetpea puts picture back under bed and runs from the room.

INT. SWEETPEA'S CHILDHOOD HOME HALLWAY - CONTINUOUS

Sweetpea runs down the hall and enters her parents' bedroom.

INT. SWEETPEA'S CHILDHOOD HOME PARENTS' BEDROOM - CONTINUOUS

In the dark, Sweetpea slips into bed with her MOTHER (38),
who is sleeping alone.

Sensing Sweetpea, Mother sits up, switches on bedside light.

SWEETPEA'S MOTHER

(a minor panic)

What are you doing? What's going
on? Please, get out of this bed!

Sweetpea looks up at her mother but does not move.

Sweetpea's mother gets out of bed, shaken and distraught.

SWEETPEA'S MOTHER

You have your own bedroom! Please
go back ...

The ceiling light comes on.

Sweetpea's father, hair mussed, in pajamas, stands at the
door, awakened from wherever it is he sleeps.

SWEETPEA'S FATHER

What's wrong?

END FLASHBACK.

INT. TRIBBLE INTERNATIONAL SOY BEAN RECEPTION - LATER
Sweetpea, at the reception desk, is obviously reading.
Sue enters reception area from her office.

SUE

Nothing from Robert-John, yet,
Sweetpea?

SWEETPEA

(slightly startled)

No.

SUE

'A' 'W' 'O' 'L.' !

(beat)

I found his cell phone on his desk.
See if you can reach him at the
Country Club ... and try his
mother's, too.

SWEETPEA

Okay.

(then, shyly)

I very much enjoyed my stay at the
farm. It was like a real vacation,
for me. If you ever need any help
with ... straightening or anything
...

SUE

(sincerely meaning it)

It was nice having you, Sweetpea.
Come out anytime you like.

SWEETPEA

(mea culpa)

I do not actually have a car. I
take the bus to work.

SUE

(absorbing it, then)

But, I thought ...

Sweetpea's PHONE beeps.

SWEETPEA

(saved by the beep)

Tribble International Soy Bean. How
may I direct your call?

(listens, then to Sue)

It's Mr. Tribble.

Sue takes the HEAD-SET from Sweetpea's head and uses it.

SUE

(deadpanning)

Robert-John? I can't talk, right
now, the building's on fire and ...

(listens, then,
incredulously)

Fort Worth!?

(listens)

Stop! Stop! Stop! You are in Fort
Worth, Texas!?

(listens)

At the Colonial Golf Tournament!?

(she snaps)

That's it! I'm through! Do you hear
me? Enough is enough is enough! You
need to get your Mother in here!

I'm through doing her job for her!

Sue slams the head-set down, genuinely furious.

Sweetpea's hands reflexively move toward her ears, then she
opens her middle drawer and starts to read her western.

Sue puts the head-set back on.

SUE

(sarcastically)

Robert-John? You do know I'm
leaving on vacation, next week.

(listens, then
ironically)

You didn't? Oh, I'm sorry. I'll be
out of the country, I'm afraid.

(listens)

Nova Scotia ... Canada ... if it's
any of your business!

Sue notices Sweetpea's distress.

SUE

(to Sweetpea)

Oh, Sweetpea ... how would you like
to go to Canada with me? I know
you've earned some vacation time.

Sweetpea's eyes widen.

SUE
 (to Robert-John)
 Who is Sweetpea?! Who is Sweetpea?!
 (a slow burn)
 Sweetpea is your receptionist! She
 has been with us for three years!

INT. THE BARB'RY ALLEN PUB AND GRILL - DAY

Gordon, in working-man's garb, sits on a bench by the entry to the pub.

A TAXI pulls into the pub's parking lot ... as

... Gordon's CELL-PHONE chimes and he retrieves it from a pocket and he reads a TEXT MESSAGE ...

CELL-PHONE SCREEN: "I'M COMING ... SUE"

ANDREW (60) and DORY (57) exit the taxi, both nattily attired in trenchcoats and scarfs.

Gordon greets them both with hugs and a peck for Dory.

Taxi Driver removes a single suitcase from the trunk and Gordon takes it.

Dory and Driver reenter taxi, which then departs.

Gordon puts Andrew's suitcase into his parked, old SUV.

Gordon and Andrew then enter The Barb'ry Allen.

INT. SUE'S FARMHOUSE KITCHEN - NIGHT

At the table, Sweetpea reads. Then she sets down the book, opened, pages-down, and from her lap she retrieves another book, already opened, and starts to read it.

Sue sips beer and is a little drunk.

Thomas, on the lap-top, studies a road map of North America.

THOMAS
 It's a long way to Cape Breton.

SUE
 How long a way?

THOMAS
 Over two thousand miles.

SUE

The farther the better! Or is it further? Is there a difference?

THOMAS

I believe there is.

SUE

I appreciate you driving us, Thomas. I'm just not a flyer, I'm afraid.

Thomas's CELL, sitting on the table, starts CHIMING and they all three turn to look at it.

EXT. OUTSIDE SUE'S FARMHOUSE - MORNING

Sue and Walter sit on the tailgate of Sue's pickup, which is loaded with baggage. Sweetpea, ready to roll, sits sideways in the pickup's narrow back seat, reading.

WALTER

Astonishing! Just like that you up and leave! And the symphony! Two tickets!

SUE

I'm sorry, Walter. I'll pay you back.

WALTER

Oh, fiddlesticks!

Lacey's large, ostentatious SUV arrives and jerkily comes to a sudden stop, parking some distance away from the house.

Thomas's THREE KIDS, all under ten, emerge from the SUV and run dashing towards the house.

Later ...

Thomas and his kids play with Sue's dogs by the garden. With his kids, Thomas is a different man.

From the house, Sue's niece, Cheryl, walks to the pickup.

SUE

(to Cheryl)

Thanks again for everything Cheryl. And, don't worry about the garden.

WALTER

(to Sue)

I've pledged my support. We'll not
let you down.

Cheryl emotionally hugs and kisses her aunt.

CHERYL

I'm glad you're going, Aunt Sue ...
I really am.

Cheryl taps on the truck window, smiles and waves good-by to
Sweetpea.

Sue's CELL, by her side, chimes and she answers it.

SUE

(mouthing to Cheryl)

Robert-John.

(listens)

To your email account?

(rolls eyes)

Your password is 'sandtrap'... all
lower case ... one word.

Later ... by Lacy's Truck ...

Thomas kisses and hugs his kids and loads them into the
rear-door of the SUV.

Thomas looks up at Lacy, sitting rigidly, staring forward,
up in the front seat.

INSTANTLY, Natalie MacMaster's SONG, VOLCANIC JIG, [Song
#3], plays OVER the FOLLOWING ON-THE-ROAD MONTAGE:

-- EXT. SUE'S FARM - MORNING -- Sue's pickup pulls out and
hits the road.

-- INT. SUE'S PICKUP - MORNING -- Thomas drives. Beside
him, Sue thinks. Sweetpea, sideways in the back, reads.

-- EXT. SUE'S PICKUP - MORNING -- The Iowa countryside.
Silos. Corn fields. Billboards.

-- EXT. MISSISSIPPI RIVER BRIDGE - DAY -- Sue's Pickup
crosses the bridge over the river.

-- INT. SUE'S PICKUP - DAY -- Sue sleeps. Thomas drives.
Sweetpea reads. Outside, Illinois. More corn fields and
silos. More population density.

-- EXT. INTERSTATE LEADING INTO CHICAGO - AFTERNOON -- Sue's
Pickup enters the city, the CHICAGO SKYLINE looming.

-- INT. WILLIS TOWER OBSERVATION DECK CHICAGO - AFTERNOON
 --Sweetpea and Thomas stand apart at the viewing rail. Sue, terrified, stands back, against an interior wall. Thomas points out something to Sue, who wanly smiles. Sweetpea is more interested in the tiny cars and tiny people.

-- EXT. MICHIGAN ROADSIDE MOTEL - NIGHT -- Sue's Pickup pulls into a vintage, one-level motel.

-- INT. SUE'S AND SWEETPEA'S MICHIGAN MOTEL ROOM - NIGHT -- Sue's perfectly packed open SUITCASE is on a luggage stand. Sweetpea's opened, LARGE NYLON TRAVEL BAG is on the floor, a scrambled mess. Sue, in a robe, sits in front of her lap-top at a desk. Sweetpea, fully dressed, shoes on, reads in bed, snacking from one of her Christmas STOCKINGS.

-- INT. Thomas's MICHIGAN MOTEL ROOM - NIGHT -- Thomas sits on bed in looking at pictures of his kids.

-- EXT. BLUE WATER BRIDGE U.S.A/CANADA BORDER - DAY -- Sue's Pickup crosses the Blue Water Bridge, between Port Huron, Michigan and Point Edward, Ontario, Canada.

END OF MONTAGE -- MUSIC STOPS.

EXT. ONTARIO FAST FOOD RESTAURANT - DAY

Sue's Pickup pulls in and cues up at the DRIVE-THRU.

INT. SUE'S PICKUP - MOMENTS LATER

At the remote ordering station ...

FAST FOOD SPEAKER
 (loud, indecipherable)
 Welcome to ... [garble-garble]...
 Would you like to try ... [garble -
 garble] ...

It is so loud that Sweetpea reflexively covers her ears.

Sue studies the posted menu.

SUE
 (to Thomas)
 A number two with a cola.

THOMAS
 (to the machine)
 Two number two's with colas.

Sweetpea's mood is elevated. She climbs over Thomas's seat back and extends herself out the window. A comical sight.

SWEETPEA

I would like ... ah ... a junior burger. Oh! Could you make it two junior burgers. Plain. Just meat and bread. No Pickles, please. Ah ... and a strawberry milk-shake and a side-cup of water. And onion rings. Two catsup packets for the onionrings, please ... and extra napkins ... and ... ah ... thank you very much.

The speaker garbles back indecipherable nonsense and Sweetpea, covering her ears, retracts back inside the pickup.

INT. SUE'S PICKUP - MOMENTS LATER

Driving, Thomas extracts his burger and sips his drink.

Sue's routine is more lady-like.

In the back, Sweetpea gives her ONION RINGS, one-by-one, a close examination. She removes one from the carton, deems it unworthy, and disposes of it into the sack. Another onion ring passes inspection and goes back with its mates.

Moments later ...

Sweetpea unwraps a burger, inspects it, then opens it up to discover ... PICKLES. Her eyes widen in silent panic. She quickly checks the other burger, but the result is the same.

SWEETPEA

(making an announcement)

Pickles!

SUE

Oh, you got pickles? Give 'em to me
... I love 'em.

SWEETPEA'S POV of green stained BUNS.

EXT. ONTARIO FAST FOOD RESTAURANT - MOMENTS LATER

The pickup pulls in and parks.

Thomas gets out with Sweetpea's bag and carries it inside.

INT. SUE'S PICKUP - CONTINUOUS

CLOSE-UP of Sweetpea's enigmatic face.

BEGIN FLASHBACK.

INT. SWEETPEA'S CHILDHOOD HOME KITCHEN - DAY

SWEETPEA'S MOTHER, at table, watches a SOAP on a TV.

By her, SEVEN-YEAR-OLD-SWEETPEA opens a BOLOGNA SANDWICH, then reaches for a JAR of pickle slices and accidentally knocks it over. It rolls around, CRASHES to floor, shatters.

Sweetpea's mother stares at the floor for a time. Then, she returns to watching TV.

Pickle juice drips from table onto Sweetpea's dingy jeans.

END FLASHBACK.

INT. SUE'S PICKUP - LATER

Back on the road, Sweetpea reads and eats her new burger.

INT. SUE'S AND SWEETPEA'S ONTARIO MOTEL ROOM - NIGHT

Sweetpea is IM-ing with Gordon on Sue's lap-top.

Sue enters carrying a BUCKET of ice.

SUE

Is that Gordon?

SWEETPEA

Yes. We've having an instant message conversation.

SUE

Tell him that Thomas says we'll arrive around noon on Tuesday.

SWEETPEA

(focused on screen)

There are three Maritime Provinces: New Brunswick, Nova Scotia and Prince Edward Island ... made famous by the Anne of Green Gables stories.

Moments later ...

Sue sits up against bed's headrest sipping whiskey over ice.

Sweetpea reads screen and kind of laughs, though too loudly.

Sue is pleased to see Sweetpea laugh.

SUE

Thanks for coming along, Sweetpea. I'm so glad you're here.

Sweetpea furrows her brow.

SUE
We're in Canada! Can you believe
it?!

EXT. DOWNTOWN MONTREAL - 8:00AM - SUNDAY

Pickup moves slowly down a nearly deserted major boulevard.

INT. SUE'S PICKUP - CONTINUOUS

SUE
It's seems so European.
(to Sweetpea)
Parlez vous Francais, Sweetpea?

Sweetpea looks up from her book.

SUE
They speak French in Montreal. Did
you know that? Maybe Louis L'Amour
was from here.

Sweetpea furrows her brow, looks out the window.

Driver Thomas searches for an opened place for breakfast.

SUE
Croissants and café au lait ...
that's what I want!
(beat, looking about)
Not much happening ... Sunday
morning ...

Moments later ...

Spotting a possibility, Thomas makes a sudden turn down a side-street, where a number of vehicles and people are about.

EXT. MONTREAL CITY SIDE-STREET - MOMENTS LATER

Sue's Pickup approaches parked trucks with opened tailgates, containing equipment, some of which lies about on the street. Workers hang about.

THOMAS
What's all this?

SUE
 I don't know.
 (beat, then pointing)
 There ... up on the right, Thomas
 ... a cafe!

EXT. MONTREAL SIDE STREET SIDEWALK - MOMENTS LATER

Sue, Thomas and Sweetpea, book in hand, walk down a sidewalk in the direction of the cafe. Getting closer, Thomas understands what's up.

THOMAS
 They're shooting a movie.

EXT. CAFE - MOMENTS LATER

A dozen people stand outside, peering into the cafe through the storefront window.

SUE
 (to a bystander)
 Pardon me, are they open for
 business?

BYSTANDER
 (distracted)
 No.
 (beat)
 Lionel Drake is in there!

SUE
 Lionel Drake!? Really?

Oblivious to the commotion, Sweetpea has worked her way up to the storefront window where she studies the posted menu.

Then, she opens the cafe door and enters.

INT. CAFE - CONTINUOUS

Sweetpea enters, and ...

... Immediately, Assistant Director MICHAEL (35), standing by the entry, takes her by the arm, leads her into the cafe and speaks to her in a COCKNEY ACCENT.

MICHAEL
 (exasperated, relieved)
 It's about time, sweet pea!

Michael shouts to the rear of the cafe.

MICHAEL

I've got 'er, Jonathan! She's 'ere!

(to Sweetpea)

Tell me, love. Do you know the meaning of seven o'clock?

SWEETPEA

(ever the literalist)

Yes.

Moments later ...

Michael sits Sweetpea down at a bistro TABLE.

MICHAEL

(again, to the rear)

Ten minutes, Jonathan. Jus' give us ten minutes.

At the rear of the cafe, Director JONATHAN (40) waves acknowledgment, then inaudibly speaks to ...

... GIRL FRIDAY (25), black T-SHIRT, 'GIRL FRIDAY' printed on it, holding a clip board.

Girl Friday goes to sit opposite in a booth from LIONEL DRAKE (33), A-list movie star, playing a hand-held video game.

GIRL-FRIDAY

(French-Canadian accent)

Ten minutes, Lionel.

LIONEL

(not looking up)

Yep. Gotcha.

EXT. CAFE - CONTINUOUS

Sue and Thomas search for Sweetpea, then Thomas spots her.

THOMAS

There she is ... inside.

SUE

What?

INT. CAFE - CONTINUOUS

FREDDY the makeup man, places a chair in front of Sweetpea, sits, and begins cleaning her face with a damp sponge.

FREDDY
 (while working)
 You finally made it.

SWEETPEA
 You're making a film and you think
 I'm in it, right?

FREDDY
 (focusing on task)
 Mmmm. That would be an affirmative.
 I like your color.

SWEETPEA
 You've made a mistake. I'm not a
 movie star. We came here for
 croissants and café au lait.

Freddy glances down at a note pad on the table.

FREDDY
 You're not ... Anne Marie Bechinoe?

Lionel appears, waves at his fans outside, then looks down
 at Sweetpea. Not really mad ...

LIONEL
 You're late. I was going to attend
 Mass, this morning.

SWEETPEA
 Sorry.

FREDDY
 She's not the girl. She's a
 customer.

LIONEL
 (keeping his cool)
 Get Jonathan.

Freddy departs.

SWEETPEA
 Are you a movie star?

Lionel absorbs her ignorance of Lionel, then gets a big,
 movie-star smile and takes Freddy's seat.

LIONEL
 I'm Lionel.

SWEETPEA
 I'm Sweetpea.

LIONEL
 (big smile)
 Perfect!

Later ...

Sue and Thomas sit at the table with Sweetpea, who now wears a SWEATSHIRT emblazoned with 'UCLA.' Her hair is different.

Girl-Friday sits with them, too, doing paperwork.

GIRL-FRIDAY
 You're Canadian, right?

SWEETPEA
 No. Nebraskan.

GIRL-FRIDAY
 Merde!
 (thinking, then)
 We can deal with this. We'll put
 you down as ... "Hollywood Crew"

Thomas, above it all, rolls his eyes.

INT. CAFE - LATER

Johnathan, Girl-Friday at his side, places Sweetpea on her mark in front of a refrigerated display CASE filled with FRENCH PASTRIES.

Sitting nearby, Sue and Thomas, look on.

JONATHAN
 (Australian accent)
 All right, Sweetpea. You're an
 American college student visiting
 Paris and you ...

SWEETPEA
 (interrupting)
 Paris?

JONATHAN
 Yes. The scene is in Paris,
 darlin'. We're just shooting it in
 Montreal.

Sue gets a look of concern for Sweetpea. Then ...

SUE
 (whispering to Thomas)
 I don't think I've ever seen a
 celebrity before.

THOMAS

And if one should choose not to be
a celebrator ... ?

Moments later ... back with Sweetpea, still rehearsing ...

JONATHAN

Then, you answer him by saying,
"Yes, I'm from Kansas, but I'm
going to film school at U.C.L.A.
And, he says, "Good, then you'll
just love this." He takes a gun
from his coat and ...

SWEETPEA

(interrupting)

A gun?

INT. CAFE - LATER

Sweetpea is again on her mark in front of the deli case,
behind which now stands a MALE-EMPLOYEE-CHARACTER.

A CREW MEMBER claps a CLAPPER BOARD, then moves away.

Amazingly, Sweetpea is a THOROUGHLY CONVINCING actress.

JONATHAN(O.S.)

Action!

MALE-EMPLOYEE-CHARACTER

Bonjour!

SWEETPEA/CHARACTER

(brightly)

Bonjour!

MALE-EMPLOYEE-CHARACTER

Comment allez vous?

SWEETPEA/CHARACTER

Très bien, merci.

SWEETPEA/CHARACTER indecisively looks over the pastries.

LIONEL/MALCOLM enters, stands next to her, notices her
sweatshirt.

LIONEL/MALCOLM

(southern accent)

Hey! You're not an American, are
you?

SWEETPEA/CHARACTER
I'm from Nebraska, but I'm
attending film school at U.C.L.A.

LIONEL/MALCOLM
(maniacal smile)
In that case, you'll just love
this!

Lionel/Malcolm takes a GUN from his COAT, raises it above
his head and fires it straight up ... a BIG BANG.

Sweetpea's character startles and cowers, wide-eyed in fear
of Malcolm, who now weirdly smiles down at her.

LIONEL/MALCOLM
(to Sweetpea)
Don't you just love a party?

SWEETPEA/CHARACTER
My father's a millionaire ... maybe
even a billionaire!

LIONEL/MALCOLM
(laughing)
But all I want is a doughnut!

JONATHAN(O.S.)
Cut!

Light applause from the crew.

Jonathan enters the picture ...

JONATHAN(CONT'D)
Good onya, Sweetpea! Wouldn't have
time for a close-up, would-ya?

EXT. CAFE - LATER

Lionel, smiling, surrounded by fans, signs autographs, his
PA, JORGE (28), standing by.

Above it all, Thomas is off by himself.

A few feet away are Sweetpea, Sue and Girl-Friday, who hands
an envelope to Sweetpea.

GIRL-FRIDAY
When you have the chance, get this
signed and notarized and mailed
back.
(beat)
You were great, by the way!

SUE
 (beaming with pride)
 You were wonderful, Sweetpea!
 You're in the movies! Can you
 believe it?!

Sue hugs Sweetpea, who, back to normal, stiffens and furrows her brow.

Lionel appears, hugs Sweetpea, then turns to Jorge.

LIONEL
 Jorge! We need some snaps, here!

Moments later ...

Lionel, positioned, posing, between Sweetpea and Sue.

Sue signals Thomas to join them, but he waves it off.

LIONEL
 (to Sue, smiling, not
 really interested)
 Hi. Who are you?

SUE
 Sue.

LIONEL
 (smiling at camera)
 Great!

Jorge takes some snaps ... then ...

... Jorge sees something down the street, gets a CONCERNED LOOK and then he SIGNALS Lionel, directing his attention to ...

... TIMBER TREEFALL (28), super-model, coming up the sidewalk with a MIDDLE-AGED-MAN in a BUSINESS SUIT.

Seeing the woman, Lionel is suddenly STRICKEN WITH FEAR and hides behind Sue and Sweetpea.

LIONEL
 Damnit!
 (to Sue)
 Do you have a vehicle?

SUE
 (confused)
 Yes. It's down the street.

The pickup is in the other direction from approaching

twosome.

LIONEL

I need to make an exit--tout de suite.

SUE

What?

LIONEL

We have a developing situation here. A breach-of-promise thing.
(then, strangely,
smiling)
Not a biggie, really.

Sweetpea, Sue and Lionel move as a unit down the street, Lionel staying low.

SUE

(calling to Thomas)

Thomas! Come on! We've got to go!

Thomas, bewildered, follows.

Suddenly Timber Treefall POINTS at Lionel and the jig is up.

TIMBER TREEFALL

(Romanian accent)

There he is!

(to the Business Suit)

Hurry!

(crying out to Lionel)

You Bastard!

Then, Lionel animatedly transmutes into an ACTION-HERO character and takes command of his 'team.'

LIONEL

They're on to us! Go! Go! Go!

Sue, Sweetpea and Lionel break into a run. Even Thomas quickens his pace.

The Middle-Aged-Man runs after them, waving a SUMMONS.

SUE

(discombobulated)

It's the pickup truck!

LIONEL

It's the pickup truck! Everyone in the pickup!

Arriving at Sue's Pickup ...

LIONEL
Get in! Get in!

Sue is shaken. Sweetpea takes it all in stride. Thomas is getting angrier by the moment.

Sue and Sweetpea get in front with Thomas, at the wheel.

Lionel jumps up into the truck-bed and, standing, pounds on the cab roof.

LIONEL
(dramatically)
I'm in the back! Let's roll!

The pickup pulls out, moves down the street, weaving some.

INT. SUE'S PICKUP - LATER

Montreal suburbs.

Lionel is now up front with Sue, who, in the middle, holds an opened ROAD ATLAS. Sweetpea is in the back, reading. Thomas sullenly drives.

Lionel, weirdly smiling, looks down at the road atlas in Sue's lap and speaks to Sue.

LIONEL
Did you know that Nova Scotia means
New Scotland in French?

Thomas rolls his eyes.

THOMAS
(under his breath)
Latin.

Moments later ...

LIONEL
(mostly, to himself)
I can't go back to the hotel. It'll
be crawling with paparazzi. What I
need is to get back to the good old
USA.

SUE
(studying atlas)
How about Quebec City? Could we
drop you there?

LIONEL
 (rather to himself)
 I'll need hard currency. Jorge's
 got everything.
 (turning to sue)
 Have you got a cell?

Moments later ... Lionel uses Sue's CELL.

LIONEL
 Jorge?
 (listens)
 Beautiful!
 (smiling, to Sue)
 The Mountie's have got my passport!
 (listens)
 No. Stay where you are. They'll be
 tailing you, for sure.
 (Lionel thinks, then to
 Jorge)
 Maybe I should head north, over the
 pole ... for Russia.

Thomas smirks, rolls eyes and shakes his head.

LIONEL
 So ... What's your business in New
 Scotland?

THOMAS
 (muttering)
 We're off to see the wizard!

INT. GORDON'S LIVING/DINING AREA - AFTERNOON

The space is jammed-full of interesting things, bric-a-bac,
 rugs, a HARP, bookcases, some COMFY-CHAIRS, sofa, TV. Also,
 a very LARGE DINING TABLE with EIGHT CHAIRS.

Duncan, on bass side, and Godiva, at an elegant upright
 PIANO.

ANDREW (60) sits nearby holding a FIDDLE. He is fit, well
 groomed, youthful, not a single gray hair-- ala 'Perry
 Como.' Nice slacks, cardigan sweater.

Brit sits across the room at the HARP.

Gordon, at the table, holds sticks over a table-top
 xylophone.

ANDREW
 Everybody ready?

BRIT

No! Wait.

Brit plucks a harp string or two, sorting her part out.

BRIT

Okay. Say when.

ANDREW

(Lawrence Welk)

A one and a two and a...cha cha cha

Duncan starts it off, playing a 'one-fingered' bass harmony for the Chorus of the song, LOCH LOMAND, [Song # 4].

After a time, Godiva begins a 'one-fingered' melody part.

Then, Andrew, a PROFESSIONAL MUSICIAN, and it shows, joins in, harmonizing on the fiddling.

Brit, concentrating, then joins in on the harp.

Finally, Gordon joins in on the xylophone.

After some time, there is a KNOCK at door, and they stop and Duncan rises to answer it.

GODIVA

(mock alarm)

Don't answer it, Duncan! It could be the Finns ...

BRIT AND GODIVA

(in unison)

... from Finland!

EXT. QUEBEC MOTEL - DAY

The truck is parked around the back of the motel.

Thomas, depressed, sits on the opened tailgate.

INT. SUE'S PICKUP - CONTINUOUS

Lionel slouches inside, avoiding detection.

Sue's cell chimes on the front seat beside him and Lionel answers it.

LIONEL

Hello?

(listens)

Sorry. She's not available.

(listens)

I know a little. What's the entrée?

(listens)

I think I'd go with the chardonnay.

(listens)

You bet!

EXT. QUEBEC MOTEL - LATER

Sue and Sweetpea return on foot from shopping, with BAGS.

Lionel jumps out and cheerfully greets them.

LIONEL

Hey, you two!

SUE

I got your toiletries and things.
Pre-paid cell phone. Three-hundred
Canadian dollars. It's all I could
get out of the ATM.

(holding up room key)

And, your room key.

LIONEL

(smiling)

Outstanding!

INT. LIONEL'S QUEBEC MOTEL ROOM - LATER

Thomas stands near the half-open door.

Lionel, on the bed, smiles at who knows what.

Sweetpea reads in a chair.

LIONEL

(to Sweetpea)

Whatcha reading?

Sweetpea holds her paperback up for Lionel to see.

Lionel pronounces Louis as 'Louise.'

LIONEL

'Son of a Wanted Man' by 'Louise
Lamour'

(beat)

She's great! I think she met me
once.

Sue enters from the bath.

SUE
It's been nice meeting you, Lionel.
You've got my cell number, right?

LIONEL
(to everyone, no-one)
Random acts of kindness! How they
feed our soul!

Lionel rises and gives Thomas an unwanted man-hug.

LIONEL
Take care, man.

THOMAS
Uh ... you, too.

Lionel makes a 'Finger-Gun' at Sweetpea.

LIONEL
And, I'll be seeing you in the
pictures!

Lionel hugs Sue, then speaks to her.

LIONEL
By the way, Robert-John called.

A look from Sue.

LIONEL
I took care of it.

EXT. WELCOME TO NEW BRUNSWICK SIGN - DAY

Sue's Pickup enters New Brunswick, passing welcome SIGN.

INT. SUE'S PICKUP - LATER

Sue drives while Thomas nods off, sideways in the back.

Sweetpea, up front, a Christmas stocking between her legs.
She glimpses her image in the side-mirror and turns away.

Sue looks down at the dash and ...

... Sue's POV of the TRIP-ODOMETER turning from 1999 to
2000.

SUE

Well, Sweetpea, we've now traveled two-thousand miles to meet a sixty year old man who lives in a trailer.

Sweetpea looks out the side window and sees, standing just within the tree-line, a MOOSE, then furrows her brow.

INT. NEW BRUNSWICK MOTEL ROOM - NIGHT

Sue, in the dark, in bed, wide awake, on back, in thought.

EXT. CANSO CAUSEWAY BRIDGE, CAPE BRETON - DAY

A STRANGER takes a snap of our threesome with the 'WELCOME TO CAPE BRETON' SIGN behind them, then hands camera back.

INT. SUE'S PICKUP - LATER

Thomas drives as Cape Breton scenery rolls by.

Sue is anxious in contemplation of their arrival while, Sweetpea, in her own world, reads in the back-seat.

EXT. QUEBEC COUNTRYSIDE HIGHWAY - DAY

A TAXICAB motors along a four-lane highway.

INT. TAXI - CONTINUOUS

MOHAMMED (40), drives. Lionel, in back, leans forward.

LIONEL

(animated)

Celebrity is all about the face and intimacy. Answer me this, Mohammed: On any given day, how much time, cumulatively speaking, do you actually spend looking at your wife's face?

MOHAMMED

(Pakistani accent)

Not too much time. I can tell you that for sure!

LIONEL

Exactly my point. Way too much intimacy! But, in a single movie ... you might gaze into an actor's baby-blues for a longer period of time than you would your own wife's face ... in an entire year!

MOHAMMED

I'm glad she's not in the movies. I
can tell you that for sure!

EXT. GORDON'S PLACE - DAY

OVERCAST SKIES over Gordon's 53-acre property.

It is separated by a two-lane, shoulder-less road from the coast line -- a small beach ('Gordon's Beach') sits below a steep, 15 foot high rocky embankment. Down away is a small cove.

The HOUSE is surprisingly large, with three-levels, wood-sided, aged, in decent repair.

A large expanse of open-ground in front of and around house.

A nondescript gravel-drive, with a farm-gate, connects the house with the road.

A Mexican-styled CABANA with a fiber-glass-roof sits some 30 feet from the house. Under it, on a concrete slab, are tables and Adirondack chairs.

Gordon's AIRSTREAM TRAILER sits 300 feet from the house and away from the the sea.

A medium-sized metal BARN/SHOP sits 500 feet from the house.

A single, docile WHITE HORSE mills about.

Also two sheep, a cow and, near the house, some chickens and a chicken coop.

The CAROUSEL sits 150 feet from the house.

A small wooden horse BARN.

The place has a relaxed, lived-in air and patina.

Moments later ...

Thomas closes the farm gate behind him and reenters Sue's pickup.

Moments later ...

The pickup stops some 30 feet from the CABANA and Thomas emerges and walks towards cabana, where Niko (50) and ESSI (48), the Finns, sit, looking like tourists.

Hauntingly beautiful Celtic piano MUSIC emanates from house.

Thomas notices Brit and Godiva, attached to I-pods, waving from the carousel.

EXT. CABANA - CONTINUOUS

Niko rises to greet Thomas.

NIKO

Hello!

THOMAS

Is this ... ah ?

NIKO

Gordon's?

Thomas nods.

NIKO

Yes, indeed! Chez Gordon! And you are from Cornhuskers?

THOMAS

Ahm ... Nebraska.

NIKO

Of course ... I am sorry, Ne-bras-ka! The Corn-husker State! I am Niko and this is my wife, Essi. We are from Finland!

THOMAS

Finland? Ah ... hello ... I'm Thomas.

Thomas turns and signals the pickup that they've arrived.

INT. SUE'S PICKUP - CONTINUOUS

SUE

(excited and anxious)

Can you believe it, Sweetpea? We made it! We're here!

Sweetpea lowers her book and looks about the place.

EXT. CABANA - MOMENTS LATER

Sue, Sweetpea, Thomas, Niko and Essi stand near the cabana.

Duncan, as always, preppie head-to-toe, emerges from the house and heads for the CABANA. An exchange-student, he manages Gordon's household, running a tight ship.

DUNCAN
 (smiling and bowing)
 Welcome, everyone! Welcome to you,
 one and all! Good to be seeing you!
 (pointing at each)
 Sue ... Thomas ... and Sweet--pea!

Duncan's demeanor changes and he authoritatively calls out to Brit and Godiva, signaling them to come in.

DUNCAN
 Hey! You two!

INT. GORDON'S LIVING/DINING AREA - LATER

Each carrying an item from Sue's Pickup, Duncan, Sue, Thomas, Sweetpea, Godiva and Brit enter and pass by Andrew at the PIANO, headed for the stairs.

Andrew continues playing the beautiful music as he speaks.

ANDREW
 Hey, y'all! I'm Andrew. Go settle
 in. Formal introductions, later.

ANDREW'S MUSIC continues OVER a MONTAGE of Sue, Thomas and Sweetpea settling into their three separate rooms:

-- INT. THOMAS'S GUEST BEDROOM - DAY -- Thomas, on bed, takes one of Walter's pills.

-- INT. SUE'S GUEST BEDROOM - DAY -- Sue removes her personal recipe JOURNAL from her suitcase and places it on the dresser.

She pensively gazes out her window at the sea.

-- INT. SWEETPEA'S GUEST BEDROOM - DAY -- Sweetpea stands looking down at her opened, jumbled travel bag on her bed.

She digs and removes the framed-portrait of her parents and Molly and sets it on the dresser.

She dig's around again, locates her ANT-FARM, and places it on the dresser, too.

She sets the bag on the floor and crams it under the bed.

She takes a paperback from her purse, sits on bed, reads.

MUSIC and MONTAGE END.

EXT. CABANA - AFTERNOON

Seated are Sue, Thomas, Andrew, Niko and Essi and Sweetpea, who periodically glances at her book.

Godiva and Brit play CROQUET out in the field.

Nearby, the Horse grazes.

ESSI

(to Sue)

We met Gordon on the internet ...
in the Transatlantic-Tango
chat-room.

SUE

The Tango?

NIKO

It's the national dance of Finland,
you know!

A curious look from Sue.

Moments later ...

Andrew points to the VILLAGE, three miles down the coast.

ANDREW

See the white house ... there on
the hill... as you go into town?
That was Gordon's house. Mine was
just the other side. Dory, my wife,
grew up in the blue one, down the
road.

SUE

Where do you live, now, Andrew?

ANDREW

Nashville, Tennessee.

SUE

Nashville?

ANDREW

I'm a studio musician.

SUE

The piano? You play beautifully!

ANDREW

The fiddle.

NIKO

Country and western, Andrew?

ANDREW

Yes. Right now, though, I'm working with a celtic band -- getting back to my Cape Breton roots, some.

THOMAS

(nodding at carousel)

What's that all about?

ANDREW

The carousel? I was wondering myself.

It wasn't here last year.

THOMAS

I guess I'll have a look.

Thomas moseys off to the carousel.

SUE

Is your wife with you, Andrew?

ANDREW

Oh, yes. We make the annual pilgrimage home, now. Dory stays at her sister's, in town and I crash at Gordon's. You'll meet her, tonight.

EXT. CAROUSEL - MOMENTS LATER

Thomas inspects the carousel. He pushes on it, but it won't budge as one side is embedded in the ground. Getting on his knees, he looks underneath.

Moments later ...

THOMAS'S POV of the underside of the carousel.

Then Godiva's head drops into view, underneath, on the other side.

GODIVA

Hey, Thomas! Do you think you could fix it?

Brit's head joins Godiva's.

BRIT

Please make it work, Thomas!

EXT. CABANA - CONTINUOUS

Andrew points out to the trailer.

ANDREW

You know he lives in that trailer,
out there.

SUE

I do. Yes.

SWEETPEA

(suddenly interested)
What?

SUE

(laughing)
Didn't I tell you that, Sweetpea!

ANDREW

(nodding to the road)
Speak of the devil.

EXT. GORDON'S PLACE - CONTINUOUS

An old PICKUP pulls in with Gordon sitting on the tailgate.
It slows to a rolling stop and Gordon slides off, holding a
five-gallon plastic BUCKET.

A wave out the window from the driver as the truck departs.
Everyone except Sweetpea stands. Duncan exits the house.
Brit and Godiva make a hoopla out of Gordon's arrival.

BRIT AND GODIVA

Wooo hooo!

Gordon waves to the girls, then walks to the cabana.
Thomas starts back in from the carousel.
Horse moseys in, too.

EXT. CABANA - MOMENTS LATER

GORDON

(his shyness showing)
Hello! Hi. You made it!

Gordon sets the bucket down.

Sue steps forward and hugs Gordon, who shyly reciprocates.

SUE

Hello, Gordon.

GORDON

We meet at last.

SUE

I'm so glad we came. Cape Breton is
... it's just gorgeous up here.

Niko and Essi shake Gordon's hand.

Sweetpea stands, inches herself forward, extends her hand to Gordon and they shake.

GORDON

Hi, Sweetpea! It's lovely to meet
you in person. Did you enjoy your
journey?

Awkwardly, Sweetpea does not let go of Gordon's hand.

SWEETPEA

Well ... ah ... I suppose so ...
the maritime provinces ... are very
... very ...

An awkward pause as Sweetpea is lost for words. Then ...

SWEETPEA

Nova Scotia ...New Brunswick ...
... Prince Edward Island ...

Gordon warmly clasps her hand with both hands.

GORDON

Yes ...they're quite... maritime-y!

They separate.

Gordon locates Thomas and salutes him in greeting.

GORDON

Good day to you, sir! And welcome!

THOMAS

That's some toy you've got out
there!

GORDON

A carnival came to town. And when
that thing broke down ... they just
left it. So, I took it.

(turning to Andrew)

Hello, Andrew.

ANDREW

Do any good?

GORDON

Not too badly.

Gordon shows everyone the three live LOBSTERS in the bucket, then hands bucket it to Duncan.

DUNCAN

(smiling down at them)

Lobsters! Incredible!

EXT. CABANA - LATER

Sue, standing alone, near the cabana, watches Gordon trudge off to his trailer, followed by HORSE.

INT. GORDON'S KITCHEN - AFTERNOON

TIGHT on a large kitchen KNIFE in Duncan's HANDS as it ascends to reveal Duncan's face. He is in TEARS. Duncan plunges knife into a live LOBSTER on a butcher block, killing it.

EXT. CABANA - EVENING

Andrew sits on a small, back-less, two-man bench fiddling Cape Breton celtic melodies.

The cabana is well and half-hazard-ly illuminated by multicolored 'Christmas lights.'

Nearby, Gordon lays out on a large barrel-type GRILL fish, lobsters, clams, meats, vegetables.

Sue stands by Gordon's side, inaudibly making suggestions.

Brit and Godiva, on the cabana slab, playfully, do their best with celtic dancing.

Twenty feet from the cabana, Thomas and Duncan stand before a small BONFIRE, beside which, also, Niko and Essi sit in Adirondack chairs.

Separately, by the fire, Sweetpea sits and reads between the odd glance about.

THOMAS

Mongolia?

DUNCAN

Outer, actually. Born and raised.

THOMAS
It's a country, right?

DUNCAN
A sovereign state.

ESSI
What do you think of Cape Breton,
Thomas?

THOMAS
(rather to himself)
Cold. Damp. Dark. Perfect.

NIKO
Then you must come to Finland, my
friend. For you, it will be
paradise!

Moments later ...

A car pulls up and DORY, Andrew's wife, gets out.

Andrew rises and greets her with a peck.

DORY
(pats Gordon on back)
What's cookin', Gordon?

Gordon nods and smiles, acknowledging her arrival.

SUE
Your better half, Andrew?

ANDREW
Yes. But, not by much.

DORY
Hi, I'm Dory. And, you're Sue?

Moments later ...

Andrew is back to fiddling.

Sue and Dory pull up chairs on either side of Sweetpea.

DORY
(across the fire)
Hello, Niko and Essi!

The Finns, sipping beers, smile and wave back.

DORY
Howdy, Sweetpea. I'm Dory.

Sweetpea awkwardly smiles and waves in response.

DORY

I just love your name, by the way!
How did you get it?

SWEETPEA

The nurse's aid, at the hospital,
where I was born ... she named me.

Sue privately reacts to this revelation.

DORY

Do you know what my name means? A
boat. A narrow, flat bottom boat --
With a high bow and flaring sides!

SWEETPEA

(making conversation)

The sweet pea is a flowering plant
native to the eastern
Mediterranean.

DORY

Really?

SWEETPEA

The eastern Mediterranean is
considered the birthplace of
western civilization.

Sue and Dory are politely attentive.

SWEETPEA

Ah ... there's Greece, of course
...and Turkey ... I guess.

(frowning her brow)

My grandmother says that on my
father's side, I am of Scotch-Irish
descent ... a noble, warrior
people.

Sue and Dory wait for her to go on, until ...

DORY

Well, you've certainly come to the
right place, Sweetpea. There's
plenty of Scots and Irish, both, up
here.

SUE

How do you like being home, Dory?

DORY

Cape Breton?

(pause)

I suppose it's the one place where
I feel ... safe and sane, really.

SUE

It's magical.

DORY

You know, I just adore your part of
the world! The west. So wide open
and free. A couple of summers ago,
Andrew went on tour with a band and
I tagged along. They played a
Fourth of July concert at Mount
Rushmore. It was so dry and warm!
We slept outside on our balcony.

At the mention of Mount Rushmore, Sweetpea furrows her brow.

BEGIN FLASHBACK.

EXT. MT. RUSHMORE VIEWING AREA - DAY

EIGHT-YEAR-OLD SWEETPEA stands at a rail viewing the
monument.

SWEETPEA'S FATHER sits behind her on a bench, depressed.

Sweetpea, overwhelmed with joy, runs back to her father.

EIGHT-YEAR-OLD SWEETPEA

Which one is George Washington,
Daddy? Which one is George
Washington?

Sweetpea's Father looks at his daughter.

EIGHT-YEAR-OLD SWEETPEA (CONT'D)

(pointing)

Is it that one, Daddy? Is that one
George?

SWEETPEA'S FATHER

(pointing)

He's the one on that side, there.

EIGHT-YEAR-OLD SWEETPEA

Who's the one with the glasses?
He's funny, I think.

SWEETPEA'S FATHER

Theodore Roosevelt.

EIGHT-YEAR-OLD SWEETPEA
 Thank you so much for bringing me!
 I love you so much, Daddy!

INT. SWEETPEA'S FATHER'S CAR - DAY

Sweetpea's Father drives as Sweetpea, in the back, pours soda from a can into her new Mount-Rushmore-Souvenir-Mug ... the same one from her countertop - then reads her comic book.

END FLASHBACK.

Still standing by the fire ... Thomas and Duncan ...

THOMAS
 What is your course of study,
 Duncan?

DUNCAN
 Elementary school education.

Suddenly, Brit enters screaming like a banshee, falls to the ground and latches onto Thomas's ankles.

BRIT
 Save me, Thomas! Save me!

Godiva enters and nails Brit with a water balloon, getting Thomas some, too.

GODIVA
 Yaa-haa!

Brit rises and chases Godiva out of the scene.

BRIT
 I'll get you!

DUNCAN
 (to Thomas)
 They're giving me lots of practical
 experience.

THOMAS
 Who are they ... by the way?

Later ...

Sweetpea stands by herself in front of the fire, then she moves to stand behind and near Gordon, by the grill.

Gordon senses Sweetpea's presence, gestures her to join him, then He hands her the tongs and fork and inaudibly instructs

her.

Sue watches. Her love for Gordon takes root.

Moments later ... sitting by the fire ... Sue and Dory ...

DORY

So ... I'm sorry, but, I've got to ask. Gordon's never invited a single lady up for a visit. He's always got guests, its seems ...but ... How did you two meet?

SUE

Well, I was selling some of my dad's stuff online ... after he'd passed away. Gordon bought a signed, first edition copy of a James Herriot book.

DORY

No kidding.

SUE

My dad got it at a shop in Canterbury, in England. We went there on the QEII together ... just after my husband was killed.

DORY

Mmmm ... I'm sorry.

SUE

It was a farm accident ... a long, long time ago.

(pause)

Anyway, I placed a note in with the book -- telling Gordon the story about how I came to have it. Well, he emailed me back to say he appreciated the info ... and ...

DORY

And, the rest, as they say, is history.

By the Grill ...

Gordon leaves Sweetpea to it and sits on the bench next to Andrew, who continues fiddling as Gordon taps his foot.

EXT. CABANA - LATER

Under the cabana, Thomas, Duncan, Brit, Godiva eat together.

THOMAS

(to Brit)

So ... that would make you Gordon's
cousin's husband's ... grand-niece?

BRIT

Correctamundo!

GODIVA

(raising hand)

And friend! Spending one year under
the tutelage of swami Gordon.

THOMAS

From ...?

BRIT

Saskatchewan!

GODIVA

'Tis a very flat place ... our
place. But, we do love it ... I
suppose.

(to Brit)

N'est-ce pas?

EXT. QUEBEC/MAINE USA BORDER CROSSING STATION - NIGHT

Mohammed's lonely Taxi comes to a stop at the check station.

A U.S. BORDER AGENT leans down, looks into the taxicab.

INT. MOHAMMED'S TAXI - CONTINUOUS

The agent nods at Mohammed. He looks back at Lionel and gets
a look on his face.

Lionel, smiling, in the back is dressed in a RED and BLACK
LUMBERJACK jacket with dark smudges on his face.

EXT. QUEBEC/MAINE USA BORDER CROSSING STATION - MOMENTS
LATER

The taxicab turns around, headed back into Canada, passing a
'Bienvenue au Canada!' SIGN.

EXT. CAROUSEL - MORNING

Thomas stands staring at the carousel, thinking.

EXT. GORDON'S TRAILER - CONTINUOUS

Gordon emerges from trailer and PATS the waiting Horse.

INT. GORDON'S LIVING/DINING AREA - CONTINUOUS

At the table, Dory and Andrew are having breakfast. Sue just has coffee.

Sweetpea, carrying a book, appears and Andrew, a gentleman, rises to greet her.

EVERYONE

Good morning, Sweetpea.

Breakfast is laid out on a buffet. Sweetpea serves herself.

DORY

(to Sue)

Did you know that Andrew and Gordon are blood brothers?

(to Andrew)

Show her your hand, Andrew.

Andrew displays his right palm as he sits back down.

DORY

See that scar? Gordon's got one just like it. Jabbed with a broken pop bottle. Andrew can't even hold his bow properly.

Duncan enters with a fresh pot of coffee.

DORY

Good golly, Duncan! This isn't the Ritz, you know!

DUNCAN

(smiling, departing)

Got to earn my keep. If I don't contribute, I'll develop a big guilt complex!

SUE

Do you have children?

DORY

Four boys ... four girls.

SUE

Oh my!

ANDREW

We're Catholic, you see.

DORY

Andrew had all eight of 'em squaredancing, one summer! Zuzu was just four, I think. What a hoot!

Andrew has a memory pang.

EXT. CAROUSEL - CONTINUOUS

Thomas is now on his knees looking under the carousel.

Gordon, followed by Horse, arrives.

GORDON

Hello! Good morning!

Thomas stands up.

THOMAS

I can see what the problem is. It's rusted out in lots of places and there's metal fatigue, too.

GORDON

Is there any hope?

THOMAS

If the platform could be jacked up and leveled, it could probably be welded back together ... somehow.

GORDON

(pointing)

In that metal barn out there ...

THOMAS

Yeah?

GORDON

It's full of tools and and all kinds of equipment.

(beat)

It was all there when I got the place.

Thomas gives Gordon a look.

GORDON

Have you had breakfast?

THOMAS

Not really hungry.

(indicating the barn)

Is it locked?

GORDON

Oh no.

Niko and Essi appear and shake hands with Gordon and Thomas.

NIKO & ESSI
 Good Morning!

GORDON
 Good Morning, Niko ... Essi.

NIKO
 (assessing carousel)
 How sad!

ESSI
 We're visiting Prince Edward
 Island, today, Gordon!

NIKO
 We shall return tomorrow, mi amigo.

EXT. GORDON'S PLACE - MOMENTS LATER

LONG SHOT of Gordon and Horse headed from carousel to the house and Niko's and Essi's car departing.

INT. GORDON'S LIVING/DINING AREA - CONTINUOUS

Back with Andrew, Dory, Sue and Sweetpea, all sitting.

ANDREW
 (to Sue)
 ... two months before high school graduation, we're in literature class and Mr. Lieber is blathering on about ... Wordsworth ... or some such thing. Suddenly, Gordon stands up and says, "Sir, I'm sorry ... but, what you're saying is a total load of horse manure!"

DORY
 Always good for a laugh, our Gordon!

ANDREW
 The whole class froze and Lieber started to kind of shake. I think he teared up, poor guy. Then Gordon just walks out of the classroom.

DORY

... and out of the school and up to
the steel mill and gets hired on
that same day.

(beat)

Kiss good-bye one high school
diploma!

Gordon enters through the door and goes to the table.

DORY (CONT'D)

Good morning, Gordon! How's trailer
life?

GORDON

(sitting)

A simplified existence.

(beat)

Good morning, everyone.

Gordon pours himself coffee.

DORY

(to Sue)

Two months later, we took him out
to the highway and sat there while
he hitched a ride ... headed for
California.

ANDREW

The land of milk and honey.

DORY

Andrew was angry.

GORDON

(to Andrew)

Were you?

DORY

I cried.

GORDON

Did you?

Dory rolls her eyes.

DORY

(to Gordon)

I'm taking Sue ... and Sweetpea,
too... if she'd like ... into town,
tomorrow.

(to Sweetpea)

Maybe, you could buy a souvenir
coffee mug or something.

SWEETPEA

Ah ... okay ... I guess.

DORY

(to Gordon)

So, I'm spending another night,
here.

Gordon, smiles, nods.

GORDON

(to Sue)

Have you had your breakfast?

SUE

I was waiting for you.

EXT. GORDON'S BEACH - DAY

Sue sits, leaning against a large boulder at the vegetation
line. By her, Gordon sits cross-legged.

SUE

From the time I was a little girl,
all I ever wanted was to be a
farmer's wife. On my bed, I'd line
us all up ... Raggedy Ann and Andy
... me and my husband ... and the
little ones ... we had a bunny and
a bear and a mouse. That was our
family. When I was fourteen, I won
a blue ribbon for buttermilk
biscuits at the state fair.

GORDON

Seriously.

SUE

Seriously.

INT. GORDON'S LIVING/DINING AREA - AFTERNOON

Andrew, alone, on the HARP, plays the SONG, BARBARA ALLEN.

ANDREW'S MUSIC CONTINUES OVER A SHORT MONTAGE.

-- EXT. GORDON'S BEACH - DAY -- Sue walks along the surf-line, exhilarated, hair blowing. She looks out to sea, then turns to see, from her POV ...

Gordon, still sitting up by the boulder, smiling back.

-- EXT. GORDON'S PLACE - DAY -- Brit and Godiva foot-race across the field to the road to where the mail is being delivered by a vehicle.

-- EXT. CABANA - MOMENTS LATER -- Brit and Godiva walk back passing the cabana, carrying mail. They smile and wave to ...

... SWEETPEA, who is reading under cabana. Sweetpea kind of smiles and kind of waves back.

-- EXT. METAL BARN - DAY -- Thomas scrounges around a disordered assortment of tools, equipment, building material.

END MONTAGE AND HARP MUSIC.

EXT. CABANA - LATER

Sweetpea reads ... until her attention is caught by a SEAGULL circling high above ... and for some time, she watches it.

Lowering her gaze, her eyes widen finding that the HORSE is standing just THREE-FEET-AWAY, statue-like, staring at her.

She tries to read, but Horse's gaze discombobulates her. Finally, she can only stare back and they COMMUNE for a time.

EXT. CABANA - NIGHT

Gordon and Sue sit together under the Christmas lights.

SUE

Lester's great-grandfather settled the place in the 1880's. The house was built by his grandfather in 1924.

(pause)

I loved watching Lester work ... the way he'd mount the tractor, start it and get it moving--all in one, flowing motion. I love that about men who work physically ... their efficiency.

GORDON
And ... what happened?

SUE
I was up in the attic-room.

BEGIN FLASHBACK.

INT. SUE'S ATTIC ROOM - DAY

TWENTY-YEAR-OLD-SUE'S HANDS sorting through a box.

SUE (V.O.)
I'd not been in there before ...
and I found a box of old pictures
and keepsakes. Lester's
grade-school awards, class photos
... a lock of his baby hair.

Sue's POV looking out at Lesgter (21) working on an antique tractor in the hot sun.

SUE (V.O.) (CONT'D)
Out the window, I could see my
husband working on his dad's old
John Deere, just for the fun of it.
I remember thinking ... at that
moment ... how lucky we were.

END FLASHBACK.

EXT. CABANA - CONTINUOUS

SUE (CONT'D)
I went back to digging through the
box.
(pause)
There was a boom. It was a hot day
and Lester had somehow punctured a
tire and it blew up and caught him
just right, or just wrong.
(pause)
We'd been married eight months. He
was twenty-one and I was twenty.
Twenty-six years ago.

Sue shows Gordon the simple wedding BAND on her finger.

INT. GORDON'S LIVING/DINING AREA - CONTINUOUS

Sweetpea stands by a window, looking out, rather intently,
at Gordon and Sue under the cabana.

Dory, knitting, sits in a comfy chair by the TV, on which,

quietly, the EVENING NEWS is on.

Thomas quietly plucks on the harp.

Duncan does schoolwork at one end of the table.

Andrew performs a card trick for Brit and Godiva at the other end of the table. He pulls a card from a deck and shows it.

BRIT

(eyes bugging out)

No way!

GODIVA

How did you do that, Andrew?

Really! How did you do it?

Moments later ...

Sweetpea reads in a comfy chair by Dory. Then, she looks up to see on the TV the STILL IMAGE of LIONEL DRAKE in the role of PRINCE VALIANT. Her expression does not change as she watches the news story.

TELEVISION PRESENTER TV VOICE

The RCMP have confirmed they are seeking the whereabouts of the filmstar, Lionel Drake ...

Now, a TV IMAGE of TIMBER TREEFALL.

TELEVISION PRESENTER TV VOICE

... stemming from his failure to appear at court proceedings involving a Breach-Of-Promise lawsuit filed by Romanian super-model, Timber Treefall.

Sweetpea dispassionately returns to her book.

EXT. CABANA - CONTINUOUS

Gordon puffs on his pipe and speaks to Sue.

GORDON

There's an apple orchard 'round the other side of the cove. I didn't even know it was there until after I'd bought the place. It was an auction ... and I didn't really read the property description very closely.

SUE
 (learning something about Gordon)
 What a nice surprise!

GORDON
 Two acres.

INT. GORDON'S LIVING/DINING AREA - CONTINUOUS

Back with Andrew, now standing, and Brit and Godiva.

ANDREW
 I must inform you, that as you are
 under the roof of Gordon, you are
 obliged ... and obligated ... to
 participate in ... the sacred and
 ancient tradition of ... the
 playing of ... the game of ...
 spit!

BRIT
 Cool!

ANDREW
 Duncan! Thomas! Sweetpea! Please
 have a seat at the table. No one
 can escape the game of Spit!
 (beat)
 Dory?

DORY
 No way, Jose! I nearly got my wrist
 broken, last year.

GODIVA
 Wicked!

Sweetpea furrows her brow.

EXT. CABANA - CONTINUOUS

SUE
 Poor Thomas. He's in so much pain.
 I wish I could help him, somehow.

Gordon looks off at the carousel.

EXT. CAROUSEL - CONTINUOUS

The CAROUSEL is silhouetted against the starry night sky.

EXT. CABANA - CONTINUOUS

SUE (CONT'D)

And, then, there's Sweetpea ...

(pause, random thought)

She's never seen the ocean, before.

Gordon smiles, nods. They sit for a time.

GORDON

And, then, there's Sue.

SUE

(gesturing up)

Did you build this thing?

GORDON

The cabana? Yes.

SUE

You're very handy. Lester was handy. My dad was handy.

INT. GORDON'S LIVING/DINING AREA - LATER

Andrew, Sweetpea, Godiva, Brit, Duncan, Thomas and even Dory, who's joined in, engage in a madcap speed-game of SPIT.

Brit, Godiva and Dory play standing. The others sit.

SPIT is played thus: Each player deals in front of themselves five stacks of five cards, face down, then turns the top card up. The rest of a player's cards are the 'spit' pile.

When 'spit' is called, each places the top 'spit stack' card in the middle to start a pile (six players means six piles) onto which everyone can lay cards.

The object is to get rid of all of one's cards. When a card is played, the next card is turned up. On a '4' a player can lay a '5' or a '6'... on a jack, a queen or a '10' etc.

If one places a card down before you do, sorry, out of luck.

Only one hand can be used.

When no one is able to play a card, then it is time for 'spit' to be called again and each player places another card from their spit stack out in the middle.

The game begins ...

ANDREW
 (calling out)
 Spit!

Everyone, as fast as they can, places a card in the middle.
 They play for a time, placing cards on the piles.
 Godiva uses two hands.

ANDREW
 (reprimandingly)
 One hand only!

GODIVA
 (intent, frustrated)
 Jeeze!

The action continues.
 Andrew is beaten to it by Duncan at getting a card down.

ANDREW
 You're too fast, Duncan.

Sweetpea seriously concentrates on the competition.
 Thomas is loosening up, just a tad.

DORY
 (beaten to it by Thomas)
 You rat!

Duncan is having the time of his life.
 Moments later ...

The action has stopped ... time for a new 'spit card.'

BRIT
 (calling out)
 Spit!

All play a new spit card. The action resumes.

GODIVA
 (beating out Duncan)
 Yaa! Haa!

Sweetpea remains intent throughout.

EXT. GORDON'S FRONT DOOR - NIGHT

Sue stands on the stoop watching Gordon trek back to his trailer, then turns and enters the house.

INT. SWEETPEA'S GUEST BEDROOM - NIGHT

Sweetpea, in her PAJAMAS, in bed, using her head-lamp, reads.

EXT. GORDON'S PLACE - MORNING

Up early, Thomas pushes a wheelbarrow filled with cinder blocks and jack stands from the metal barn to the carousel.

EXT. ROAD LEADING TO VILLAGE - MORNING

Dory's CAR passes by The Barb'ry Allen Pub & Grill.

INT. DORY'S CAR - CONTINUOUS

Dory drives. Sue is up front. Sweetpea reads in back.

DORY

That's The Barb'ry Allen. The local
... 'establishment.'

Sweetpea gives it a good look-see and furrows her brow.

INT. GORDON'S LIVING/DINING AREA - MORNING

Gordon is on his lap-top at the table.

Andrew descends stairs carrying a large JIG-SAW puzzle box.

Gordon closes his lap-top as Andrew takes a seat.

Andrew slides the box to Gordon, who then examines it and sees that the puzzle picture is of Van Gogh's, ROOM AT ARLES.

GORDON

Three-thousand pieces.

EXT. VILLAGE PUBLIC SPACE - MORNING

Dory, Sue and Sweetpea walk from a public space ... adjoined by shops and a street ... towards the fishing boat pier.

A car goes by and honks and Dory smiles, waves back.

EXT. CAPE BRETON VILLAGE FISHING BOAT PIER - MOMENTS LATER

Dory, Sue and Sweetpea move down the pier.

Billy, Gordon's nephew, works at something on his boat.

DORY

Hey, Billy! Say hello to Sue and
Sweetpea!

Billy smiles and waves back.

Dory, Sue and Sweetpea all turn to look back at the village.

DORY
Well, this is it! The old home
town!

SUE
It's like a postcard, Dory!

EXT. VILLAGE CURIO AND SOUVENIR SHOP - LATER

Sue and Dory approach Sweetpea, who is window shopping.

DORY
(to Sweetpea)
Are you going inside?

SWEETPEA
Ah ... do you think they have mugs?

DORY
I'm sure they do.
(pointing across street)
We'll be over at the 'Hysterical'
Society, okay?

SUE
(laughing)
The Historical society, Sweetpea.

DORY
Yeah. Come on over when you're
done.

EXT. HISTORICAL SOCIETY MUSEUM - MOMENTS LATER

Dory opens the entry door for Sue and they enter.

INT. HISTORICAL SOCIETY MUSEUM - CONTINUOUS

Dory and Sue enter.

ERNEST (80) is behind a reception desk.

DORY
Hey, Ernest! How goes it?

ERNEST
Hello, Dory.

DORY
You work here, now?

Later ...

Dory catches up on things with Ernest.

Sue studies Victorian-era photo-portraits on a wall.

Later ...

Sue comes upon an opening to a small room where a man, VINCENT (25), stands at a table going through the contents of a 12" X 24" X 12" cardboard box. He wears a corduroy jacket with elbow patches, glasses and jeans ... a tad geek-ish. Vincent looks up, sees Sue, and speaks.

VINCENT

I don't know where to start. Can you help me?

SUE

I'm afraid I'm just a tourist ... visiting. I don't work here.

VINCENT

Sorry. My gran died last month and she left all this stuff to the museum. They want me to arrange some of it in a display case.

Later ...

Sitting side by side, Sue and Vincent sort through piles of photos, letters, memorabilia. Sue holds up an old PHOTO.

SUE

Who's this handsome man, Vincent?

VINCENT

That's my gran's first husband, Max ... before she married gramps. His troop ship got torpedoed in 1941, on its way to England -- for the war. I think he was a farmer, from down near Halifax.

(beat)

But for his misfortune, I would never have been born.

Sue studies the photo ... thinks.

INT. GORDON'S LIVING/DINING AREA - MORNING

Gordon and Andrew, in silence, work puzzle, sip tea.

Duncan appears, takes a seat, pours himself tea, and wordlessly joins in.

EXT. VILLAGE PUBLIC SPACE - MORNING

Dory, Sue and Sweetpea, who holds a SHOPPING BAG, stand by a bench in the public space.

SUE

I need to find a food shop. Gordon and I are having a picnic this afternoon.

DORY

Follow me! Jasper's is just around the corner.

SUE

Sweetpea?

SWEETPEA

Ah ... I think I should probably rest, awhile.

Sue has a maternal pang and hugs Sweetpea.

EXT. CAROUSEL - CONTINUOUS

Thomas unloads a hydraulic hand-jack from the wheelbarrow.

EXT. VILLAGE PUBLIC SPACE - LATER

Sweetpea, alone on the bench, reads. She lowers her book and takes in the setting: Boats, seagulls, fishermen, lobster traps, the sounds, the smells.

TWO OLDER WOMEN walk by animatedly speaking Cape Breton Gaelic. Sweetpea listens and furrows her brow.

Later ...

THREE BOYS, aged ten, carrying fishing GEAR and a five gallon BUCKET, appear and unabashedly size Sweetpea up.

BOY ONE

Who are you?

Sweetpea does not respond.

BOY TWO

Wanna see what we caught?

Sweetpea nods and BOY TWO sets the bucket down before her and she looks down to see two good-sized fish.

BOY THREE

(pointing)

I caught that one. It's a striper.

BOY ONE

What are you reading?

Sweetpea hands him the paperback.

BOY ONE

Hey! Look at this!

BOY TWO

Cool!

SWEETPEA

You can have it. I think I've read it before.

BOY ONE

Wow! Thanks!

SWEETPEA

I'm Sweetpea ... from Nebraska.

INT. VILLAGE GROCERY - LATER

Sue sets a nearly full shopping basket, with a baguette, onto the checkout counter.

A middle-aged female CLERK removes some PROCIUTTO from the basket.

CLERK

(mispronouncing it)

Pros-ci-ut-to?

SUE

Prosciutto. Italian ham. Uncooked.

A look from the clerk.

EXT. VILLAGE PUBLIC SPACE - LATER

Carrying bags, Sue and Dory arrive to find Sweetpea missing.

Then, Sue spots Sweetpea sitting out on the pier with the three boys, legs dangling, fishing.

SUE

There she is!

EXT. CAPE BRETON VILLAGE FISHING BOAT PIER - CONTINUOUS

Sweetpea sits between Boy One and Boy Three, fishhook in one

hand, live bait in her other hand.

BOY THREE

Want me to hook it for ya?

SWEETPEA

(focused)

Ah ... no problem ... I think I
can...

EXT. CAROUSEL - DAY

Godiva and Brit watch as Thomas jacks up an edge of the carousel. Then, he gets on knees and stacks two cinder blocks under the edge, then adds a small wood block of top of them, then he gets up and lowers the jack to set edge on block.

INT. VILLAGE COFFEE BISTRO - DAY

At a table, Sue, Dory, and DAISEY (47), Dory's sister, with sandwiches and lattes.

Sweetpea sips a chocolate drink with whipped cream and sprinkles, and munches cookies.

Daisey sorts through a small stack of photographs, then holds one up for Dory to see.

DAISY

Here it is, Sis.

Daisy then hands it to Sue, who studies it.

SUE

Look at Gordon's hair!

(beat)

Is that the Golden Gate Bridge?

DORY

Yep. How about Andrew? Isn't he a hoot!

SUE

That's Andrew?

DORY

We went out to visit Gordon in San Francisco ... in 1972, I think. He took us down the coast ... Big Sur ... L.A ... all the way to Mexico ... it was a real adventure!

Sue hands the photo to Sweetpea who studies it intently.

DAISY

And, that's where Gordon wound up,
right?

DORY

Yeah ... well, later he did.

SUE

California?

DORY

Mexico.

SUE

Mexico?

DORY

For seventeen years.

Sue is surprised. Sweetpea furrows her brow.

EXT. GORDON'S PLACE - AFTERNOON

Light rain.

Sue walks from house to carousel holding a picnic basket.

INT. GORDON'S TRAILER - CONTINUOUS

In his dining booth, on his lap-top, Gordon sips tea and
listens to the BBC World Service online.

COMPUTER BBC RADIO VOICE

... responding to the allegations,
the Italian Prime Minister stated
that under no circumstances will he
offer his resignation.

(beat)

You're listening to the World
Service on BBC Radio ... In other
news, there are reports that the
American Film Star, Lionel Drake,
has made a daring though
unsuccessful attempt to escape
Canadian justice via a hot air
balloon.

EXT. CAROUSEL - CONTINUOUS

Thomas, alone, half underneath carousel, does not notice
Sue's arrival.

SUE

Hello, Thomas.

Thomas comes out from underneath and sits.

THOMAS

Oh ... hi. This whole side here ...
it's pretty well shot ...

(standing up)

...but I think I can weld some
braces under it. It'll need some
kind of balancing, as well.

Sue gives Thomas a one-armed hug, takes a brown lunch SACK
from the picnic basket and hands it to him.

SUE

I made you lunch.

THOMAS

Thanks.

SUE

It's raining, you know.

INT. SWEETPEA'S GUEST BEDROOM - MOMENTS LATER

Sweetpea sits at her window, with FOUR new souvenir ceramic
coffee MUGS lined up on the sill in front of her as she
looks out at ...

EXT. GORDON'S TRAILER - CONTINUOUS

SWEETPEA'S POV of Sue, picnic BASKET in hand, as she arrives
at Gordon's trailer and knocks on the door. Then, the door
opens and Sue enters.

INT. SWEETPEA'S GUEST BEDROOM - CONTINUOUS

Sweetpea leans down and removes ONE more souvenir MUG from a
bag and places it beside the others. It has I #HEART# Cape
Breton' printed on it.

INT. GORDON'S TRAILER - LATER

Gordon and Sue sit opposite in trailer BOOTH, eating, the
picnic having been moved inside.

GORDON

Sorry about the rain. We can have
our picnic, tomorrow, perhaps.

Gordon takes a bite of bruschetta toast.

GORDON

What's this?

SUE

Bruschetta. Do you like it?

GORDON

Yes, I do. Crunchy.

(looking out at Thomas)

He's getting wet.

(pause)

Do you like the seaside?

SUE

Did you live near the seaside in Mexico?

Gordon smiles, looks down at his food.

SUE

I'm an executive secretary, Gordon.

I get to the bottom of things.

(pause)

I do like the seaside.

(pause)

You've got quite a thing going on here ... your lifestyle ... it's so ... organic ... if that makes any sense.

GORDON

I'm not very organized. I've always struggled.

INT. GORDON'S LIVING/DINING AREA - CONTINUOUS

Brit and Godiva, at table, work on the JIGSAW PUZZLE.

The movie, 'THE PHILADELPHIA STORY' is on the TV.

Sweetpea descends the stairs, carrying a paperback.

GODIVA

Hey, Sweetpea!

SWEETPEA

Hey.

BRIT

(indicating puzzle)

Wanna help?

SWEETPEA

What?

EXT. CAROUSEL - CONTINUOUS

The rain is coming down harder. Thomas continues to work.

INT. GORDON'S LIVING/DINING AREA - LATER

Sweetpea, absorbed, works on the puzzle.

Godiva's attention is drawn to the movie on TV where CARY GRANT's image is on screen.

GODIVA

Who is that guy?

SWEETPEA

(looking up)

He is Cary Grant.

Now, Cary Grant, Jimmy Stewart and Katherine Hepburn are all on screen.

BRIT

I've heard of him! Which one is he?

SWEETPEA

He's the one with dark hair. Jimmy, or James, Stewart is the taller man. The woman is Katherine Hepburn ... a Personal heroine of mine.

GODIVA

Jeeze, Sweetpea! How do you know all that stuff?

BRIT

(back to the puzzle)

I'm working on the 'chairs.' Pass me all the chair pieces.

After a few moments, a musical DOG FOOD COMMERCIAL comes on the TV, playing the SONG, MY DOG MURPHY, [Song # 6].

TV SOUND MALE VOICE

(singing)

My dog Murphy ... He was short and black and curly ...

Immediately, Brit and Godiva rise from chairs and DANCE and SING along with the song.

TV SOUND, BRIT AND GODIVA ALL TOGETHER
*... Partly poodle ... but don't let
 it fool-ya. Eyes that talk ... Ears
 that stalk ... Sniff the Wind ...
 Find a Friend ... Cold wet nose ...
 On my toes! ... For fourteen years,
 He's known my fears. Shared his
 joy, now that's my boy!... My dog
 Murphy Short Black and Curly
 ... partly poodle, but don't let it
 fool-ya.*

The ad ends and Brit and Godiva return to the puzzle.

BRIT
 (to Sweetpea)
 That's Gordon's song! Did you know
 that?

SWEETPEA
 What?

BRIT
 He wrote it ... with some woman ...
 and they sold it to that dog food
 company for their commercial.
 You've got it in the states, too,
 right?

SWEETPEA
 Yes.

GODIVA
 Gordon says that song bought him
 this house.

Sweetpea furrows her brow.

EXT. GORDON'S SMALL WOODEN BARN - AFTERNOON

Seriously RAINING, now, as the Horse moseys into the small
 barn, escaping the rain.

INT. GORDON'S TRAILER - CONTINUOUS

Gordon and Sue, still in booth, sip tea.

SUE
 So, after sowing wild oats into
 your thirties, you wound up on
 Andrew's and Dory's couch ... in
 Nashville.

GORDON

The summer of 1980.

BEGIN FLASHBACK

EXT. ANDREW'S NASHVILLE FRONT PORCH - MORNING

OVER YOUNG-GORDON'S shoulder, a FOUR-YEAR-OLD-BOY sits across a table playing a card game of WAR with Gordon. They simultaneously lay cards down - both sevens.

FOUR-YEAR-OLD-BOY

War, Gordon! It's War!

Porch screen-door opens and YOUNG-DORY pushes two more kids out, perhaps six and eight, carrying textbooks.

GORDON(V.O.)

When 'back to school' rolled around, I knew it was time to get a move on.

GORDON'S POV of the school kids faded down the walkway and turning onto sidewalk. Then, we see, across the street, 'Gordon's trailer' parked on the curb and attached to a similar vintage STATION WAGON. A 60-something WOMAN places a FOR SALE SIGN on the trailer.

GORDON (V.O.) (CONT'D)

Then ... there it was, across the street ... the Airstream!

EXT. LOREDO, TEXAS - MEXICO BORDER CROSSING - DAY

The station-wagon, pulling the Airstream, approaches the Mexican entry checkpoint.

GORDON(V.O.) (CONT'D)

So, I figured I'd give Mexico a try.

END FLASHBACK

INT. GORDON'S TRAILER - CONTINUOUS

SUE

Seventeen years, Gordon!

GORDON

Well, there was that year in Argentina.

A scrutinizing look from Sue, then she makes the connection.

SUE

The tango.

Gordon shrugs his shoulders.

There is a knock at the door.

SUE

It takes two, you know.

GORDON

Come in!

The door opens and Andrew, in his trench coat and hat, and the quite wet Thomas, enter.

ANDREW

I thought Thomas, here, needed
rescuing.

Gordon tosses a nearby dish towel to Thomas.

Andrew removes his coat and hat, then opens an upper cabinet door and takes down a half-full fifth of scotch.

GORDON

(to Thomas)

How goes the project?

THOMAS

(drying his face)

I've got it all up off the ground
.. on jack stands and blocks.

ANDREW

On behalf of all of us ... the
mechanically declined, Thomas ... I
salute you ...

(raising the bottle)

Drink?

THOMAS

Why not.

ANDREW

Sue?

SUE

No thanks ... too early.

(to Gordon)

Gordon?

ANDREW

Gordon opens a bottle of twenty
yearold single-malt on Christmas
Eve ... and finishes it off New
Year's Eve. The rest of the year
... he's a Methodist.

EXT. GORDON'S SMALL WOODEN BARN - CONTINUOUS

The Seagull alights near Horse, getting out of the rain.

INT. GORDON'S TRAILER - LATER

Thomas and Andrew on one side of the booth, Gordon and Sue,
opposite, playing a card game of hearts.

ANDREW

There was a knock at our door and
lo ... the prodigal had returned
... after seventeen years ... and
seventeen Christmas cards. I nearly
slugged him. Seriously. But, he had
that stupid grin on his face.

SUE

I'd of slugged him.

ANDREW

We were having a barbecue, that day
... for everyone who'd worked on an
album ... with Lucielee Hardy.

SUE

(impressed)
Lucielee Hardy!?

BEGIN FLASHBACK

EXT. ANDREW'S AND DORY'S NASHVILLE HOME POOL AREA - DAY

LUCIELEE HARDY, big-hair, sun-dress, by the POOL, laughing
and talking with off-screen Gordon.

ANDREW (V.O.)

Gordon and Lucielee got to talking
about their childhood dogs ...

INT. ANDREW'S NASHVILLE HOME MUSIC ROOM - DAY

Lucielee at piano and Gordon at an adjacent table, writing.

ANDREW (V.O.) (CONT'D)
 ... and the next thing you know ...
 they're in my music room ...
 writing that 'dog song' together.

END FLASHBACK

INT. GORDON'S TRAILER - CONTINUOUS

SUE
 (genuinely surprised)
 What song?

GORDON
 (looking at cards)
 I hope you're not thinking of
 shooting the moon, Thomas.

THOMAS
 That is for me to know ...

EXT. GORDON'S BEACH - LATER THAT AFTERNOON

Cloudy, but no longer raining.

Sue, alone, by the boulder, TOWEL and kit BAG beside her,
 undresses down to a one piece swimsuit and shivers some.

Moments later ...

Sue wades knee-deep into the surf.

INT. GORDON'S LIVING/DINING AREA - EVENING

Andrew instructs Brit on playing the harp.

Niko and Sweetpea work on the puzzle.

Thomas, Godiva, Essi and Duncan play Parcheesi.

INT. GORDON'S HOUSE KITCHEN - CONTINUOUS

Sue cooks over Gordon's kitchen stove.

Gordon sits at the kitchen table on his lap-top.

GORDON
 Stanislaw, in Poland, says hello.

SUE
 Does he now?

GORDON

Yes.

(looking up, smelling)
Smells good ...

SUE

Beef Wellington.

GORDON

Oh my.

INT. GORDON'S LIVING/DINING AREA - LATER

Gordon, Sue, Sweetpea, Duncan, Thomas, Niko, Essi, Brit and Godiva dine the table, not disturbing the in-progress puzzle.

Andrew enjoys a bite of the Beef Wellington's pastry crust.

ANDREW

Very flaky, Sue.

Sue smiles.

Sweetpea spies where a puzzle piece goes and puts it into its place.

INT. CHINESE RESTAURANT - CONTINUOUS

Tinny Chinese MUSIC.

Mohammed and Lionel, in a jump-suit and sunglasses, a bandage on his forehead, peruse a buffet, filling their plates.

With tongs, Lionel curiously examines an EGG ROLL.

EXT. GORDON'S PLACE - EARLY MORNING

Thomas traverses the field on way out from house to carousel.

Brit and Godiva burst out of the house and run after him.

EXT. CAROUSEL - LATER

Overcast skies.

Demeanors strictly-business, Brit and Godiva help Thomas.

Thomas jacks up a depressed section of the platform.

Godiva, underneath the platform, does the same at another place.

Brit pulls tight on some mason's string tied to the opposite side of the platform, checking for flatness. She also checks a SPIRIT-LEVEL, on the platform, for levelness.

BRIT
(announcing loudly)
Getting better all the time!

GODIVA
Toss me another one, Brit.

Brit tosses an eight-inch long board under to Godiva.

Gordon and Horse arrive from the trailer.

BRIT
Well, Gordon ... does it look level to you?

GORDON
(looking)
Not bad. Not bad at all.
(beat)
Have you all had breakfast?

GODIVA
(from underneath)
No, sir! The 'guv-nor'...'ee don't feed us 'noffing' ee's a mean and cruel one, 'ee is!

Thomas cannot contain himself and LAUGHS OUT LOUD.

INT. GORDON'S LIVING/DINING AREA - LATER

Gordon, Sue, Niko, Essi, Andrew, Duncan and Sweetpea are all seated and beginning their breakfast.

Sue, enters from the kitchen and places a basket of biscuits on the table.

Niko takes a biscuit from the basket and bites into it.

NIKO
Gordon, you need to marry this woman immediately and open up a bed and breakfast!

Later ...

Breakfast winds down. Sue is now seated.

ESSI
(to Sue)
Today, we are off to Halifax!

SUE
How exciting!

Gordon finishes his coffee and rises.

GORDON
Get your coat, Sweetpea. I want to
show you something.

Sweetpea looks up from her book, furrows her brow.

EXT. CAROUSEL - LATER

Brit, on her knees, passes welding equipment to Thomas, who
is under the carousel.

She then looks up and sees, from her POV ...

EXT. GORDON'S PLACE - CONTINUOUS

... Gordon and Sweetpea walking in the direction of the
beach.

EXT. GORDON'S BEACH - MOMENTS LATER

Still overcast.

Gordon adroitly descends the embankment to the beach
followed by Sweetpea, who has to use her hands some.

Moments later ...

Gordon stands on the beach looking out to sea.

Sweetpea enters and stands a few feet away from Gordon, and
looks out to sea, too.

Later ...

Further down the beach, Sweetpea walks along the surf-line.

Gordon walks parallel to Sweetpea, higher up, on dry sand.

Sweetpea stops, turns, looks up at Gordon, then a wave takes
her by surprise and she leaps away from the water.

Gordon shrugs and smiles.

Later ...

Sweetpea stands at the surf line, looking out to see. She

wipes some spray from her face.

Gordon sits up and away on dry sand.

Sweetpea scoops up some water, tastes it, turns and shouts up to Gordon.

SWEETPEA

It's salty!

Later ...

Gordon and Sweetpea, shoes on, ascend the embankment at the other side of the cove.

EXT. CAROUSEL - CONTINUOUS

Thomas, fully underneath the carousel, WELDING MASK in down position, welds a brace to the bottom of the platform.

EXT. FIELD OF BLOOMING WILD FLOWERS - LATER

The SUN has come out.

Gordon and Sweetpea cross a small field of wild flowers.

EXT. PERIMETER OF GORDON'S APPLE ORCHARD - LATER

On the perimeter of the ORCHARD, Gordon sits on a roughly made concrete platform used in the apple harvest.

Sweetpea stands near him.

The APPLE BLOSSOMS are in full, spectacular bloom.

SWEETPEA

Are there apples?

GORDON

Not until September.

EXT. GORDON'S APPLE ORCHARD - LATER

Bright SUNSHINE now.

A series of SHOTS of SWEETPEA in the ORCHARD:

-Sweetpea walks alone down a row of trees, engulfed in blossoms.

-She crosses over to another row. Trees and blossoms everywhere. Everywhere!

-She walks some more, then stops and surveys the setting. She turns completely around.

-Sweetpea stands holding two handfuls of soil. She rubs her hands together, letting the soil dribble to the ground. She looks at her dirty hands. She rubs her hands together.

-She walks some more. There is a dirt smudge on one cheek.

-Sweetpea is sitting on the ground with her knees up and her arms on her knees and her forehead resting on her arms, face hidden.

-Sweetpea is still sitting on the ground - in the same position.

-Sweetpea stands before a tree, taking it in.

-Sweetpea reaches and takes hold of a twig of blossoms. She studies them. She smells them. She picks a petal and puts it into her mouth and tastes it.

-Sweetpea is sitting on a low limb at the center of a tree.

Full of awareness now, her attention is drawn to a BEE that is engaging a blossom. She is entranced by it.

EXT. PERIMETER OF GORDON'S APPLE ORCHARD - LATER

Gordon still sits on the concrete platform, legs dangling, Sweetpea walks into the scene and, very much composed, gets up on the platform, and sits by Gordon.

INT. GORDON'S LIVING/DINING AREA - AFTERNOON

Gordon, Sue, Sweetpea, Andrew, Thomas, Duncan, Brit and Godiva all have lunch sandwiches at the table while also working on the puzzle.

THOMAS

(deadpanning)

If they hadn't cut it up all into little pieces, this wouldn't be necessary.

GODIVA

(not looking up)

Good one, Thomas.

BRIT

(not looking up)

I need more 'bed post' pieces.'

Sweetpea shoves a couple of pieces in Brit's direction.

BRIT

Thanks, Sweetpea.

SWEETPEA

No problem.

EXT. SAINT LAWRENCE RIVER SHIPPING PIER - AFTERNOON

A docked RUSSIAN SHIP is being loaded.

Lionel stands by the GANGWAY talking animatedly with a Russian SEA CAPTAIN, who repeatedly shakes his head and gestures.

SEA CAPTAIN

Nyet! Nyet! Nyet!

Nearby, Mohammed leans against his taxi, eating a pastry, holding a paper cup of tea and reading a newspaper.

INT. UPSTAIRS HALLWAY AT GORDON'S - LATE AFTERNOON

Sweetpea alights from the stairs onto the hallway landing and heads for her room, passing a CAT, on the way.

She stops, turns, watches the cat go down the stairs.

INT. SWEETPEA'S GUEST BEDROOM - MOMENTS LATER

Sweetpea enters her room, flips on the light, and closes the door. Then, her attention is drawn to her DRESSER.

BEGIN SONG, THE CAPE, by Guy Clark, [Song # 7] OVER a series SHOTS:

-Sweetpea stands, transfixed by the dresser.

-Sweetpea takes her TRAVEL BAG from under the bed, places it on the bed, stands and stares down at it.

-Sweetpea sits on the bed, next to travel bag, then looks down at a paperback western in the bag.

-Sweetpea sits on the bed holding an unopened PAPERBACK ... staring at it.

-Sweetpea stands in front of the DRESSER. Then, she slowly opens a drawer, which is empty.

-Sweetpea stands staring at herself in a full-length MIRROR. Then, she spreads her arms out, as if to fly.

-Still in front of the mirror. She makes a 'finger-gun,' points it straight up, fires it and blows away the 'smoke,' and shakes her head at her own silliness.

-Sweetpea places a folded article of clothing into the dresser drawer. Then, another ... and another.

SONG, THE CAPE, NOW CONTINUES OVER A MONTAGE:

-- EXT. GORDON'S BEACH - FLASHBACK - AFTERNOON -- SUE, again, wading into surf, but now continuing on, plunging into the sea.

-- EXT. CAROUSEL - FLASHBACK - AFTERNOON -- Thomas working in the rain on the carousel.

-- EXT. MEXICAN DESERT HIGHWAY - DAY -- Gordon's station wagon Wagon/Airstream rolls down a MEXICAN HIGHWAY.

-- EXT. CAPE BRETON MUSIC SHOP - FLASHBACK - DAY -- From behind, a YOUNG-ANDREW (10) stares into a shop window at a FIDDLE.

-- INT. A MONGOLIAN YURT - FLASHBACK - DAY -- Duncan thumbs through a BROCHURE entitled 'COLLEGE IN CANADA'

-- EXT. CAPE BRETON COASTAL ROCK CLIFF - FLASHBACK - DAY -- Brit and Godiva cling to one another, gathering courage. Then, separately, one after the other, they leap into the ocean.

-- INT. SWEETPEA'S BEDROOM AT GORDON'S -- A drawer of neatly folded clothes is closed by Sweetpea's hands.

END SONG AND MONTAGE.

INT. GORDON'S LIVING/DINING AREA - 6PM

Andrew plays a lilting tune on the piano.

Gordon, Sweetpea and Sue work on the puzzle.

Thomas, at end of table, studies welding techniques on a laptop.

Brit and Godiva stampede down the stairs, followed by Duncan, who is carrying textbooks.

BRIT

Duncan's dropping us at The Barb'ry
Allen while he's at class.

GORDON

(not looking up)
Sweetpea. You go, too.

Sweetpea looks up at Gordon, then to Sue.

ANDREW
 (rising from the piano)
 Mind if I join you?
 (to Sweetpea)
 Come on, Sweetpea! The Barb'ry
 Allen's a gas!

GODIVA
 (delighted by term)
 Yeah, it's a gas, Sweetpea!

ANDREW
 Thomas?

THOMAS
 (looking up from
 computer)
 No thanks.

EXT. GORDON'S PLACE - 6PM - STILL LIGHT

Under CLEARING SKIES, Duncan's departing car passes the
 returning Finn's and they wave out windows to one another.

INT. THE BARB'RY ALLEN PUB & GRILL - 6:30PM

Half-full, this week-day night.

In the rear, Andrew chats and dines with old friends.

At a table, Duncan, Brit, Godiva and Sweetpea dine on
 burgers, fries, sodas.

Sweetpea inspects her plain burger for any irregularities.

Brit holds Duncan's STUDY GUIDE, prepping him for a test.

BRIT
 Henry Hudson.

DUNCAN
 English. Sailing for the Dutch, he
 attempted to find the Northwest
 Passage and a route to China, or
 ...
 (smiling)
 ...possibly Mongolia. He discovered
 Hudson Bay.

GODIVA
 Now that's a coinkydink!

BRIT
 John Cabot.

DUNCAN

Giovanni Caboto. Italian. Sailing for the English, in 1497, he was the first European since the Vikings to voyage to North America ... setting foot on, it is believed, Cape Breton Island.

BRIT

He did? Really?

GODIVA

(delighted by name)

Gi-o-van-ni!

Duncan checks his watch, stands, grabs the study guide.

DUNCAN

Time to go.

Sweetpea stands, shakes his hand, and with food in mouth ...

SWEETPEA

Good luck on your test, Duncan!

EXT. GORDON'S PLACE - TWILIGHT

Thomas crosses the road, headed for the beach.

INT. THE BARB'RY ALLEN PUB & GRILL - LATER

Andrew, with fiddle, takes the stage to the light applause of recognition by a few patrons.

At the table ... Godiva, Brit, Sweetpea continue their meal.

Moments later ...

Andrew plays a melodic celtic tune, which blends into the din of merriment.

At the table ...

Godiva SPOTS Vincent, across the room, eating alone, reading a book.

With her eyes, Godiva alerts Brit to Vincent's presence and the girls exchange knowing looks. Godiva speaks to Sweetpea.

GODIVA

We'll be right back.

Godiva and Brit rise and skip over in the direction of Vincent's table.

Moments later ...

Vincent looks up from his book as Brit and Godiva take a seat on either side of him.

BRIT
Hey, Vincent!

Godiva grabs Vincent's BOOK while Brit gathers up his food and drink. They both stand and Godiva speaks to Vincent.

GODIVA
Won't you join us?

The girls abscond with Vincent's dinner and book back to Sweetpea's table as Vincent, only mildly put-out, follows.

Moments later ... at the table ...

Brit, Godiva and Vincent sit down with Sweetpea.

GODIVA
Vincent, meet Sweetpea. Sweetpea,
meet Vincent.

BRIT
He's a geek.

GODIVA
Though, I must say, a very amusing
one.

Vincent smiles awkwardly at Sweetpea.

GODIVA
(holding book)
What are you reading, Vincent?

VINCENT
Science fiction.

BRIT
As I was saying ... he's a geek.

GODIVA
Sweetpea's visiting from Nebraska.
She's a flat-lander ... like us.

At the shuffleboard table ...

A TEENAGE BOY signals to Brit from the SHUFFLEBOARD.

At the table ...

BRIT
 (waving back, standing)
 Hey, Godiva! We're next!

GODIVA
 (rising)
 Okay, listen, you two lovebirds,
 we're gonna go play some
 shuffleboard.

BRIT
 Don't take any wooden nickels!

Brit and Godiva grab the rest of their food and depart.
 Sweetpea and Vincent sit in awkward silence until ...

SWEETPEA
 Do you have nickels in Canada?

EXT. GORDON'S BEACH - CONTINUOUS

Thomas walks along the beach, under a starry night sky.

INT. THE BARB'RY ALLEN PUB & GRILL - LATER

Andrew continues on stage.

Sweetpea, alone at table, reads Vincent's book's back cover.

Vincent arrives with more fries, sets them on the table and
 stealthily moves his chair a tad closer to Sweetpea and
 sits.

SWEETPEA
 (handing book back)
 Very interesting.

At the Shuffleboard ...

Brit and Godiva, a team, at opposite ends of the table, are
 enthusiastically trouncing a couple of guys.

Brit takes a shot and her 'weight' scurries down the table
 and knocks an opponent's 'weight' into the gutter.

GODIVA
 Yes!

Brit and Godiva pantomime high fives from afar.

Back with Sweetpea ...

Sweetpea and Vincent read and munch fries.

EXT. GORDON'S BEACH - CONTINUOUS

Lying on his back, Thomas witnesses a shooting star.

INT. GORDON'S LIVING/DINING AREA - CONTINUOUS

An impressive country dinner is laid out on a COFFEE TABLE by the two comfy chairs where Gordon and Sue sit.

Sue anticipates Gordon's reaction to her fried chicken.

GORDON
(taking a bite)
Perfection! Seriously, I've never
had better.

SUE
Try the baked squash.

INT. THE BARB'RY ALLEN PUB AND GRILL - LATER

Dory, Daisy and her husband, Ray, enter the pub together.

Andrew nods from the stage acknowledging their arrival.

Dory points out the 'reading' pair, Sweetpea and Vincent.

INT. BARB'RY ALLEN PUB AND GRILL - LATER

Wanda, backed by a fiddler and a pianist, sings the song,
[SONG # 8], FOREVERMORE.

WANDA
(singing)
*Many years ago, did we walk and not
let go.*

SONG CONTINUES OVER A MONTAGE:

-- INT. THE BARB'RY ALLEN PUB & GRILL - Andrew and Dory,
accomplished and graceful, alone on the dance floor.

-- INT. THE BARB'RY ALLEN PUB & GRILL - Brit and Godiva
embrace, celebrating their shuffleboard victory.

-- INT. GORDON'S LIVING/DINING AREA - NIGHT -- Gordon and
Sue, in comfy chairs, sip coffee, talk.

-- EXT. GORDON'S BEACH - NIGHT -- Thomas, on the beach,
TALKS on his CELL phone.

-- INT. THE BARB'RY ALLEN PUB & GRILL - Andrew and Dory are
joined on the dance floor by Daisy and Ray.

-- INT. NEW BRUNSWICK BEER/POOL HALL - NIGHT -- By a POOL

TABLE, Lionel, dressed in commercial fisherman's garb, leans on a cue stick, swigs from a bottle of beer and smiles.

Mohammed, in a billiard chair against the wall, sips tea from a porcelain cup and saucer.

Lionel sets the beer down. He calls a difficult shot, pointing with his cue stick. He shoots and pockets his ball. Smiles.

Moments later ...

A Canadian RED NECK, nearly lying on the table, as the shot requires him to stretch, shoots and misses badly. Then, he immediately passes out on the table ... dead drunk.

Lionel furrows his brow.

Moments later ...

Lionel takes out his cell phone and punches a number.

-- INT. GORDON'S LIVING/DINING AREA - NIGHT -- Gordon and Sue still talking. Then, Sue answers her CELL, which is sitting on the coffee table.

-- INT. THE BARB'RY ALLEN PUB & GRILL - Sweetpea and Vincent at their table, read and munch fries. Then, their hands accidentally, awkwardly, collide over the fries.

-- EXT. NIKO'S &in ESSI'S BEDROOM - NIGHT -- Niko and Essi, under covers, in bed, look at pictures on their camera from their day-trip.

-- EXT. OMAHA SYMPHONY HALL - NIGHT -- Walter and a 30-ish TROPHY-GIRLFRIEND, dressed to the max, enter Symphony Hall.

-- INT. ROBERT-JOHN'S BEDROOM - NIGHT -- A GOLF BALL on an expensive oriental rug. Then, a putter strikes the ball and it rolls straight into an artificial golf-hole.

MONTAGE AND SONG END.

INT. GORDON'S LIVING/DINING AREA - LATER

Gordon sits on floor against Sue's chair. Sue tousles his hair with one hand as she listens.

GORDON

So, after the sinking of the
fishing boat ... once again, it
was just me and that old mule.

SUE

I think you deserved each other.

(beat)

End of chapter six.

GORDON

End of chapter six.

SUE

Chapter seven.

GORDON

Gordon Stops Thinking.

SUE

Yes ...

GORDON

Highly overrated things ... are thoughts. They tend to be repetitious, as well.

EXT. GORDON'S PLACE - NIGHT

Gordon trudges back to his trailer as Duncan's SUV pulls in, returning from the pub.

INT. UPSTAIRS HALLWAY AT GORDON'S - LATER

Wearing a robe, with a towel, Sue approaches the bath as Brit exits, dressed the same, and they nearly bump.

SUE

Oh, Sorry. Is it free?

BRIT

Yes. Good night.

SUE

Good night.

EXT. CANSO CAUSEWAY BRIDGE, CAPE BRETON - MORNING

A STRANGER takes a snap of Lionel and Mohammed, arms around shoulders, smiling, with the 'WELCOME TO CAPE BRETON' SIGN behind, then hands the camera to Mohammed.

EXT. CAROUSEL - AFTERNOON

Bright and Sunny.

Thomas, with welding MASK in up position, and Gordon work together as Brit and Godiva stand by, watching.

Gordon holds a 16 foot long piece of angle iron, which sets

upon the carousel platform so that extends out three feet from either side of the carousel.

THOMAS
I'll weld it in six places.

GORDON
That should do it.

Thomas flips down the welding mask.

GORDON
(warning)
Don't look girls.

BRIT
(in mock fear)
It's the death ray, again! Take cover!

The girls dramatically scramble for 'cover.'

EXT. GORDON'S BEACH - CONTINUOUS

Sue suns herself, alone, on a blanket, leaning against a boulder. A wine bottle by her side, a cup in her hand. It's good to be alive.

EXT. CAROUSEL - LATER

Gordon, Brit and Godiva watch Thomas as he finishes his welding, shuts off the torch and raises his mask.

VINCENT'S CAR pulls up, parking 20-feet from the carousel.

Vincent emerges from car, removes an exotic KITE from the back seat and shyly walks towards the carousel.

GODIVA
(delighted)
It's Vincent! He's come a calling!

Brit and Godiva shoot off for the house, calling out.

BRIT AND GODIVA
Sweetpea! Sweetpea!

Vincent approaches Gordon and Thomas.

VINCENT
Hello ...

GORDON
Eh ...?

VINCENT
I'm Vincent ... ah ... Broaddus.

GORDON
Broaddus? Oh, yes, I know your
people. Ah ... Grace ...?

VINCENT
Yeah, that was my gran. She died
last month.

THOMAS
A kite?

VINCENT
Yes.

Thomas moves to have a closer look at the kite.

VINCENT
I made it from scratch. It wasn't a
kit. The wood is ash.

THOMAS
(touching wooden spars)
You made these ... ?

VINCENT
They're called spars. All I used
was a knife and a small hand saw
and sand paper. It's real silk. An
ancient design.

GORDON
Very impressive, Vincent!

EXT. GORDON'S BEACH - CONTINUOUS

Sue, still on blanket, closes her eyes, breathes it all in.

EXT. CAROUSEL - LATER

Sweetpea arrives with Brit and Godiva. Vincent greets her.

VINCENT
Hi.

SWEETPEA
Hi.

Vincent hands her the kite. She cautiously handles it.

VINCENT
I brought some punch ... and stuff.

Vincent jogs back to his car.

Gordon smiles at Sweetpea.

SWEETPEA

I guess I kind of got a boyfriend.

EXT. GORDON'S BEACH - LATER

Sue sips wine, then notices Vincent and Sweetpea arriving down on the beach, some thirty yards away.

SUE'S POV of the following ...

... Vincent carries the kite and Sweetpea carries a BLANKET and a THERMOS and a small KIT BAG.

... Vincent looks about, determining the spot's worthiness.

... He sets the kite down, takes the blanket from Sweetpea and battles the wind getting it spread out.

... The kite blows away and they both chase after it, then Vincent catches it.

... Sweetpea successfully gets the blanket laid out and sets the kit bag and the thermos on it to hold it down.

... Vincent hands the kite to Sweetpea.

... He tosses sand in the air, checking wind direction.

... Sweetpea tosses some sand in the air and gets some in her eyes. Vincent comes to her aid and places his hand on her shoulder. Sweetpea startles some, but quickly recovers.

Sue is emotionally moved, then, Back to SUE'S POV ...

... Vincent takes STRING and a KITE/CONTROLLER/HANDLE from the kit bag and attaches them to the kite.

... The wind blows out, so they walk down to the water's edge with the kite.

... Sweetpea holds the kite as Vincent walks back up the beach, letting out string as he goes.

... Vincent stops and signals Sweetpea to hold the kite up high, as he is ready to run-with-it.

... Vincent takes off as Sweetpea lets go and immediately the kite is successfully airborne.

... Suddenly, something SNAPS inside Sweetpea and she breaks into an incredible CELEBRATORY DANCE OF JOY! She runs in

circles! She flings her arms up! She jumps up and down!

... Unable to contain herself, she kicks at the surf, then stomps around in it!

Tears of joy well up in Sue's eyes and she claps her hands.

Sweetpea runs up to Vincent and hugs him.

Vincent hands the kite over to Sweetpea. She freezes some, then grows more confident. Vincent gives a pointer or two.

Sweetpea senses Sue's presence and turns and locates her on the embankment. Sweetpea waves and smiles at Sue.

Sue shields her eyes and happily waves back.

Sweetpea gives the kite back to Vincent.

The kite is way up, brilliant colors in a deep blue sky.

Sweetpea jogs up to stand some fifteen feet from Sue.

Sue and Sweetpea gaze smiling at one another, until ...

...Sweetpea speaks forthrightly, in a raised voice, above the wind and sea.

SWEETPEA

Things have been pretty complicated, for me the past few years.

(beat)

I wish -- that when I was a kid -- My parents had taught me more about ... functioning ... in the world. And, not just the big stuff ... the small stuff, too.

(beat)

My mother left us when I was nine ... whereabouts unknown... to this day. My father suffered from clinical depression and couldn't work. When I was seventeen, he died ... of a broken heart, I guess.

(beat)

They loved my big sister, Molly, so much, you see. Her loss was just more than they could bear.

(beat)

I understand! I do understand! It isn't easy ... being a person ... for anyone!

(beat)

But, I very much needed them to love me, too ... as best they could ... seeing as how I was there and all.

SUE

(voice cracking)

Yes ... they should have done that.

Sweetpea takes a couple of steps forward.

SWEETPEA

I've decided to make ... some improvements.

(beat)

Gordon says I cannot do it all by myself ... that the help of others will be required.

SUE

I think he is right, Sweetpea!

SWEETPEA

Will you help me? And, will you be my friend?

SUE

Yes, I will, my darling!

SWEETPEA

Good. Gordon's going to be my
friend, too.

Tears stream down Sue's face.

Sweetpea looks up at the kite, then turns back to Sue ...
beaming ... with a BIG SMILE.

Sweetpea runs off some, then stops and turns back.

SWEETPEA

Oh ... I forgot. If you and Gordon
should ever decide to marry ... and
find yourself in need of a
readymade, grown-up, god-daughter
...

Sweetpea spreads her arms wide in self-promotion.

SWEETPEA (CONT'D)

Well, here she be!

Immediately, the Bruce Guthro song, DANCE YOU CHOOSE,
performed by Aselin Debison, [Song #9] begins.

Sweetpea turns and runs down beach towards Vincent and kite.

A SHOT of the kite against the sky.

THE SONG CONTINUES INTO AND OVER THE FOLLOWING SERIES OF
SCENES.

EXT. A CAPE BRETON HILLSIDE NEAR GORDON'S PLACE - CONTINUOUS

Ernest, sitting with his dog on a hillside, looks up and
spies the kite and smiles.

EXT. WANDA'S HOUSE ON THE OUTSKIRTS OF TOWN - CONTINUOUS

Wanda, hanging her laundry out to dry on a clothesline,
looks down the coastline and sees the kite and smiles.

Wanda points out the kite to ...

... BOY ONE, Wanda's son, who, sitting against a stone wall,
look up from reading his western paperback, and smiles.

EXT. CAROUSEL - AFTERNOON

Still bright and sunny.

Gordon and Thomas work together harnessing Horse to the PIPE, extending from the carousel. Finishing the job, they stand back.

Godiva and Brit sit on carousel ponies, raring to go.

Sue, Sweetpea, Vincent, Andrew, Dory, Essi, Niko, and Duncan standby ... watching with anticipation.

Gordon takes the Horse's tether ... and leads it ... and Horse moves ... and the carousel turns!

Brit and Godiva inaudibly whoop it up.

Everyone inaudibly applauds.

Before our eyes, Thomas takes an emotional leap forward.

Sue hugs Thomas and kisses his cheek.

Sweetpea, smiling, shakes Thomas's hand, followed by Andrew and Duncan.

Dory gives Thomas a two-handed back-slap.

Mohammed's TAXI pulls up, stops. Then, Lionel, smiling, and Mohammed exit.

Dory turns, sees Lionel and nearly faints.

Sue smiles widely at sighting Lionel.

END SONG.

CUT TO:

OVER BLACK. After a two-count, Sweetpea softly sings, SWEETPEA'S SONG.

SWEETPEA(O.S.)

(singing)

Ready, steady hometown girl ...

EXT. APPLE TREE IN GORDON'S APPLE ORCHARD - DAY - CONTINUOUS

Bright, shiny, fantastically red apples ready for picking from the tree on a gloriously sunny autumn day.

On ladder, Sweetpea's forearms appear, as she continues singing ...

SWEETPEA(CONT'D)

(singing)

*... Somebody's gonna love ya 'cause
ya got that smile ... Oh, yeah!*

She picks an apple and places it into a shoulder-bag.

EXT. PERIMETER OF GORDON'S APPLE ORCHARD - CONTINUOUS

Gordon stands at the concrete platform shifting baskets of apples.

Sue emerges from the orchard carrying a full basket of apples.

FADE OUT: