

Looking For Better

Written by

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List of speaking characters:

Brooke Meadows

Tom Glade

William Meadows

Henry Woods

Ruth Meadows

D'Anne (dee'anne) Forest

Lisa Meadows

David Stump

Brittany Stump

Meredith Summers

Dr. Benjamin Cloud

Sam Waters Jr.

Jonathan Prairie

Tim Rivers

Waiter

The sound of rushing wind through the farm plains.

*The wind blows where it pleases,
and you hear its sound, but you
don't know where it comes from or
where it is going.*

FADE IN:

EXT. - DAY

Seattle appears as a mountain from a distance.

EXT. SEATTLE - DAY

The streets of Seattle are teeming with life. People walk to and fro on the sidewalks: some on their cellphone, some talking to others, and still others alone.

The traffic flows like paint from an artist's brush as a stream of multicolored cars go by. Among them can be seen a bright red Corvette.

The stores and shops are booming with business. No sooner does someone leave that another enters. They browse the selection of clothes, jewelry, cosmetics, etc.

INT. RESTAURANT - DAY

In a Five Star restaurant, guests are seated, enjoying the delicious food and the company of others.

EXT. STREET - DAY

Outside a café the same red Corvette drives by.

EXT. STREET - DAY

A man [Jonathan] talking on his cellphone tries to hail a cab, but it whizzes right past him.

EXT. PARK - DAY

At the park children play on the swing sets or hide-and-go seek as their parents watch from the park benches. Joggers and people walking their dogs go by. The trees are beginning to turn from an emerald green to a fiery ruby color as autumn is approaching.

EXT. STREET - DAY

A traffic light goes from red to green. The herd of cars begin to move. A red Corvette leads the line. It rolls down the street. The shadowy figure of a young woman can be seen driving it. It drives past buildings, shops and restaurants. Everything blurs together like a watercolor painting.

DISSOLVE TO:

EXT. SEATTLE - DAY

A large corporate building towers to the sky, surrounded by other buildings of similar height.

INT. CORPORATE BUILDING. BROOKE'S OFFICE - DAY

Brooke, a beautiful woman with almond-blond hair in her late twenties, sits at her desk, reading intently the important document that she holds. On the desk is a computer, files that are neatly stacked on one another, and nameplate that reads in gold lettering, BROOKE A. MEADOWS. Behind her is a large window that looks out over the city. The office is neat and organized. Nothing is out of place. Only a red leather jacket that hangs on a coat rack gives the room any color.

D'Anne walks through the office corridor where the ambient sounds of telephones and paper rustling can be heard. She comes to the door of Brooke's office and stops, leaning on the door. Brooke is so engrossed in the document she is reading that she doesn't notice her. D'Anne knocks on the side.

BROOKE

Come in. Oh!

D'ANNE

I'm surprised that got your attention.

BROOKE

I'm sorry D'Anne. I was going over this contract. Mr. Waters is expecting it to be finalized ASAP. What is it?

D'Anne steps into the office proper.

D'ANNE

Well, I just wanted to remind you to adjust the Mercer account.

BROOKE
Taken care of.

D'ANNE
And to get those invoices from Tim.

Brooke takes two invoice slips and shows them to D'Anne.

D'ANNE
And make sure to give those
commission slips to Bill.

BROOKE
Already did.

D'ANNE
And to call Goldstein and tell him,
"everything is good to go". He'll
know what it means.

BROOKE
He did know what it means. He told
me, "thank you". Anything else?

D'Anne is now at Brooke's desk, leaning on it.

D'ANNE
Just one more thing. That you have
a reservation for a table with one
Mr. Jonathan Prairie tonight at
eighteen-hundred hours.

BROOKE
I did forget that.

D'Anne deflates like a balloon.

D'ANNE
Come on Brooke, how could you
forget?

BROOKE
It slipped my mind.

D'ANNE
"It slipped your mind". Girl you
can't keep doing this to yourself.
You've accomplished so much. You
have a nice job, a nice apartment,
a nice car; you're young, you're
smart, you're beautiful; you have
an excellent fashion sense, which
let me just say, I'm loving that
necklace.

BROOKE

Thank you!

D'ANNE

And yet you completely ignore your own love life.

BROOKE

I don't ignore it. I prioritize. And everything is going according to a well thought out strategy.

D'ANNE

Which is?

BROOKE

Secure a financially viable job to propel you into your ideal social standing, and use said status to procure your desired love interest. It's economics.

D'ANNE

Well, love doesn't stand on economics.

D'Anne paces back and forth.

D'ANNE

You need someone in your life. Someone to share the good times with and the bad. Someone you can talk to, laugh with, a cry together. And let me tell you, this is opportunity knocking. And when it knocks you better open that door because it doesn't like to wait. Wait too long and you could be opening up to a flaming bag a of pooh while you're in your favorite Gucci heels.

BROOKE

You leave my heels out of this!

D'ANNE

All I'm trying to say is that sometimes you need to throw caution to the wind and take a chance to breath. Tell me, when's the last time you had a vacation?

BROOKE
Last year -?

D'ANNE
Three years ago last May. And how many hours a week do you work?

BROOKE
Must be about fifty.

D'ANNE
Including the work you take home?

BROOKE
Must be about sixty.

D'ANNE
And how can you find love with that schedule? You need a break. You need to live!

BROOKE
And I will, D'Anne, I promise.

D'ANNE
Good.

BROOKE
After I've finished going over this contract.

Brooke goes back to reading the document in her hands. D'Anne shakes her head in defeat.

D'ANNE
Girl, do you know what you are? A stick in the mud.

Brooke rears up.

BROOKE
Excuse me? I am not a stick in the mud!

D'ANNE
You're stuck.

BROOKE
I am not stuck. I've just been preoccupied lately. But you'll see. Tonight I'll go out with Jonathan, he'll sweep me off my feet, and in a year we'll get married and live happily ever after. The end!

Tim peeks into the room and taps on the door.

TIM
Excuse me Brooke. Mr. Waters would like to see you in his office.

BROOKE
I'll be right there.

Brooke gets up and walks towards the door, passing by D'Anne.

BROOKE
You'll see.

D'Anne is now alone in the office.

D'ANNE
I hope so.

INT. MR. WATER'S OFFICE - DAY

Mr. Waters sits kicked back in his chair with his hands behind his head. He is a man between ages, not too young and not too old. The audible sound of a ticking clock can be heard, though it cannot be seen. On the wall behind him is a portrait of himself roughly ten years younger, shaking hands with an older man, obviously his father. Both men smile at the viewer - a very business like smile.

A knock comes from the door. Mr. Waters assumes a more formal posture.

MR. WATERS
Come in.

The door opens revealing Brooke.

BROOKE
You wanted to see me sir?

MR. WATERS
Ah, Ms. Meadows. Yes. Please come in. And close the door.

Brooke does as instructed and walks up to Mr. Waters' desk. She has the tense stature of a soldier with her hands behind her back. She looks dead ahead.

MR. WATERS
At ease. Please have seat.

Brooke sits down in the brown leather chair. Mr. Waters holds a pen to appear more official, tapping it.

MR. WATERS

Ms. Meadows, I've been thinking over what I'm about to say very carefully. Let me say that your work here at Waters' & Sons' has been exemplary.

BROOKE

Thank you, sir.

MR. WATERS

Your knowledge. Your dedication. Just the kind of person us bigwig types look for.

Brooke gives a stifled laugh.

MR. WATERS

And I'd like to think of myself as a man who has his eyes on the future. I hope you can appreciate that.

BROOKE

Yes, sir. I do, sir.

MR. WATERS

You see, Ms. Meadows, the older you get the more you come to value time. It becomes a commodity. Tangible. You can almost feel it. And every moment takes on its own presence. It's own identity. I hope you understand.

BROOKE

Absolutely, sir.

She lies.

MR. WATERS

And I see no reason why you shouldn't be junior manager.

Brooke can't believe what she just heard.

BROOKE

Excuse me, sir?

MR. WATERS

You heard me. Starting next week you'll have the entire east branch under you.

BROOKE

But with all due respect, sir.
There must someone more qualified
than I am?

MR. WATERS

I can't think any. And you've
proven yourself. It's high time
your hard work be rewarded. All I
need is for you to say yes. Now. Do
you accept?

Brooke takes a moment.

BROOKE

Yes. Yes, I will!

MR. WATERS

Excellent! That's what I wanted to
hear. And who knows? In a few years
you could be sitting right where I
am. Even change the name from
Waters' & Sons' to Meadows & Co..
Anything is possible, Brooke. Never
forget that.

BROOKE

I won't, sir. Thank you, sir.

MR. WATERS

It's Sam from now on. I just need
one last thing.

BROOKE

Anything.

MR. WATERS

We have a few clients coming in
next week and I'd like you to draw
up a presentation. Nothing too
fancy. Just a summary of investment
strategies in today's economy. And
I would like you to give it. Think
you can manage?

BROOKE

Absolutely, sir-Sam! Absolutely.

Brooke gets up and begins to walk out of the office.

MR. WATERS

Oh. And Brooke.

Brooke turns to face him.

MR. WATERS

Thank you.

Brooke smiles at him and continues her way with an excited step. Mr. Waters resumes his former position: kicked back, and with his hands behind his head.

INT. BROOKE'S OFFICE - DAY

Brooke enters her office and sits at her desk. With a few clicks of the mouse she begins typing at her computer. The chime of a cellphone goes off. Brooke takes her cellphone out of her pocket and, without looking at it, sets it aside. On the screen a message appears: **Jonathan P.** *Terrible day. Can't wait for tonight.*

EXT. RESTAURANT - NIGHT

Jonathan, dressed for the occasion, sits at a table. Alone. He fidgets around, observing the other diners. A waiter brings him a glass of water. He checks his watch: 6:48 pm. He checks his phone: no messages. Just as he is about to get up, he sees Brooke, clearly from work, but wearing her red leather jacket, talking to the host who points in his direction. Brooke walks over to the table and sits.

BROOKE

I am so sorry.

JONATHAN

It's okay.

BROOKE

Something came up at work and I lost track of the time.

JONATHAN

It's okay.

BROOKE

But I did receive some good news today.

JONATHAN

What's that?

BROOKE

I'm being promoted. Junior manager. Can you believe it?

JONATHAN

That's, uh, that's great.

BROOKE

You don't sound as excited as I'd hoped you would be.

JONATHAN

No, I am. It's just. . .

Jonathan hesitates.

BROOKE

What is it?

JONATHAN

I've been sitting here for the last hour, watching all of these people have the time of their of lives, while I look like a fool who got stood up by his girlfriend, who hasn't called to tell me that she's okay and that she might be a little late.

BROOKE

I'm so sorry I did this to you. I promise I'll make it up.

JONATHAN

Brooke you've said that before. I'm glad you have a career that you excel at. But sometimes I wonder if I'm even a part of your schedule.

BROOKE

You are. Please. Just give me another chance. Things will be better. I swear.

JONATHAN

Right now I don't know if I want things to get better.

BROOKE

What do you mean?

JONATHAN

This. Us. Me. You. Everything. I don't know what it is you're looking for. But whatever it is, I hope you find it.

Jonathan gets up from his seat and stands over Brooke.

JONATHAN

I'm sorry.

And with that Jonathan walks off. Brooke is left there, staring into space; watching her world fall apart. A waiter comes up to her and asks what she would like to drink. But she is deaf to him and to everything else. She closes her eyes.

INT. BROOKE'S APARTMENT. LIVING ROOM - NIGHT

Brooke's apartment, furnished in a ranch style. Brooke sits in an armchair, D'Anne on the couch. Before the is a coffee table with glasses of wine.

D'ANNE

I can't believe he said that to you.

BROOKE

He's right, though, D'Anne. I've been so focused on my career that I've pushed away what could have been the love of my life.

D'ANNE

You shouldn't worry about him, Brooke. There are other Jonathan Prairies out there.

BROOKE

Yeah. Just like there are other David Stumps and Stuart Hills, right? No. He was the best thing for me, and I took it for granted. It's just as you said. I guess this whole love business isn't for me.

Brooke takes a sip at her wine.

BROOKE

Ironic isn't it?

D'ANNE

No, you can't say that.

BROOKE

Why not? Here you are, engaged, and I'm spinning my wheels. You know, I thought that by now I'd be past this point. But it's like a vicious cycle that I can't free myself from. I'm stuck and I'm helpless.

D'ANNE

You have to trust me. Everything happens to for a greater purpose.

Brooke groans and rolls her eyes at this.

D'ANNE

I'm serious. This thing with Jonathan could be what leads you in the direction you're supposed to go.

BROOKE

And what about the direction I want to go?

D'ANNE

When you get there you'll understand. I promise you. Refill?

Brooke shakes her head, no. D'Anne gets up and goes to the kitchen. On her way back she notices the answering machine blinking.

D'ANNE

You have a message.

BROOKE

Just leave it. It's probably Jonathan calling to apologize.

D'Anne ignores this and plays it anyway. As the machine begins to turn over, D'Anne returns to her seat while Brooke stares at her. From the machine a woman's voice begins to speak.

RUTH(O.S.)

Hey Brooke. It's me.

Brooke's eyes widen as she hears a voice she hasn't heard in seven years.

RUTH(O.S.)

I don't know if you'll get this or not. You didn't get the last one. Or at least you didn't return it. And you're always too busy to come here. But. . . Mom's sick. The doctor came out. He said it was only fatigue, but. . . She misses you. . . Thought you should know.

The message ends and the machine kicks off. Brooke nearly collapses in her chair.

D'ANNE

I am so sorry, Brooke.

BROOKE

What else, D'Anne? What else is going to happen?

D'ANNE

You have to go there.

BROOKE

What?

D'ANNE

You heard me.

BROOKE

D'Anne, I just can't drop everything and go across state.

D'ANNE

Why not?

BROOKE

What am I going to tell Mr. Waters? "Thanks for the promotion. Maybe next time"? Besides, I haven't seen my family in years.

D'ANNE

Then this is the perfect opportunity. Brooke, don't you see? This is just what you need. And don't worry about Mr. Waters. He'll understand.

Brooke shakes her head, unconvinced.

D'ANNE

Remember what I said? About throwing caution to the wind? This will be good for you. Getting away from this and being with your family.

D'Anne stands up, about to leave.

D'ANNE

That's what's important, Brooke. You know I'm right.

D'Anne leaves proper. Brooke is now alone in her apartment. The silence is deafening. She looks around for something to occupy her attention. She gets up and walks to a window and opens it. The cool night air hits her like a splash of water. She takes in the view of the city, aglow against the dark canvas of the night sky.

INT. BROOKE'S APARTMENT. BEDROOM - NIGHT

Brooke goes through her clothes and places them in a luggage bag which sits on her bed. She then lays out the clothes she will wear the next day: a long sleeved dress shirt, a gray dress vest, and tanned pants. She then takes out a box and opens the lid. In it are a pair of black Gucci Malaga Kid stiletto boots. She sets the box down next to her clothes and sits on the bed. The look of uncertainty lines her face. She looks at her red leather jacket hanging on a rack.

CUT TO:

EXT. COUNTRY SIDE - DAY

A beautiful autumn day. There is scarcely a cloud in the sky, which is as blue as turquoise. Farmland stretches on for miles. On a narrow road which cuts through these fields, a red Corvette speeds along.

INT. BROOKE'S CAR - DAY

Brooke drives in silence with the window down. She wears a pair of sunglasses which hides her eyes. Externally she focuses on the road, but internally she is at odds with herself and what she is doing.

EXT. RANCH - DAY

The ranch is located in east Washington state. Mountains surround the property. There is a long dirt road that leads to it. The focal point of the property is a two story ranch house surrounded by dirt. To the left of the house is a large barn. To the right is a horse enclosure. Cattle graze in the fields behind the house.

Tom and Henry unload timber from the back of an old pickup truck and into a wagon hooked up to a tractor. William, a tall and lean man with a white mustache, stands on the porch, supervising.

WILLIAM

Let's pick up the slack, boys. This fence won't put itself up.

TOM

We're going as fast as we can, Mr. Meadows.

HENRY

Yeah. Don't won't to work ourselves out of a job!

Tom and Henry chuckle to themselves. William is not amused.

WILLIAM

Very funny.

The sound of an approaching vehicle gets William's attention, as well as Tom's and Henry's. They see a bright red Corvette coming up the dirt road.

HENRY

Who is that, Mr. Meadows?

WILLIAM

That would be my granddaughter.

William goes into the house. Tom and Henry watch as the car comes into the driveway and stops away from them. They both stand there, curious, waiting for Brooke to step out.

HENRY

What? Is she waiting on a carpet to roll out?

Henry makes a glance at the barn and then gets Tom's attention.

HENRY

Watch this.

Henry begins to walk over to Brooke, Tom following behind.

Brooke is going over herself in the rear view mirror, stalling for time. Henry comes up to the side of the car and leans on the door. Brooke stops playing with her hair and turns, her eyes fixing on Henry's hands on her car.

HENRY

Howdy, ma'am. You must not be from around here. This here is Meadows' cattle ranch where we work from sun up to sun down and we don't bathe.

(MORE)

HENRY (CONT'D)

Fun activities include cow milking,
cow clipping, cow tipping, and
shoveling cow manure. I'm Henry-

Henry holds his hand out to Tom.

TOM

Tom.

HENRY

-and you-?

Henry brings his hand to Brooke to shake. But she is still
preoccupied with his other hand which still rests on her car.

BROOKE

Could you not touch my car? She
just had a polish and I don't want
her getting dirty.

Henry retracts his hands and steps back.

HENRY

-must be Brooke.

BROOKE

Thank you. Eww. And why are you two
here exactly?

TOM

We work for your grandfather. Mr.
Meadows.

BROOKE

And why? He's never needed help
before.

HENRY

Well missy, it seems that a lot has
changed since you were here last.
This isn't some highfalutin, work-a-
day job in the air conditioning.
Out here you break more than a
manicure. Now if you'll pardon us,
ma'am, we do have some work that
needs to be done. So if you would
be so kind as to move your fancy
automobile out of our way so we
could get back to it, that would be
just swell.

BROOKE

And where do you expect me to park?

HENRY

Let's see. Garage is full up.
Chicken coop's too small. I'm sure
the pigs would love to wallow
against it.

Brooke is disgusted at the thought of pigs around her car.

HENRY

But, how 'bout in there? That
should suit you just fine.

Brooke looks over to where Henry is pointing towards and sees
the barn. Brooke is horrified.

BROOKE

I am not driving my car into that!

HENRY

Suit yourself, ma'am. But me and
Tom will be going back and forth
all day. Kicking up all kinds of
dust. Out here or in there. Oh, and
be sure to tuck it away in the
back. Just so it won't be in our
way. Let's go Tom. This fence won't
put itself up.

Henry walks off. Brooke looks at Tom, dumbfounded.

TOM

See ya'.

Tom follows Henry's lead. Brooke watches them, wondering what
just happened? She shrugs, exasperated, frustrated.

BROOKE

Whatever!

She puts her car into drive.

The barn is big, red, almost stereotypical. Brooke's car
slowly approaches it. Hay can be seen practically spilling
out from it. As she coasts up closer, she mouths a silent
"eww". To make matters worse, a large puddle, made muddy by
the ground, has accumulated in front of the entrance. Two
boards have been placed over it to allow vehicles into it,
but they are narrow. Brooke tries to align with the planks,
causing her car to swerve erratically. Believing she is lined
up, Brooke confidently goes up to them. But her wheels roll
right through the muddy water, missing completely. She enters
the barn.

INT. BARN - DAY

The barn is big and spacious on the inside, and hay covers the floor entirely. Brooke creeps into the barn. The hay sticks to the wet tires. At first everything seems to be okay. But unbeknownst to Brooke another hazard lies unseen: manure. Henry, who's job it is to clean out the barn, has neglected to do so for several days, instead laying down fresh straw over the old. This has caused the hay to layer up considerably, and hiding the manure. This makes the barn floor very slippery and treacherous.

As Brooke goes further into the barn, it is readily apparent that Henry has played a cruel joke on her. The tires are soon coated in manure and hay. Her car struggles to inch forward before the wheels spin out. Brooke revs the engine, baffled as to why her car is having so much trouble. She catches a whiff.

BROOKE

P-eww!

Her car groans forward at a snail's pace, pushing into a large pile of hay. But her rear wheels hit a giant pile of manure with a comical 'squish', bringing her to a stop. Brooke blinks in disbelief at her situation. The wheels spin helplessly, becoming entirely gummed up.

Brooke has had enough. She disengages the car, takes her purse, and opens the door. She sticks out her feet, revealing that she is wearing the high fashioned Gucci boots from the night before--indeed, she is wearing the outfit she laid out, along with the red leather jacket. As Brooke stands up and closes the door the sound of a tractor can be heard starting. Brooke notices a piece of straw on her car and picks it off quickly, brushing off her hands. She begins to strut through the barn, making her way to the exist, hay crunching beneath her feet. But just as she is about to reach it, her right foot lands directly in a pile of manure exposed in the hay. Brooke stops in her tracks. She slowly turns her head down, hoping beyond hope that what she thinks just happened, didn't. But no such luck. She sees her designer boot nestled in the pile. She takes off her sun glasses and begins to look around at the ground, realizing what has happened. Unable to do anything else, she puts her sunglasses back, carefully lifts her foot out of the pile, and stomps out of the barn.

EXT. RANCH - DAY

William walks up to Henry.

WILLIAM

So where is she Henry?

Henry looks over at the direction of the barn and points.

HENRY

There.

Tom, driving a tractor with a wagon of timber hooked to it, pulls away, revealing Brooke in a cloud of dust that she fans away. She sees her grandfather and walks up to him.

WILLIAM

Well there she is!

BROOKE

Hi grandad.

They embrace one another.

WILLIAM

It's been so long.

They finish and William holds Brooke back to look at her. Brooke takes her sunglasses off and puts them away.

WILLIAM

You've grown into a beautiful lady.
I'm sure the boys have to fight
each other over you.

BROOKE

So how is she?

Brooke quickly changes the topic.

WILLIAM

Oh. She's fine. Resting. The doctor
said that was the best thing for
her. But I'm sure seeing you would
make her all the better. I bet she
can't wait to hear about all the
things you've been up to. We've all
missed you.

Brooke makes out to something but refrains.

WILLIAM

Well, It seems you had a long trip
here and need some rest yourself.
Go on in and make yourself right at
home.

William pats Brooke on her shoulder and walks off. Henry goes to follow them, but stops next to Brooke.

HENRY

And don't track that in the house.

Henry walks off. Brooke simmers quietly to herself. A bird flies over her and drops a present on her left boot. Brooke looks down and can't believe her luck. She groans and makes for the house before anything else can happen.

On the porch she takes her boots off and sets them aside. She enters the house.

INT. RANCH HOUSE. FOYER - DAY

The house is quiet. Brooke looks around as she takes in the memories. To her left is the threshold to the kitchen. She rubs a notch about three feet of the floor, a height marker, with her name written over it, faded. About an inch above this notch is another notch, this one with the name *Ruth* over it. This continues in succession seven times, with *Ruth* being the taller of the two. Above this notch is another with the name *Lisa* over it. And above this one is one final notch with the name *Joseph* over it. Brooke looks at this one with considerable meaning, but turns, almost regretfully, away and heads up the stairs.

INT. RANCH HOUSE. SECOND FLOOR HALLWAY - DAY

Coming up the stairs she comes to a hallway that extends left and right. Brooke goes left, towards her old bed room. As she walks down the hallway she passes a door that is partially opened. She peeks in and sees her mother, lying on her bed, asleep. She looks at her, wrestling with herself as to go in or not. A woman's voice comes from behind her.

RUTH

I'm surprised you remembered where we were.

Brooke turns and sees her sister, Ruth, standing behind her. She looks almost like Brooke, although older by two years.

RUTH

I wasn't expecting you to come.

BROOKE

Why wouldn't I?

RUTH

It's only been six years-

BROOKE

Seven years.

RUTH

So you didn't forget about us entirely. I guess you were just too preoccupied. And you look like you're doing well for yourself.

BROOKE

I get by.

RUTH

You're a lawyer, right?

BROOKE

I'm junior manager of a large corporate bank.

RUTH

Oh. Well, it looks like things have turned out the way you expected them to.

Brooke doesn't say anything to this. Ruth appears to be holding back saying something, but resigns herself.

RUTH

Alright. Your room is just as it was when you left. Mom always made sure to have it ready. . . In case.

. . .

Ruth doesn't say anymore. She bows her head and turns to walk away. Brooke's eyes follow her as her sister walks down the stairs. Brooke continues down the hallway to her bedroom door. She opens it and walks into the room.

INT. RANCH HOUSE. BROOKE'S ROOM - DAY

Brooke steps into her old bedroom. There is a bed, neatly made, as well as a nightstand beside with a lamp on it; at the adjacent end of the room is a desk, also with a lamp, but also a picture frame; an acoustic guitar on a stand; a dresser, a bookcase, and a shelf with various awards and trophies. Light comes into the room through two windows. Brooke looks around, lost in a reverie of memories. She starts to smile, but it fades. She sits on the bed, deep in thought.

DISSOLVE TO::

EXT. RANCH - NIGHT

The sound of nocturnal insects can be heard. Somewhere an owl hoots.

INT. RANCH HOUSE. DINING ROOM - NIGHT

Tom, Henry, and Ruth are sitting at a table, eating. Henry and Ruth sit next to each other on one side, while Tom sits alone on the other. Henry breaks the silence.

HENRY

So, Tom. When do you think you'll settle down?

TOM

What?

HENRY

You're not getting younger. Don't you think you should get a girl?

TOM

Well, that's just it. I'd have to find one first.

HENRY

You make it sound as if girls are a rarity.

TOM

That's not what I meant.

RUTH

If you just get out more, I'm sure you wouldn't have any trouble. Put yourself out there. Don't be afraid to take chances.

HENRY

Yeah. After all, how can you expect anything to happen if you avoid it?

Tom looks at both Henry and Ruth, not knowing what to say.

INT. RANCH HOUSE. BROOKE'S ROOM - NIGHT

Brooke is sprawled out on the bed. It is clear that she had fallen asleep without meaning to. The lamp on the nightstand is turned on, although she is not the one who turned it on. She stirs and wakes up. Groggy, she looks around as if trying to remember where she is.

She raises to her feet and goes over to her purse on the dresser. She takes out a portfolio out from her purse and notices that her luggage is setting right next to the dresser. Weird. She didn't bring it in. What's more she sees her boots setting next to the luggage bag as well, and cleaned to a mirror shine. She thinks to herself, who could have done this? and guesses that it must have been her grandfather. With portfolio in hand she goes over to her desk, sets it down and turns on the lamp. She sees the picture frame off to the side and looks at it. It shows Brooke, ten years younger, with a boy and another girl. The picture was clearly taken at a high school as they stand in front of a row of lockers. Brooke turns the picture down so as not to see it. A knock comes from the door.

BROOKE

Come in.

William enters the room, holding a plate of food.

WILLIAM

Thought you might be hungry, so I brought you something.

BROOKE

Thank you. I'm starving.

She takes the plate from William. William smiles.

WILLIAM

It's like old times seeing you in here. It reminds me that no matter how old you get, you'll always be that same little girl in my eyes. So how is everything?

BROOKE

Okay. Nothing too exciting. I see some things have changed here.

WILLIAM

Yeah. I brought Henry and Tom on a year ago when I decided to come to my senses and stop being a stubborn old man. They've been a big help.

BROOKE

Things have been advancing for me as well. Yesterday I was promoted.

WILLIAM

That's great! It's that Meadows work ethic showing.

BROOKE

And then my boyfriend decides to come to *his* senses and breaks up with me. And then I get Ruth's message about mom.

WILLIAM

I'm sorry to hear about that.

BROOKE

It's okay. I'm not a little girl anymore granddad. I can manage. It's mom who needs you.

WILLIAM

She needs you, too. I know I'm just an old, antiquated man with old, antiquated ideas, but I do believe that anything that happens does so because that's the only way it can happen. And if you keep that thought in your heart then the answer will be revealed to you in time.

Brooke acknowledges this with an insincere nod.

WILLIAM

Eat up. And get some sleep. I'll see you tomorrow. Goodnight.

BROOKE

Goodnight.

William leaves the room, closing the door behind him. Brooke returns to the desk, sets the plate of food aside, sits down, and opens up the portfolio, taking out several sheets of important documents. She reads a few lines and glances at the clock above her: 10:38

FADE TO BLACK.

FADE IN:

EXT. RANCH - MORNING

A grey morning with a light fog.

INT. RANCH HOUSE. KITCHEN - MORNING

William stands with a cup of coffee, looking out the window. Henry walks in.

HENRY
Mornin'.

WILLIAM
Morning.

Henry takes out a pitcher of apple juice from the refrigerator and pours himself a glass.

HENRY
Tom's on his way. Any word from Mr. Weathers?

WILLIAM
He called yesterday. Said the day after tomorrow would be fine.

HENRY
So you're really going to do it.

WILLIAM
I figure it's for the best.

Henry walks over and joins William in looking out the window. The window faces the horse enclosure, where two horses can be seen.

HENRY
They really are fine horses. I'm sure he'll take care of 'em.

WILLIAM
Those two are from a time long gone.

HENRY
What do you mean?

William takes a sip of his coffee to avoid the question.

INT. RANCH HOUSE. BROOKE'S ROOM - MORNING

Brooke, with her red leather jacket on, sits on the edge of her bed, zipping up her boots. She inspects to make sure they are in tip-top condition. Satisfied, she stands, taking her purse, and walks out.

INT. RANCH HOUSE. SECOND FLOOR HALLWAY - MORNING

Brooke passes the door to her mother and stops just after it. She thinks for a moment to go in or not, but keeps walking.

INT. RANCH HOUSE. KITCHEN - MORNING

William and Henry hear Brooke coming down the stairs. Brooke enters the kitchen.

WILLIAM
Good morning. Sleep good?

BROOKE
Lots.

She lies.

WILLIAM
Going somewhere?

BROOKE
Yeah. I was going to town. I need to send something off.

She goes for the refrigerator, takes out the pitcher of apple juice, and pours herself a glass.

WILLIAM
If you're going to town then would you mind stopping over at the pharmacy? Your mother has a prescription ready.

BROOKE
Yeah. Sure.

She sips the glass and walks back over to William, her boots knocking on the floor.

WILLIAM
You can wake the dead in those.

BROOKE
Which reminds me. Thank you for cleaning them.

WILLIAM
It wasn't me.

BROOKE
Then who did? And who brought my luggage in?

WILLIAM
Tom did.

BROOKE
Why would he do that?

HENRY

Maybe he has a crush on you.

Brooke glares at Henry. She finishes her glass, sets it down, and turns to leave.

WILLIAM

Aren't you going to have breakfast first?

BROOKE

I'll get something in town. Bye granddad.

Brooke exits the house. Henry chuckles to himself while William gives him a disapproving look.

EXT. RANCH - MORNING

Brooke makes her way in the direction of the barn.

INT. BARN - MORNING

Brooke walks over the large puddle on the plank of wood, like a balancing act. Now in the barn proper, she walks to her car, taking wide, careful steps to avoid anymore mishaps.

BROOKE

Ugh, my feet. Oh, eww!

Upon reaching her car, she takes her keys, opens the door, and gets in the car, starting it.

EXT. RANCH - MORNING

An old pickup truck pulls up to the ranch house. Tom gets out of it and makes his way to the house, but he hears the sound of an engine revving coming from the barn. Curious, he heads over to it. He stops at the entrance and peeks in. He can see Brooke's red Corvette, its wheels spinning in forward and reverse in the hay and manure. He walks in.

INT. BARN - MORNING

Brooke has the look of helpless frustration. She doesn't notice Tom walk up to the side of her car. He knocks on the window, startlingly her. She rolls down the window.

BROOKE

Can I help you?

TOM

Actually I was going to ask if you needed help?

BROOKE

Me? No. You're friend is going to need the help. He's the one who told me to park in this dirty, smelly barn, and now my car is stuck, in pooh!

Brooke makes another attempt at getting out, to no avail. She flashes Tom a look.

TOM

That's just his idea of a joke.

BROOKE

Well it's not funny. What's his problem with me anyway? Ever since I've gotten here he's had some comment or another to say about me.

TOM

It's nothing on him, really. It's your sister.

BROOKE

Ruth? What does she have to do with it?

TOM

You see, Henry and her, well, they're kind of a thing.

BROOKE

Is that so? Well I fail to see the relevance.

HENRY

And so Henry's sort of taken her opinion of you.

BROOKE

Yeah, well, she's always had an opinion of me. I made cheerleading and she didn't; I came first in the triathlon and she came in third; dad taught me how to ride a horse and not her- ugh, come on!

Brooke continues in vain to get her car out.

BROOKE
It's just jealousy.

TOM
Well, be that as it may, this one
is pretty raw.

BROOKE
Yeah? And what is it?

Brooke is looking away, fiddling with the shifter.

TOM
She, uh, she thinks you abandoned
your family.

At this, Brooke stops what she is doing and looks dead ahead, hurt. Tom sees what he has done.

TOM
Maybe I shouldn't have said
anything.

Tom turns and walks out of the barn. Brooke sits in her car in quiet desperation. But her sadness is replaced with anger. She shifts her car into reverse and stomps on the gas. The car peels out of the hay.

EXT. COUNTRY SIDE - DAY

Brooke's car speeds along.

INT. BROOKE'S CAR - DAY

Brooke drives with her sunglasses. She notices a sign that reads, "**WELCOME TO NEW ACRES**".

EXT. NEW ACRES - DAY

The town of New Acres is one of those stop-or-you'll-miss-it towns, with provincial buildings and streets. It is a town seemingly apart from the rest of the world. The townsfolk their day, happy with this quiet and reserved life. There is no need to be in a hurry here, because everything they need is right there. Brooke drives on a thoroughfare. She doesn't bother with sight seeing, but she notices several people looking at her car, no doubt wondering what a car like hers is doing in a town like this. This makes her feel self conscious and she tries to keep from looking at them. She ends up behind a horse drawn buggy.

BROOKE

Talk about a one horse town.

Her car's right wheel rolls through a pile of horse manure.

EXT. NEW ACRES - DAY

Brooke up to a diner.

INT. DINER - DAY

Brooke walks into the diner and takes a seat at a booth next to the window. A waiter comes up and asks for her order. A few minutes later the waiter is bringing out a plate with a delicious looking breakfast of eggs, bacon, and toast. He sets it down in front of her and goes off. Just as she is about to eat, she looks around and notices all the young couples in there with her. She is the only one alone. Loosing her appetite, she takes money out and sets it on the table, leaving without taking a single bite.

EXT. NEW ACRES - DAY

Her next stop is the post office.

INT. POST OFFICE - DAY

She walks into the post office with a parcel in her hand. She gets up to the counter where a young man is standing.

BROOKE

Could you add this to your outgoing
mail, please?

EXT. NEW ACRES - DAY

Buildings roll by as Brooke drives to her next destination. They're not like the buildings in Seattle. They're too close and personal.

She pulls up to the pharmacy.

INT. PHARMACY - DAY

The small pharmaceutical store is lit by the light coming in through the windows. There are two or three people browsing through the limited selection.

Brooke enters and goes over to the counter where a young woman is working: a young woman who bears a resemblance to the girl in the picture on Brooke's desk.

BROOKE

Excuse me.

MEREDITH

Yes-can I help you?

I'm picking up a prescription. Meadows.

MEREDITH

Just one moment.

The young woman goes to the back. Brooke stands there, looking out window, tapping her foot. The young woman reappears with a small prescription bag. She hands the bag to Brooke.

BROOKE

Thank you.

Brooke puts the bag in her purse.

MEREDITH

Meadows. . . Brooke Meadows.

Brooke nearly freezes in place.

MEREDITH

I thought it was you. Don't you recognize me? Meredith-?

BROOKE

Summers. I remember.

MEREDITH

It's been so long. Everyone thought you fell off the world. But it's good to see that you're back.

BROOKE

I wish it was under better circumstances.

MEREDITH

Yeah. I heard about your mom. Dr. Cloud will be there tomorrow to check up on her. How is she doing?

BROOKE

She's, uh, doing okay.

MEREDITH

I'm sure she was happy to see you.

BROOKE

We, uh, I mean, I haven't had a chance to see her. I had just got in yesterday, and she was asleep and I didn't want to wake her, so.

. .

MEREDITH

Oh.

BROOKE

Yeah.

MEREDITH

Well, you'll have plenty of time.

BROOKE

Yes.

Brooke, embarrassed, turns and leaves. Meredith watches her walk out.

EXT. NEW ACRES - DAY

Brooke is walking back to her car. Just as she's about to get in a man's voice calls out-

DAVID

Brooke!?

Brooke turns around and sees a man, who resembles the boy in the picture on her desk, and a woman coming her way.

BROOKE

David?

David, her crush from high school, with his wife, walks up to her.

DAVID

It's been so long. How are you doing?

BROOKE

Fine. And you?

DAVID

Fine. This is my wife, Brittany.

BRITTANY

Hi.

Brooke and Brittany shake hands.

BROOKE

How do you do?

DAVID

Just seeing you brought back so many memories. You look terrific. And is that yours?

David points at Brooke's car.

BROOKE

Yes.

DAVIDD

Wow.

BRITTANY

And let me just say, those boots look incredible on you.

BROOKE

Thank you.

DAVID

You're like a whole new person. You must be doing something right.

BROOKE

You too. You have such a beautiful wife.

BRITTANY

Thank you!

DAVID

She's my better half.

BROOKE

You two look very happy together.

DAVID

We are. I hope you're happy too.

Brooke gives a smile that betrays her.

DAVID

But we need to be going. Brooke, it was nice seeing you. Maybe we'll meet again.

BROOKE

Yeah.

David and Brittany walk away. Brooke just stands there. She has the same look on her face as when Jonathan broke up with her. Thunder can be heard rumbling. She closes her eyes.

EXT. COUNTRY SIDE - DAY

A heavy rain falls as Brooke's car speeds down the road, splashing through puddles.

BROOKE(O.S.)

I'm telling you, D'Anne. Coming here was a mistake.

INT. BROOKE'S CAR - DAY

Brooke drives as she holds her cellphone to her ear.

D'ANNE(O.S.)

Come on, girl, I'm sure it's not that bad.

BROOKE

Since I've been here I have had to drive through pooh, step in pooh; had a bird use my new Gucci boots as a toilet; have been humiliated by a jerk, belittled by my sister, embarrassed myself, and on top of all of that, I find out that my high school crush is married to the love of his life. If that's not a sign then I don't know what is.

INT. CORPORATE BUILDING. D'ANNE'S OFFICE - DAY

Back in Seattle, D'Anne sits at her desk with her cellphone to her ear. Her office resembles Brooke's, only hers is not as tidy or organized, with files stacked haphazardly. Her desk is more personalized, with picture frames, a stress ball, and a Newton's Cradle.

D'ANNE

That does sound pretty bad.

BROOKE (O.S.)

So you agree I should come back?

D'ANNE

Not at all. I think this will be a good learning experience for you. Get you out of your comfort zone. Being away from. Being with your family.

BACK TO:

INT. BROOKE'S CAR - DAY

D'ANNE (O.S.)

After all, it's why you're there to begin with.

BROOKE

I guess you're right. Also, I sent you a package containing those projection reports. Can you be sure Mr. Waters gets them?

D'ANNE (O.S.)

Girl you are off the clock. You need to focus on what's in front of you.

BROOKE

It had to be done. I don't know about this D'Anne. I'm just wondering what else is going to happen.

BACK TO:

INT. CORPORATE BUILDING. D'ANNE'S OFFICE - DAY

D'ANNE

And you shouldn't worry about it Brooke. Think of it like. . . like banks guiding a river. Okay? The river flows along, not knowing where it is going or when it will get there. It bends and winds, and sometimes it's peaceful, and sometimes it has to endure the turbulence. But without fail, after everything it has gone through, it reaches the sea and it's released. And it's the most wonderful and profound feeling you will have.

(MORE)

D'ANNE (CONT'D)

You just need to have faith in
yourself, and faith in where it
takes you.

Tim comes into the room and motions for D'Anne.

D'ANNE (CONT'D)

Listen I have to go. But please
think about what I said. And
remember. You're never alone. Bye.

D'Anne hangs up.

BACK TO:

INT. BROOKE'S CAR - DAY

Brooke hangs up her phone. She looks away from the road to
put the phone back into her purse.

EXT. COUNTRY SIDE - DAY

A ways down a cow begins to cross the road. Brooke's car is
quickly approaching it.

INT. BROOKE'S CAR - DAY

Brooke looks up and sees the cow on the road. She gasps and
slams on the brakes.

EXT. COUNTRY SIDE - DAY

The wheels of the car lock but skid on the wet road.

INT. BROOKE'S CAR - DAY

Fearing she won't stop in time, Brooke makes a hard turn to
to the right.

EXT. COUNTRY SIDE - DAY

Brooke's car veers off the road and goes into the field,
missing the cow by a mile. Her car slides through the wet
pasture. She comes to a stop with a splash!

INT. BROOKE'S CAR - DAY

Brooke is motionless, clenching the steering wheel as her heart races.

EXT. COUNTRY SIDE. PASTURE - DAY

Brooke's car is in a sorry state, having come to a stop in a muddy ditch far from the road. Cows moo at her for being so rudely disturbed.

INT. BROOKE'S CAR - DAY

As Brooke remains frozen in place, the cow who caused this trouble struts up to the side of her car as if nothing happened. Her eyes follow it as it walks away.

EXT. COUNTRY SIDE. PASTURE - DAY

The rain lets up.

JUMP CUT TO:

EXT. COUNTRY SIDE - DAY

The wheels of Brooke's car are several inches deep in the mud. She has been trying to get out for a good half hour.

INT. BROOKE'S CAR - DAY

In almost a single motion, Brooke shifts her car into drive and steps hard on the gas.

EXT. COUNTRY SIDE. PASTURE - DAY

The wheels spin in the mud.

INT. BROOKE'S CAR - DAY

Brooke grits her teeth as she pats on the steering wheel.

EXT. COUNTRY SIDE. PASTURE - DAY

The cows moo and watch in fascination as the car struggles to free itself from its muddy predicament.

A cow, bold as brass, comes up to the front of her car and begins to lick it, as if giving it a slobbering kiss. Brooke sees her car being so defiled.

BROOKE

Gross!

The wheels stop spinning, completely caked in mud.

EXT. COUNTRY SIDE - DAY

Tom is driving back to the ranch in his old pickup truck. He sees Brooke's red Corvette stranded in the pasture, cows circling it. He pulls over to the side, gets out, and makes his way to the car.

EXT. COUNTRY SIDE. PASTURE - DAY

Brooke has her arms folded on the steering wheel with her head nestled in them, defeated.

BROOKE

"Like banks guiding a river".

Tom walks up to the side and knocks on the window, startling Brooke yet again. She rolls down the window.

BROOKE

Would you stop doing that?

TOM

I'm sorry. I just wanted to see if you were okay.

BROOKE

I am not okay. I am having the worst time of my life, and now my car is stuck in this muddy pasture when I could be back in Seattle advancing my career, but instead I'm out here in the boonies, getting pooh on my boots and my car dirty and these cows mooing at me!

Tom takes the verbal assault. Brooke breathes and calms down.

BROOKE

I'm sorry. I just needed to vent. I'm having a really hard time right now and the last thing I needed was getting stuck in the mud.

TOM

It's okay. I understand. I know you're a lot of stress and it's good to get it.

BROOKE

Yeah. Thanks.

TOM

I got some chains in my truck. I'll get them and hook you up and get you out of this mess.

Tom walks back to his truck.

JUMP CUT TO:

Tom has hooked two strong, heavy duty chains up to the back of Brooke's car and to a winch on the front of his truck. He turns the winch on and the chains begin to reel in. He gives Brooke a thumbs up. She puts her car in reverse and tries to back out, but her wheels still spin. The chains tighten and the car begins to come back. At last the car is back on solid ground. Tom begins detaching the chains. Brooke gets out of her car.

BROOKE

Thank you, thank you, thank you!

Tom puts the chains in the back of his truck.

TOM

It's not a problem.

Brooke looks at her car.

BROOKE

Well. . . At least the mud matches.

TOM

I can get that later if you want.

BROOKE

No, it's fine. Listen. If there's anyway I could pay you back for this, then please just know.

Tom takes a moment to consider this. He thinks back to his conversation with Henry last night.

TOM

How about dinner sometime?

Brooke is caught off guard. She wasn't expecting that.

BROOKE
Oh!

TOM
Oh?

BROOKE
Oh.

TOM
So is that a yes or a no?

BROOKEE
You see Tom--Tom, right? You see, I was just broken up with, and I appreciate what you've done for me and all, and you're super cute, I don't think now is the best time.

Tom nods his in understanding, but also as if he expected this reply.

BROOKE
I'm sorry.

TOM
No, it's fine. Maybe not the best time to have asked. But I'll see you back at the house.

Tom walks to his truck, gets in and takes off. Brooke stands there, feeling guilty with herself.

EXT. RANCH - DAY

Henry is unloading bags of chicken feed from the back of Tom's old pickup truck and into a wheelbarrow. He hears the sound of a car approaching and sees Brooke's car coming up the dirt road, which has been made slushy by the rain. The car stops. Henry chuckles to himself over how muddy her car is. Brooke gets out and marches in the direction of the house, crossing around Henry.

HENRY
Looks like you went for a swim.

Brooke pays this no mind and goes to the house.

INT. RANCH HOUSE. KITCHEN - DAY

Ruth is busy preparing dinner. Brooke comes in and enters the kitchen, taking the prescription bag out of her purse and setting it on the counter.

RUTH

Thank you for getting that.

BROOKE

Of course. She's my mother too.

RUTH

That's not what I meant.

BROOKE

What did you mean?

RUTH

Brooke, can we not do this? Mom is upstairs and ca-

BROOKE

No! Do not give me that sanctimonious, holier-than-thou tone. I want to know exactly what it is you have against me?

RUTH

You presume a lot. What makes you think I have anything against you?

BROOKE

How you have talked to me since I got here. You act as if I just don't care about any of you.

RUTH

No Brooke. That is not it.

BROOKE

Then what is it?

RUTH

You've always been selfish. But just because dad passed away doesn't give you a right to do what you did.

BROOKE

How dare you.

RUTH

Do you think you were the only one in pain? That it was only your world being rent apart? We grieved, and we mourned, and we let him go. But you wanted to hold on to your grief, because you couldn't let him. Even now.

BROOKE

You don't know anything about me.

RUTH

I don't need to. Tell me, why are you here? Are you here because of mom? Or are you here to appease your own guilt? Do you think that coming back after seven years makes up for that betrayal?

BROOKE

I've been making a life for myself the way that I wanted to. Don't project your jealousy onto me.

RUTH

Don't fool yourself, Brooke Abigail Meadows. I'm not jealous of you. Why would I be? What are you? A woman hiding from herself. That is not someone to envy.

BROOKE

I haven't spoken to you in seven years, and I don't care if I ever speak to you again.

Brooke storms out of the kitchen, of the house. Ruth wipes away her watering eyes.

EXT. RANCH - DAY

In a rage, Brooke storms to her car and gets in. She sits there, stewing in her anger. But it dissolves to sadness. She feels as if she is falling into herself. She takes her keys and starts her car. She glances over and sees Tom in the horse enclosure, brushing a horse. She puts the car in drive and drives towards the horse enclosure.

Tom brushes the horse. He sees Brooke's approaching car, which stops outside the enclosure. He waves to her. Brooke gets out of her car and enters the enclosure. But after a few steps her right foot lands directly in horse manure.

BROOKE
Are you kidding!?

Tom looks over at Brooke and sees her standing in manure. He begins to laugh.

BROOKE
Oh, you think this is funny!?

TOM
You have to admit it is pretty funny.

Brooke smiles.

BROOKE
These boots are expensive.

She takes her foot out and hobbles over to the wooden fence and wipes her foot off on it.

TOM
You can't blame that one on Henry.

Brooke finishes and walks over to Tom.

BROOKE
What are you doing?

TOM
I'm brushing these horses.

BROOKE
Well, yeah, I meant why are you doing it?

TOM
Your grandfather is selling them to Mr. Weathers. I'm getting them ready.

BROOKE
Selling them? But these were mom and dad's. They even named them after each other.

Brooke begins to stroke the horse.

BROOKE
This one is Lisa, and that one is Joseph. Why would he sell them?

TOM

If I had to guess, I think it's because they remind him of a different time.

BROOKE

She remembers me! They're so beautiful. I wanted to thank you again for earlier.

TOM

It's not a problem. And I'm sorry for, uh, that, you know-

BROOKE

You don't have to apologize. It's just, if things were different, then--I mean, when things are--oh, what am I trying to say?

TOM

What are you trying to say?

BROOKE

Forget it. Listen. I was actually going somewhere and thought maybe you would want to come with me?

TOM

Right now?

BROOKE

But you're too busy-

TOM.

No. No. I was just finishing up.

Tom puts the brush away and they go over to her car. Brooke gets in and puts on her sunglasses. But before Tom can get it, the top of the car lifts up. Tom dodges it.

TOM

Woah!

BROOKE

What? Never been in a convertible before?

TOM

Not that I recall.

BROOKE

Well, there's a first time for everything. Get in.

Tom does so and they drive off.

CUT TO:

EXT. COUNTRY SIDE. - DAY

The car speeds down the road.

EXT. MOUNTAIN - AFTERNOON

Sunlight pours through the canopy of trees. The road winds over a mountain. Dried leaves are blown about in the wake of the car. Tom looks around at the scenery as Brooke drives.

TOM

You sure do drive this thing.

Brooke gives him a knowing smile.

TOM

So where are we going?

BROOKE

You'll see.

Tom accepts this answer.

A ways further down the car begins to slow.

TOM

What are we stopping for?

Brooke doesn't answer. Instead she slows the car and begins to turn off the road and onto a path that cuts through the trees.

The path is overgrown with grass and is waterlogged. The car proceeds slowly as it dips and splashes through large puddles of water.

TOM

Do you know what you are doing?

BROOKE

No.

Tom gives a nervous laugh. The car continues its way, but then comes to a halt. Brooke presses on the gas harder. The wheels of the car spin in a patch of mud momentarily before moving again.

JUMP CUT TO:

EXT. GRASSY HILL - EVENING

The car drives up a grassy hillock that overlooks a valley. It stops and Brooke disengages it. She gets out, with Tom following her lead.

BROOKE

We're here.

TOM

But where's here.

Brooke walks up to a lone tree that has two or three large rocks around it.

BROOKE

Here. This is where we would come out at to all the time. To camp, shot fireworks, or just look out over all of this.

Brooke and Tom sit on the large rocks.

BROOKE

I used to sit on the very spot, watching the sky change as the day went, wanting to see if I could know the exact moment it became lighter or darker. Dreaming of all sorts of possibilities. It was like I was free. I remember one time me and Ruth were climbing this tree. She got to the top and I was trying to reach her. She was always better at climbing than me. Halfway up I slipped and couldn't catch myself. But before I got to the ground, dad caught me in his arms. I still remember how tight he held me.

TOM

You really miss him?

BROOKE

Everyday. He used to tell me that, "the wind was the spirit of the world." I never understood what he meant. When he was in that accident, and. . . I wonder if he's in the wind now? It's hard to believe. Everything just feels different than it did. The sun, the grass, the water. . . and the wind.

(MORE)

BROOKE (CONT'D)

Even I feel like a different person from that girl who feel from that tree. But now's not the time to get self conscious. Here I am hogging the conversation. Tell me about yourself Tom.

TOM

There's not much to tell. I've never been one to talk about myself. Henry is always telling me to open up more. But I don't have anyone to open up to.

BROOKE

You can open up to me.

Tom takes a moment to consider what to say.

TOM

I grew up with my grandparents. My mom and dad passed away when I was little.

BROOKE

I'm so sorry

TOM

It's alright. There's only one memory I have of them. We were fishing, on a boat--I remember a boat. Anyway, I remember my mom telling me to be careful and not to lean over. But then I remember water rushing over me. Getting into my mouth, in my nose. I couldn't see anything. Panic. Fear. But I felt something pull me up. It must have been my dad. I cough and choke. I can see my parents looking over me, crying at first, but then smiling. They both hold me tight. It's funny how memories work. How time works. It's like a river that we're just caught up in.

BROOKE

Funny.

TOM

But you seem to have made something of yourself.

Brooke can't help but to laugh at this.

TOM

What?

BROOKE

You know, everyone always says that. They think that having a luxurious life, being able to buy anything you want, is what matters. No, I haven't made anything of myself.

TOM

Leaving this for the big city is something.

BROOKE

A small town girl with big city dreams? Ugh, how cliché. Would you believe this isn't I wanted?

TOM

Why did you leave then?

BROOKE

I don't know. I guess I was just... I guess I was looking for better.

TOM

"Looking for better," huh? I can relate to that.

They both look out over the valley, at the sky which is a mixture of oranges, blues, and purples.

EXT. RANCH - NIGHT

William sits out on the porch in a rocking chair and smoking a pipe. He is deep in thought. A car pulls in, shining its headlights on him. Everything goes dark again and Brooke steps out of her car.

BROOKE

Hey granddad.

She walks to the house and up the steps.

WILLIAM

I was worried about you.

BROOKE

I was out with Tom. I took him home.

WILLIAM

Do you want to sit down? You've been running around all day.

BROOKE

Thanks, but I was going to go to bed.

WILLIAM

Please.

Brooke hesitates--she knows what's coming--but sits down in a rocking chair next to William. There is a brief moment of silence. Then William speaks.

WILLIAM

Nice night.

BROOKE

Yes.

WILLIAM

I would often sit out here, under the stars, the moon, and wonder what you were doing right at this minute? Even though you're a grown woman, I still see you as that little girl who would scream when pretended to take your nose, or pull a quarter out from your ear.

Brooke smirks at this.

WILLIAM

Maybe it's a consequence of time to want to look back more on the past. Remembering how everything was. How they used to be. I remember a time when you and Ruth were inseparable.

At this Brooke looks down in shame.

WILLIAM

Don't worry. I'm not about to stand at my pulpit and give a sermon. You're too old for that. Or maybe I'm too old. I understand that this hasn't been easy for you. And Ruth does too. But you need to understand, Brooke, that family is the only thing that makes a person strong.

BROOKE

I'm trying, granddad. But after being a certain way for so long, you forget get who you were, and the past.

WILLIAM

Oh, shucks. I can still see the old Brooke. You're not as gone as you think you are.

Will stands up. Brooke does as well.

WILLIAM

I laid you out some of your old clothes. They're not as fancy as the ones you have, but I'm sure they'll get you through. Now go on and get some shut up.

Brooke enters the house.

INT. RANCH HOUSE. SECOND FLOOR HALLWAY - NIGHT

Brooke comes up the stairs and walks past her mother's door. She doubles back and opens the door. Looking in, she sees her mother, asleep, facing the door as if expecting someone. Brooke closes the door.

INT. RANCH HOUSE. BROOKE'S ROOM - NIGHT

Brooke enters her room. She takes off her red leather jacket and hangs it on a coat rack. She rubs the sleeve lovingly. On the dresser she sees a green plaid shirt, blue jeans, and a pair of cowgirl boots. She sits down on the bed. She brings her hands together in a praying gesture. She holds it for a moment, but quickly takes her hands apart.

EXT. RANCH - NIGHT

A single light coming from the second floor window of the ranch house goes out.

FADE TO BLACK.

EXT. RANCH - MORNING

A clear morning at the ranch.

INT. RANCH HOUSE. SECOND FLOOR HIGHWAY - MORNING

Brooke exists her room, wearing the clothes William laid out. She now fits in with her surroundings. She can hear talking coming from somewhere.

INT. RANCH HOUSE. LIVING ROOM - MORNING

William is talking to Dr. Benjamin Cloud, a tall man about William's age.

DR. CLOUD

She's getting plenty of rest, I assume?

WILLIAM.

We've been trying to keep her spirits up but I don't think it's working.

DR. CLOUD

She's doing the best she can for herself. It's a physician's job to heal the body, but only a family can heal the soul. She'll come around to her old self in due time. We just have to wait for the right moment.

WILLIAM

Thank you again for coming out here, Doc.

DR. CLOUD

It's my pleasure, William. I enjoy these house calls. It gets me out of the office.

Brooke stands against the other side of the living room wall, eavesdropping. She watches as Dr. Cloud leaves the house. William comes into the foyer. Brooke walks up to him.

WILLIAM

Well, good mornin' pretty lady.

BROOKE

Who was that?

WILLIAM

That was Dr. Cloud. He came to check up on your mother. It's a beautiful day out. You should get some fresh air.

William walks off.

EXT. RANCH - DAY

Henry and Tom are walking, more so meandering.

HENRY

So, Ruth told me that you and her Highness spent some time together yesterday.

TOM

Could you not say stuff like that? She's actually really down to earth.

HENRY

Or you're heads just in the clouds. But if you say so, I'll take your word for it. So, what is she like?

TOM

Something else. Intelligent. Interesting. Doesn't know how beautiful she is.

HENRY

My God. Tom. I think you're in love with her.

TOM

What?

HENRY

I can see it in your face.

Tom goes to say something, but only gets out a stammer, before Brooke walks out of the house. They turn and see her, and she them.

TOM

Over here!

Brooke walks over to them.

TOM

You look like you belong here now.

BROOKE

Thanks.

They smile at one another.

HENRY

I hate to break you two apart, but me and Tom have work to do.

BROOKE

Fine. I don't mind helping.

TOM

You don't?

BROOKE

I grew up here. I'm pretty sure I know what to do.

HENRY

You heard her Tom. And if it's alright with you then, why don't you start with your old nemesis?

Henry points and Brooke turns to see at what. The barn.

HENRY

Think you can handle it?

BROOKE

Gladly.

She heads in the direction of the barn.

JUMP CUT TO:

BEGIN. MONTAGE OF BROOKE WORKING ON THE RANCH

INT. BARN - DAY

Brooke, wearing a pair of gloves, rolls a wheelbarrow into the barn. With pitchfork in hand, she begins to shovel the contents into the wheelbarrow.

CUT TO:

EXT. RANCH - DAY

Henry and Tom lift up a crossbeam for a fence. As they struggle to keep it balanced, Henry tries to grab a hammer but cannot reach it. Brooke comes along, takes the hammer and nails the crossbeam into place. She gives the boys a smile and walks off.

CUT TO:

INT. BAR - DAY

Brooke is hard at work cleaning out the barn.

CUT TO:

EXT. RANCH - DAY

Brooke walks around the house and sees the chicken coop is in a state of disrepair. She marches up to it.

CUT TO:

EXT. RANCH - DAY

Brooke sees Tom and Henry load stacks of hay onto a flatbed. As they walk away, she has an idea to play a prank on them.

CUT TO:

INT. RANCH HOUSE. KITCHEN - DAY

Ruth is at the sink, washing dishes. She looks out of the window and sees Brooke heading towards the horse enclosure. But Brooke steps in manure. Hoping no one saw her, she wipes her boot off on the ground and continues on her way. Ruth laughs to herself.

CUT TO:

EXT. RANCH - DAY

Brooke is in her car, backing it up to the flatbed.

JUMP CUT TO:

EXT. RANCH - DAY

Brooke has hooked the flatbed up to her car and she drives off. Tom and Henry come to find the flatbed gone. They see Brooke driving off with it, giving them a wave. Tom and Henry look at each other and shrug, "I don't know",

CUT TO:

EXT. RANCH - DAY

Brooke has fixed the walls of the chicken coop and lays out a new ramp that leads into.

CUT TO:

EXT. RANCH - DAY

Brooke empties the wheelbarrow from the barn.

CUT TO:

EXT. RANCH. FIELD - DAY

Brooke finishes putting the stacks of hay from the flatbed into a cattle feeder. She gets back into her and tries to move. But the wheels spin in a patch of manure. Brooke comically brings her head down onto the steering wheel.

EXT. RANCH - DAY

Brooke finishes painting the chicken coop. She stands back to admire her work. Chickens gather around her feet.

INT. BARN - DAY

Brooke shovels the last of the hay into the wheelbarrow. She stands triumphant.

END. MONTAGE OF BROOKE WORKING ON THE RANCH.

DISSOLVE TO:

EXT. RANCH - DAY

Brooke is in the horse enclosure, brushing Joseph. Tom enters the enclosure and walks over to her.

TOM

You worked us out of work.

BROOKE

Just that Meadows can-do attitude.
I forgot how fun it actually was.
Even ruined my manicure.

She shows Tom her nails.

TOM
Fun? Seriously?

BROOKE
Out here, in the air, feeling
alive.

TOM
I feel half dead at the end of the
day.

Tom comes in closer.

TOM
I'll be taking them tomorrow. I
guess this is their last day here.

BROOKE
Then why don't we make it count for
them?

Tom is curious as to what she has in mind.

EXT. HORSE TRAIL - AFTERNOON

Brooke and Tom ride on the horses on a trail that runs next
to the ranch. Brooke is in control of her horse, while Tom
seems to have trouble.

TOM
Woah!

BROOKE
Be careful. Have you ever rode a
horse before?

TOM
Not often. No.

BROOKE
Well, just take it slow. Don't pull
back too much. Let him think that
he wants to go where you lead him.

Tom takes her advice. The horse begins to ease up.

TOM
You really do know how to ride.

BROOKE

I told you my dad taught me. He and mom would ride up these trails all the time. Just the two of them. If only I could have that.

Tom pretends not to hear the last part. He notices something.

TOM

Woah.

He commands the horse to stop. Brooke does as well.

BROOKE

What is it?

TOM

You can see the whole ranch from here.

Indeed, the ranch house appears small from their position.

BROOKE

Surprised?

TOM

I've just never seen it from this view. Look! I can even see Henry.

BROOKE

And is that Ruth?

They watch from afar as Henry and Ruth get into a truck and drive off.

BROOKE

Where could they be going?

TOM

Probably to town.

BROOKE

Why?

TOM

Date night.

Brooke notices Tom's sad expression. She thinks for a moment.

BROOKE

Well then, we should go too!

TOM

What?

BROOKE

There's no reason why we should be
cooped up here. Come on, let's go.

Brooke begins to turn back. Tom doesn't move.

BROOKE

Let's go!

TOM

Yes ma'am! Giddy-up!

Tom catches up with Brooke.

CUT TO:

EXT. COUNTRY SIDE - EVENING

Brooke's car speeds down the road.

EXT. NEW ACRES - NIGHT

In town, Brooke's car pulls up to a local restaurant.

INT. LOCAL RESTAURANT - NIGHT

Brooke and Tom enter. The restaurant bears a resemblance to
the one where Jonathan broke up with Brooke, only smaller.
They walk to a table. Tom helps Brooke to her chair, nervous.

BROOKE

Thank you!

Tom takes his seat across from her. There is a moment of
awkward silence. Brooke can't help but to laugh.

TOM

What's so funny?

BROOKE

If you would have told me three
days ago that this is where I would
be, I would have laughed.

TOM

You're laughing right now.

BROOKE

I know. That's what makes it so
funny.

A waiter comes up to their table and hands them a menu.

WAITER

Good evening. I'll be your waiter.
What could I start you off with to
drink?

At the same time, Brooke and Tom say-

BROOKE

Tea.

TOM

Uh, tea.

They give other a look.

WAITER

Two teas coming out.

The waiter walks off.

BROOKE

That was weird.

There is another moment of silence between them. Tom searches for something to say.

TOM

That's a really nice jacket. Where
did you get it?

BROOKE

This? It used to be my dad's.

TOM

Oh, yeah?

BROOKE

When I wear it, it's like he's
still here with me.

The waiter comes back with two glasses of tea and sets them down before Brooke and Tom.

WAITER

Alright, can I get your order?

BROOKE

Oh, we actually haven't even looked
at the men-

TOM

I'll have the salmon.

Brooke glances at Tom. The waiter writes down the order.

WAITER
And for you miss?

BROOKE
The same.

The waiter writes down the order.

WAITER
It'll just be a few minutes.

The waiter walks off. Brooke gives Tom a coy smile.

TOM
What?

BROOKE
How did you know?

TOM
Know?

BROOKE
That salmon is my favorite?

TOM
I didn't. It's my favorite too.

Brooke shakes head, playing to be unconvinced. A man's voice calls out to her, which surprises her. David and Brittany approach their table.

DAVID
Brooke? What a pleasant surprise! I didn't think I would see you again so soon.

BROOKE
Yeah. Me neither.

Brooke is nervous.

DAVID
We were just over there, and Brittany thought she recognized you.

BROOKE
Oh! Really?

BRITTANY
Yeah. And who's this?

BROOKE
Oh, this is, uh-

TOM
Tom Glade.

DAVID
David Stump. Pleasure to meet you.

TOM
You too-likewise.

Tom and David shake hands. Brooke is mortified.

BRITTANY
So, how did you two meet?

BROOKE
He, uh, works for my grandfather.

DAVID
Is that so? Well, from where we
were sitting it didn't look like a
business meeting.

Brooke's cheeks glow as red as apples.

BRITTANY
Stop it, David. You're embarrassing
them.

DAVID
I didn't mean anything by it.
Listen. Any friend of Brooke's is a
friend of mine. Honey, we should
leave these two alone. Goodbye and
goodnight.

BRITTANY
Goodbye Brooke, Tom.

David and Brittany walk away.

TOM
That was certainly interesting.

BROOKE
This is a disaster.

Brooke is looking away, shaking somewhat.

TOM
No. I'm having a great time.

Brooke takes a swig of her tea.

TOM (CONT'D)
Old friend?

BROOKE
You could say that.

TOM
Do you want to leave?

BROOKE
No. I'm here with you and we're
going to do this together.

At the moment the waiter brings out two plates of smoked salmon, beautifully dressed.

WAITER
And here it is folks. Two salmons.
I hope you two enjoy.

He sets the plates down in front of Brooke and Tom and walks away back to the kitchen. Tom begins taking a few bites, but he notices Brooke not touching hers. She appears deep in thought.

TOM
Are you okay?

BROOKE
Hmm? No-yeah, I was just thinking
about something.

TOM
Anything you want to talk about?
You can share it with me.

Brooke considers what to say.

BROOKE
What do you think love is?

TOM
Love? Oh, that's a hard one.

BROOKE
Forget it.

TOM
No, no. It just. . . I wasn't
expecting that.

Tom ponders for a moment.

TOM (CONT'D)

Love is having everything you need with you. Be it family, friends. . . marriage. . . It's what makes you whole and fills your heart with joy. Not only for others, but also for yourself. It's not something that's outside of you, or something that you have to acquire. You told me that you were "looking for better," but love isn't like that. There isn't an end that needs to be reached, or some. . . quota that has to be met. That feeling is always there. No matter what. And maybe, by looking for it, you've overlooked the love that you've always had.

Brooke is speechless at this. She takes a bite of her food. Her and Tom eat together.

DISSOLVE TO:

EXT. NEW ACRES. STREET - NIGHT

Brooke and Tom walk side by side on the streets of the town, which are lit by the tall street lamps. There is seemingly no one else out besides them.

TOM

I had a really wonderful time. Did you?

BROOKE

Yes, I did. I wish all of my days were like this.

TOM

They're not?

BROOKE

I'm cooped up in a stuffy office all day, listening to the constant sounds of phones going off and files shuffling, and come home to a lonely apartment where the silence is deafening. But here I can drop my defenses, and just let things happen.

They walk someways further.

TOM

Is it this dark in Seattle?

BROOKE

No. Never. Even on nights like this, you'd swear the sun was out. It's never this quiet either.

TOM

It isn't?

BROOKE

And everyone's always in a hurry, never stoping for a minute to appreciate what they have. But that's what makes it feel alive. I know that sounds odd.

TOM

Sounds like a whole 'nother world.

BROOKE

But it really is a beautiful city with its own sense of self, you know?

TOM

I've never been there myself.

BROOKE

No? Well, I'll have to take you.

TOM

Really?

BROOKE

Yeah. I can show you around and you can see the lights and the tall buildings. I know all the best stores and the finest restaurants we could go to. My treat. Oh! And I can introduce you to D'Anne! She's my best friend. I'm sure you two will get along. It's funny. She's the one who convinced me to come out here. I mean, I wasn't going to at first, but. . .

TOM

You weren't going to?

BROOKE

No.

Brooke walks a few paces before realizing Tom has stopped behind her.

BROOKE

What is it?

TOM

You weren't going to come? Not even for your family? For your mother?

BROOKE

I'm here now. What's the problem?

TOM

It's just. . . Maybe it's because I never had my parents that I thought those who did would appreciate them a little more than that.

BROOKE

Why are you saying these things? Of course I appreciate her.

TOM

You have a peculiar way of showing it. I mean, have you even so much as talked to her since you've been here?

BROOKE

It's none of your business what I do or how I conduct myself. I don't need to justify anything I do to anyone.

TOM

And here you are, moping over your love life and feeling sorry for yourself, while you ignore the people who already love you. I mean, how selfish can you be Brooke?

BROOKE

I was wrong about you. I thought that you would be different, that you would understand. But I was wrong. You're just like everyone else.

Brooke, with her arms folded, turns her back to Tom.

TOM

I guess I was wrong too.

Tom walks off, leaving Brooke alone on the street, angrier than she has ever been.

CUT TO:

EXT. RANCH - NIGHT

William is sitting in his old rocker with Ruth in the one next to him. They are talking and William tells Ruth something that makes her laugh. The headlights of an approaching car shines on them and they see Brooke's car pulling in. Brooke parks, shuts off the car, gets out and slams the door shut. She marches up to the house.

WILLIAM
Everything alright?

BROOKE
Fine.

Without saying another word, Brooke soldiers into the house, leaving William and Ruth to wonder what's wrong.

INT. RANCH HOUSE. SECOND FLOOR HALLWAY - NIGHT

Brooke reaches the top of the stairs and walks past her mother's closed door.

INT. RANCH HOUSE. BROOKE'S ROOM - NIGHT

Brooke enters her room and closes the door. She leans back on the door and begins to cry, at first a soft weep, but it increases to an all sob. She goes to her bed and sits down on the edge.

INT. RANCH HOUSE. SECOND FLOOR HALLWAY - NIGHT

William comes up to Brooke's door and goes to knock but, hearing Brooke cry from the other side, decides against it and turns away.

INT. RANCH HOUSE. BROOKE'S ROOM - NIGHT

Brooke, still wearing her red leather jacket, she holds herself for comfort. She hasn't cried this hard since the day her father passed away. She falls to her side, her head on the pillow.

EXT. RANCH - NIGHT

From the second floor window Brooke can be seen. Up above the sky is so clear that countless stars can be seen. A shooting stars flies across the sky.

DISSOLVE TO:

EXT. RANCH - DAY

It is a gray day. The wind indicates a storm is coming as a wind mill turns hurriedly. Cattle graze in the fields.

Tom and Henry load up the two horses into a trailer that is hitched to Tom's old pickup truck.

HENRY

Get in there, now. Just going for a little field trip.

With the horses in the trailer, they shut and lock it. Tom, quiet, goes to his truck. Henry follows.

HENRY

I don't know about this, man. Are you sure you want to do this? Mr. Weathers would understand if we postpone.

TOM

Yeah. I'm sure.

Tom leans against his truck. The wind is picking up.

HENRY

If you want I can come with?

TOM

No. I want to do this by myself.

HENRY

Everything okay? You seem kinda off today.

TOM

I'm fine.

HENRY

Ruth said that you were out with her sister last night, and she came back, crying up a storm.

TOM

She did? Yeah. Some things were said. I don't know if I should regret them, or should stand by them.

HENRY

And I was starting to think she wasn't half bad. But what can you do? Some people are just set in their ways. Anything you want to talk about?

Tom shakes his head, no.

HENRY

Alright then. Be careful. And if anything happens, don't try and be a hero. I'll see you when you get back.

Henry ruffles the left side of Tom's head and walks off. Tom looks up to the house, at the second floor. In the window can be seen the figure of Brooke.

INT. RANCH HOUSE. BROOKE'S ROOM - DAY

Brooke stands at her window, looking down on Tom. She looks dejected, forlorn, her eyes are red from crying. She watches as Tom gets into his truck and drives away, the trailer following behind him. She looks at the clock. 1:27. A knock comes at the door.

BROOKE

Come in.

William enters the room. Before he can say anything he notices Brooke's luggage bag on her bed.

WILLIAM

Going somewhere?

Brooke turns to face him, revealing that she is in the attire she was in when she came to the ranch.

BROOKE

Yeah. Something came up at work and I have to go.

William doesn't believe this.

WILLIAM

This wouldn't have anything to do with Tom, would it?

Brooke gives a guilty laugh.

BROOKE

How do you do it, granddad? You always see right through me.

WILLIAM

It's not hard to do for a man who has eyes and ears to hear a woman crying and see tears in her eyes.

BROOKE

I just thought that coming here, I'd be able to escape myself. I don't know, maybe find some sense of closure. But I can't run anymore.

WILLIAM

Well, I can't stop you from leaving, but you should know that it's going to get rough out there. After sixty-five years of living here, you get to understand the land. Maybe you should at least wait?

BROOKE

After what I've been through, a little storm won't hurt me.

William walks up to her and places both hands on her shoulders, looking into her eyes

WILLIAM

I see so much of him in you, Brooke.

William turns and leaves the room. Brooke tries to fight back tears.

CUT TO:

EXT. RANCH - DAY

Brooke puts her luggage in the trunk of her car and closes it. The wind is getting stronger. She looks out into the great expanse, inwardly worried up Tom. Dark clouds fill the sky as the wind rushes through the fields.

INT. RANCH HOUSE. SECOND FLOOR HALLWAY - DAY

Brooke walks up to her mother's door and slowly opens. She sees her mother is asleep. She quietly enters the room, walking up close to the bed. She looks at her, guilt and regret raking her heart. The distant ring of a telephone can be heard. Lisa opens her eyes. She sees no one is in the room with her and the door is open.

INT. RANCH HOUSE. LIVING ROOM - DAY

William, Henry, and Ruth are all gathered in the living room to wait out the storm. William sits on the couch, Henry stands looking out of the window. Ruth is on the telephone.

Brooke enters the living room.

RUTH..

He hasn't? . . . He left two hours ago... Yes, he should have been there by now. . .

This get the attention of Brooke, William and Henry, who come in closer.

RUTH

No, he doesn't have a phone. . . If we hear anything, we'll let you know.

Ruth hangs up the phone.

WILLIAM

What is it Ruth?

RUTH

Tom never made it to Mr. Weathers'.

HENRY

What?! He should have been there an hour ago.

RUTH

I don't know. What if something happened to him?

BROOKE

Don't say that!

HENRY

What do we do?

BROOKE

I'll tell you what I'm going to do.
I'm going to find him!

Brooke hurries out of the room, out of the house.

EXT. RANCH - DAY

Brooke rushes to her car and gets in. William, Henry, and Ruth come out onto the porch. Brooke drives off. From the second floor window, a woman, Brooke's mother, can be seen watching her leave.

EXT. COUNTRY SIDE - AFTERNOON

Brooke's car races towards the mountains where a black cloud looms over ominously.

EXT. MOUNTAIN ROAD - AFTERNOON

Bang! Thunder rumbles in the sky as a heavy rain comes down. The heart of the storm. The trees twist and sway in the wind, and have been stripped of their leaves.

Brooke's car comes around a bend, nearly skidding off the road. The heavy wind has blown leaves and sticks onto the road, and the rain has caused soil runoff to wash over it. This has created a very muddy skating rink.

INT. BROOKE'S CAR - AFTERNOON

Brooke tries to keep her car steady on the road. The windshield wipers bat back and forth in vain against the waterfall coming down on the car.

EXT. MOUNTAIN ROAD - AFTERNOON

Despite having her brights on, muddy leaves have gotten stuck to the headlights. Blocking the light. The car slithers up the road. It's wheels can be heard spinning out.

INT. BROOKE'S CAR - AFTERNOON

Brooke is focused on the road. Her cellphone goes off. She immediately answers it.

BROOKE

Have you heard anything?

INT. RANCH HOUSE. LIVING ROOM - AFTERNOON

Ruth is on the telephone. William and Henry wait patiently.

RUTH

No. We were hoping you have.

EXT. MOUNTAIN ROAD - AFTERNOON

The misty rain sprays the car as the wind plays with it.

BROOKE(O.S.)

I'm on the road he would be on. But
I haven't found him yet. It's so
disgusting out it, and I keep
getting stuck. But I will find him!

INT. BROOKE'S CAR - AFTERNOON

RUTH(O.S.)

Call us the moment you do.

Brooke hangs up and doubles her resolve to find Tom.

EXT. MOUNTAIN ROAD - AFTERNOON

The car continues its way. Muddy leaves stick to the tires, causing them to slip. The car rounds another curve. There is something on the road. A massive pile of leaves and mud have pooled onto the road.

INT. BROOKE'S CAR - AFTERNOON

Brooke sees the obstruction but doesn't think anything of it. Her mind is on getting to Tom.

EXT. MOUNTAIN ROAD - AFTERNOON

The car makes its slow approach to the obstruction. It hits it. It tries to go through it, but with a screech, the wheels stall, bringing it to a complete stop.

INT. BROOKE'S CAR - AFTERNOON

Brooke groans in frustration. She shifts into a low gear.

EXT. MOUNTAIN ROAD - AFTERNOON

The wheels spin. The car isn't going anywhere for a long time.

JUMP CUT TO:

EXT. MOUNTAIN ROAD - EVENING

The brunt of the storm has blown away, but rain still comes down. Brooke's car comes down the road, which is muddy and dirty.

INT. BROOKE'S CAR - AFTERNOON

Brooke is focused on the road. But she notices something up ahead. Taillights. And something else. The back of a horse trailer!

EXT. MOUNTAIN ROAD - EVENING

The car stops and Brooke gets out. She rushes to Tom.

BROOKE

Tom!? Tom!?

The trailer is off the road. The sound of startled horses can be heard.

BROOKE

Tom?

She walks around.

BROOKE

Tom-!

Her voice catches in her throat. She is horrified at what she sees. Tom's old pickup truck has gone over the edge, hanging at a 45 degree angle, stopped only by the trees on the hillside.

BROOKE

Oh, my God! Tom!?

Brooke begins to make her way down the side of the hill. She gets to the driver's side. She sees Tom laying on the steering wheel.

BROOKE

Tom!

She opens the door with effort. She raises Tom up, a cut on the left side of his head and a patch of blood. Brooke tries to get Tom to come to.

BROOKE
Tom. Tom. Wake up!

Tom doesn't respond to this. Brooke looks down and sees her feet sinking into the mud.

BROOKE
Come on Tom.

Brooke manages to get Tom out of the truck and begins to walk him up the hillside. She digs her feet in to get a better footing. Tom mumbles something, barely audible.

TOM
I'm sorry Brooke.

Brooke hears this. She stops and looks longingly at Tom.

BROOKE
Almost there Tom.

INT. HORSE TRAILER - EVENING

The two horses neigh, sensing danger.

EXT. MOUNTAIN ROAD - EVENING

Brooke and Tom get to the top of the hill. Brooke carries Tom to her car. SNAP! The sound of a branch snapping rings out. Brooke turns and looks back. SNAP! Another branch is heard snapping. Brooke is wide eyed as she realizes that the truck will soon go over, taking the trailer with it.

BROOKE
Let's go Tom!

Brooke gets Tom to her car and helps him into the passenger seat. She makes to go back, but Tom begins to mumble something else, almost unconsciously.

TOM
Brooke. . . I lo. . . I lov. . .

Brooke knows what he is trying to say. She caresses his with the back of her hand. She closes the door.

JUMP CUT TO:

EXT. MOUNTAIN ROAD - EVENING

The rain is still coming down. Brooke tries to unhook the trailer from the truck, but the hitch has jammed and her hand keeps slipping off the latch.

INT. HORSE TRAILER - EVENING

The horses pace around.

EXT. MOUNTAIN ROAD - EVENING

Brooke hits the ground in frustration.

BROOKE

Dammit!

She tries to think of something. She looks back at her car. An idea, the only thing she can do. She looks in the bed of the truck and pulls out a pair of heavy duty chains. She takes the chains and hooks them up to the underside of the trailer. She then runs to her car and gets in, turns it around, and backs up as close as she can without going off the road. She then gets out and proceeds to hook the chains up to her car. The wheels of the trailer begin to move forward.

INT. HORSE TRAILER - EVENING

The horses have calmed down.

EXT. MOUNTAIN ROAD - EVENING

Brooke's car is now hooked up. She makes a glance at the trailer, and then hurries to her car. She gets in.

INT. BROOKE'S CAR - EVENING

Brooke adjusts the rear view mirror to have a better look at the trailer. She takes a deep breath, shifts the car into drive and toes the gas pedal.

EXT. MOUNTAIN ROAD - EVENING

The car begins to slowly move forward as the chains lift off the ground. They catch. The car stops with its wheels slowly turning.

INT. BROOKE'S CAR - EVENING

Brooke blinks worriedly. Her car is unable to pull the trailer. Tom is slumped over with his head against the window.

EXT. MOUNTAIN ROAD - EVENING

The truck rests over the hillside. Another snap indicates that it will soon go over fully.

INT. HORSE TRAILER - EVENING

The horses are beginning to stir with panic.

INT. BROOKE'S CAR - EVENING

Brooke begins to rev the engine, hoping that this is the better approach.

EXT. MOUNTAIN ROAD - EVENING

The wheels of the car still only spin in place. The truck creaks as another branch snaps.

INT. BROOKE'S CAR - EVENING

Out of options, Brooke makes one last effort. She puts her car into a high gear, and kicks it.

EXT. MOUNTAIN ROAD - EVENING

The wheels of her car spin furiously on the wet road, but are now able to inch their way forward. The trailer begins to come back, as does the truck.

INT. BROOKE'S CAR - EVENING

Brooke begins to pat the steering wheel encouragingly.

BROOKE
Come on girl!

EXT. MOUNTAIN ROAD - EVENING

The car crawls its way forward. The trailer is almost back onto the road, and the truck halfway up the hillside. But as the car struggles forth it hits a patch of mud on the road. This causes the wheels to lose any traction. The truck begins to fall back, pulling the trailer and the car with it.

INT. BROOKE'S CAR - EVENING

Brooke gasps and hits the brakes.

EXT. MOUNTAIN ROAD - EVENING

The car locks as it's dragged, plowing off the road. Everything comes to a stop.

INT. BROOKE'S CAR - EVENING

Brooke tries to recompose herself. She steps on the gas

EXT. MOUNTAIN ROAD - EVENING

The wheels of the car dig into the mud.

INT. HORSE TRAILER - EVENING

The horses are now completely frightened. They are caught in the balance.

INT. BROOKE'S CAR - EVENING

Brooke grits her teeth as she looks at the side mirror.

EXT. MOUNTAIN ROAD - EVENING

At last the wheels free themselves and get back onto the road.

INT. BROOKE'S CAR - EVENING

Brooke sighs in relief. She begins to repeat the process.

EXT. MOUNTAIN ROAD - EVENING

The trailer once again begins to come. Finally, it is back onto the road. The truck also is nearly back up the hillside.

INT. BROOKE'S CAR - EVENING

Brooke is ecstatic.

BROOKE

Yes!

She looks over at Tom, who is still out of it.

EXT. MOUNTAIN ROAD - EVENING

The car makes its way forward. But more danger is to come. A large branch has worked its way under the car. The wheels bump into it and are unable to climb over it.

INT. BROOKE'S CAR - EVENING

Brooke looks around, concerned as to why she isn't moving. Brooke tries everything. Low gear. High gear. Flooring it. Nothing.

EXT. MOUNTAIN ROAD - EVENING

The wheels continue to bump into the branch as they are repeatedly knocked back. The truck is beginning to roll back down the hillside.

INT. HORSE TRAILER - EVENING

The horses continue stir.

EXT. MOUNTAIN ROAD - EVENING

The wheels of the car wail as they spin against the branch.

INT. BROOKE'S CAR - EVENING

Brooke, exhausted and defeated, rests her head on the steering wheel, as if to pray.

BROOKE

Dad. . . If you can hear me. . . I
can't do this alone. . . Please. .
. I need you now. . . more than
ever. . .

EXT. MOUNTAIN ROAD - EVENING

A gust of wind blows through. Suddenly, as if by some miracle, the branch is pushed away, dislodging the car. It begins to move forward again.

INT. BROOKE'S CAR - EVENING

Brooke looks up and sees that she is moving again. She takes control.

EXT. MOUNTAIN ROAD - EVENING

The truck is pulled completely back up the hillside and onto the road.

INT. HORSE TRAILER - EVENING

The horses neigh in triumph.

INT. BROOKE'S CAR - EVENING

Brooke smiles as she guilds the car away from any danger.

EXT. MOUNTAIN ROAD - EVENING

The car comes to a rest.

INT. BROOKE'S CAR - EVENING

Brooke leans back in her seat, exhausted and relieved. She begins to laugh to herself. Tom, coming through, hears her.

TOM

Brooke?

Brooke looks over at him.

TOM

What's so funny?

BROOKE

Let's just say. . . we were both saved.

Tom doesn't understand this but smiles nonetheless.

CUT TO:

EXT. RANCH - NIGHT

The ranch is quiet.

INT. RANCH HOUSE. LIVING ROOM - NIGHT

William, Henry, and Ruth, wait for any news to come. They hear something. The sound of an approaching car. They all head to the door.

EXT. RANCH HOUSE - NIGHT

As the sound of the approaching car gets louder, William, Henry, and Ruth, marshal out of the house and onto the porch. Headlights shine on them as a car pulls in, pulling something behind it. A horse trailer. The car stops and shuts off. Brooke steps out of the car and sees them standing there. She goes for the passenger side and helps Tom out. Henry and Ruth rush to his aid. They take him from Brooke and help him into the house. William looks at Brooke, who is dirty. A smile of pride comes to his face. He turns and walks into the house. Brooke stands there. A smile comes to her face.

INT. RANCH HOUSE. LIVING ROOM - NIGHT

Tom lays on the couch. Dr. Cloud examines him while William, Henry, and Ruth watch on. Dr. Cloud stands up.

HENRY

So, doc, will he be okay?

DR. CLOUD

He'll be fine. The swelling should go down in a couple of days, and his wrist has only has a minor fracture. He'll need to rest it, but he'll make a full recovery.

WILLIAM

Thanks for coming all the way out here this time of night, Ben. I'll double the pay.

DR. CLOUD

No. This one is on the house. Your family has been through enough.

William and Dr. Cloud shake hands. Brooke enters the room. She has cleaned up and is dressed in a white nightgown. Dr. Cloud leaves. Brooke stares at Tom.

WILLIAM

We should give Tom some space.

William, Henry, and Ruth walk out of the room, leaving Brooke alone with Tom. She goes up to him and kneels beside. She begins to wrap a bandage cloth around his head. Tom, with his eyes closed, begins to speak.

TOM

You look like an angel.

BROOKE

And I'm here to make you better.

TOM

Brooke. I'm sorry for what I-

Brooke places her finger on Tom's lips.

BROOKE

Shh. You don't have to say a word.

TOM

You were right. I do understand.

BROOKE

No. I was wrong. About everything. But not about you.

Brooke finishes bandaging him and strokes his hair. She gets up and walks out.

INT. RANCH HOUSE. KITCHEN - NIGHT

Brooke walks into the kitchen. Ruth is also there, drinking a cup of coffee. Brooke pours herself a cup.

RUTH

That was a very brave thing.

BROOKE

Bravery had nothing to do with it. It was the only thing I could do.

RUTH
Out there? All alone?

BROOKE
I wasn't alone.

Ruth understands what she means. Brooke sips her coffee.

DISSOLVE TO:

EXT. RANCH - DAY

The sky is as clear as crystal. The sun shines brilliantly. The two horses scamper and play. William and Henry are busy loading a cattle feeder. Ruth hangs out sheets.

INT. RANCH HOUSE. BROOKE'S BEDROOM - DAY

Tom has been moved to Brooke's bedroom.

INT. RANCH HOUSE. LISA'S BEDROOM - DAY

Brooke, dressed in her ranch outfit, walks into her mother's room. The windows are open, allowing a warm breeze into the room. There is a Heavenly white glow. Brooke sees that her mother is asleep. She walks over to the wall where there are countless pictures hanging. Pictures of birthdays and award ceremonies; one with a ten year old girl on a horse with a tall man in a red leather jacket standing next to her; another with the same man with a woman who resembles Brooke's mother, with two girls, ages eight and ten, with them. Brooke looks over these pictures. A woman's voice comes from behind.

LISA
It's funny. I look at them and I'd
swear I was there in that moment
again.

Brooke turns and sees her mother looking at her with a smile.

LISA
With you and Ruth. And your father.
It's like a world that's still
there, beyond us, in this moment.
Memories are funny things. They
allow us to relive that moment
forever in our hearts. Or maybe
I've just been listening to your
grandfather for too long.

Brooke chuckles but tries to suppress it. She walks over to the bed and sits down in a chair next to it.

BROOKE

Hey, mom.

Lisa looks into Brooke's eyes.

LISA

I remember once, I think you were six. We had went out to camp on the hilltop. You and Ruth were climbing that tree, and you lost your footing and fell-

BROOKE

And dad caught me.

LISA

No. I caught you.

Brooke is speechless by this revelation.

LISA

Your father was getting the tent set up. He rushed over and tried to comfort you. But I held you so tight in my arms. I thought I would never let you go. . . You're as beautiful as the day I first held you in my arms. That's something that never changes. A mother can always see the beauty in her children.

BROOKE

I don't deserve that. I don't feel beautiful. I feel ugly, and selfish. Ruth was right. I did run away. And every time I wanted to come see you, it was like having my guilt reflected back for me to see, and I was too weak to face it. I'm a failure.

LISA

Your father would be proud of you.

A tear streaks down Brooke's cheek.

BROOKE

It's just. . . After what happened. . . It's like a part of me went with him.

(MORE)

BROOKE (CONT'D)

And I've been trying so hard and for so long to fill that space left in me. But nothing, nothing fills it. And everyday it gets bigger and wider. It feels like I'm sinking deeper into it. Into myself. And now I'm so lost. I don't know who I am, or what to do.

LISA

I can feel your heartache Brooke. No matter where you are or how far away. I know the grief is eating at you. It wraps around your heart and suffocates it. But, Brooke, it's not something to be afraid of, or to hide from. It's not there to destroy you, but to make you stronger. You need to accept it, Brooke. You need to let him go. Only then will the grief leave you and you can move on.

BROOKE

Could you ever forgive me?

LISA

There's nothing I have to forgive, Brooke. You have to forgive yourself.

Brooke starts crying and lays her head down next to Lisa. Lisa comforts her, like she did all those years ago.

DISSOLVE TO:

EXT. RANCH - DAY

Clouds roll gently across the sky, over the land. A flag waves in the wind.

INT. RANCH HOUSE. LIVING ROOM - DAY

William, Henry, and Ruth have gathered in the living room. Ruth reads a book while William and Henry play a game of chess. Henry makes a move.

HENRY

Mr. Weathers said he understands if you don't want to sell the horses.

William makes a move.

WILLIAM

Yeah. Maybe I should hold onto the
past a little bit longer.

Henry counters.

HENRY

Check.

William looks at the board, not believing him.

Brooke and Lisa enter the room. No one notices them. Brooke
knocks on the wall to get their attention. They look over and
see them. They get up and rush over to Lisa, embracing her

RUTH

Mom!

LISA

I thought it was high time I joined
the present.

Brooke stands back and watches with a loving smile.

DISSOLVE TO:

EXT. RANCH - DAY

Brooke, William, Henry, Ruth, and Lisa stand on the porch.

RUTH

Do you really have to go?

BROOKE

Yeah. I think it's time.

RUTH

Well, try not to forget about us
this time!

BROOKE

I won't.

Brooke walks over to William, who gives her a bear hug.

WILLIAM

Be careful out there.

BROOKE

I will.

They finish. Brooke goes to Henry who sticks his hand out. Brooke takes it and they shake. Brooke goes over to her mother.

LISA

Remember. No matter how far away
you are, you'll always be right
here with us. I love you.

Brooke hugs her mother, almost falling on her, fighting back tears.

BROOKE

I love you!

Brooke stands back.

BROOKE

All of you. Thank you!

She turns and walks to her car, which has been restored to its original pristine condition. She gets in and starts it. She looks back and waves. They wave at her. She drives off, leaving the ranch.

INT. RANCH HOUSE. BROOKE'S BEDROOM - DAY

Tom startles awake. He hears the sound of a leaving car. He jumps up.

EXT. RANCH - DAY

Tom runs outside where he sees everyone. Everyone except Brooke. He looks around.

TOM

Brooke!

RUTH

I'm sorry, Tom. She's gone.

Tom is disheartened. He looks up the road, but can only see dust falling back onto the earth. Gone.

INT. BROOKE'S CAR - DAY

Brooke drives on the country road. She glances up at the rear view mirror, looking with a heavy heart at what she's leaving behind. She shifts the car into high gear.

EXT. RANCH - DAY

Tom looks down, unable to believe she's really gone.

DISSOLVE TO:

EXT. SEATTLE - NIGHT

The streets of Seattle glow with life. Brooke drives, thinking.

INT. BROOKE'S APARTMENT - NIGHT

Brooke opens the door to her city apartment. Her luggage bag is at her side and her purse hangs on her shoulder. She doesn't go in, instead she just stands at the threshold, as if looking into uncertainty.

CUT TO:

EXT. RANCH - DAY

Tom and Henry are working on the ranch. Tom still has a bandage on his head, but it is smaller. He looks distracted, looking up at the road as if expecting someone. He shakes his hand as if it's irritated. Henry notices this.

HENRY

Are you sure you should be out here?

TOM

Yeah. It's fine.

HENRY

And is there a reason you keep looking over at the road?

TOM

Yeah-no, I was just looking at something.

HENRY

It's okay, Tom.

TOM

I just can't believe she's really gone.

HENRY

A lot has happened. It's just not the same without her, is it?

TOM

No. I wonder what she's doing right now?

INT. CORPORATE BUILDING. CONFERENCE ROOM - DAY

Brooke stands before a group of about a dozen or so clients. On the wall is a screen with various charts and projections. She speaks, almost mechanically.

BROOKE

-Following from this, any deviation will come at as low a risk to you as possible, and-

The screen changes over to a flow chart.

BROOKE

-as you can see, by understanding these variables, we here at Waters' & Sons' can anticipate any variation in the market to insure that your investment will be safe and secure.

Brooke looks out into the room. The clients seem unimpressed, almost bored. Brooke thinks of something to say.

BROOKE

But. . . The most important thing is family. Your family. Our family. It's what gives us purpose. We want them to feel safe. To be safe. And we should appreciate the time we have to share with them. Time. It's something that we should never take for granted. Time isn't a commodity. It's as precious as air and water. And we are caught in its flow like a river. But it's not destroy us. It's to make us stronger. We shouldn't regret the time that's past. We should look forward to an even better future.

Brooke hangs her head down, not knowing why she said any of that. But there comes a round of applause from her audience. She looks up and gives a self conscious smile.

JUMP CUT TO:

INT. CORPORATE BUILDING. BROOKE'S OFFICE - DAY

Brooke walks to her desk and falls down into her chair. She seems unsure of what to do. D'Anne walks into the office and knocks to get her attention.

BROOKE
Come in. Oh!

D'ANNE
You okay?

BROOKE
Yeah, I'm fine. Just thinking.

D'ANNE
I heard your presentation went over tremendously. I think Mr. Waters made the right choice.

BROOKE
I don't know, D'Anne. I used to think this is where I belonged. But now I'm not so sure.

D'ANNE
Do you mind if I ask what you were you thinking about?

BROOKE
I was thinking about what you told me. You were right. Now that I'm here, I do understand. But, where do I go next?

D'Anne gives Brooke a smile. It's obvious.

D'ANNE
Go to him.

Brooke sits there. Of course!

JUMP CUT TO:

EXT. COUNTRY SIDE - EVENING

Brooke's red Corvette shoots down the road in the twilight.

INT. BROOKE'S CAR - EVENING

As Brooke drives there is a smile on her face, as if unafraid to face what ever's ahead.

EXT. COUNTRY SIDE - EVENING

A cow begins crossing the road a ways down. The car goes off the road to miss it and into a muddy siding. The wheels spin in vain. The car is stuck in the mud. Brooke gets out and, with her hands on her hips, examines her situation.

BROOKE

Ugh. Stuck in the mud!

She paces in the mud to the front and leans on her car with her arms crossed. She waits for someone to come by. She sees an old pickup truck coming from the direction of the ranch. It stops on the opposite side of the road away from her. She waits with anticipation as to who it could be. Tom, with a small bandage on his head, gets out of his truck and also leans on it.

TOM

You know, the doctor did say that some minor hallucinations were to be expected.

BROOKE

I assure you that I am not an hallucination.

TOM

Yeah? Then explain to me just why you're here?

BROOKE

Maybe I forgot something?

TOM

Like what?

Brooke walks towards him, and he towards her. They meet in the middle of the road.

TOM

Listen. I owe you an apology-

BROOKE

No. You don't owe me anything. What you said was like a wake up call. It helped me realize something.

TOM

What's that?

BROOKE

I think I finally understand what my dad meant. That everything moves with the wind, and no matter where it comes from or where it goes, we should have faith in where it takes us.

TOM

And where has it taken us?

Brooke doesn't say anything. She closes her eyes and leans forward. They kiss. The cow, standing away, moos, interrupting them. They laugh.

TOM

What happens now?

BROOKE

I believe this is the part you sweep me off my feet.

Tom smiles and in a single bound, takes Brooke into his arms. They look longingly into each other's eyes.

BROOKE

I guess I can stop looking!

Tom carries her to his truck.

TOM

You know, we really should get you a truck.

BROOKE

I'm not getting rid of her!

The cow walks off. The sun shines down upon them.

DISSOLVE TO:

EXT. RANCH - EVENING

Ruth and Lisa sit in the old rockers on the porch. William and Henry are busy cutting pieces of wood into boards. They hear the sound of an approaching vehicle. They look to see Tom's old pick up truck. The truck pulls into the drive way. Tom gets out. But everyone notices someone's with him. Brooke emerges. Everyone rushes to greet her and embrace her. She's home!

FADE TO BLACK.

FADE IN:

INT. RANCH HOUSE. LISA'S ROOM - DAY

The room is still, almost frozen in the moment. A golden light illuminates everything. The sound of wind rushing through the farm plains can be heard. On the wall of pictures, there are new ones that have been added over the years. There is a picture of Brooke and Ruth in wedding dresses, with Tom and Henry in bridegroom suits standing next to them respectively. William and Lisa stand on either side of them. D'Anne is also present. On a chair a red leather jacket has been placed, indicating occupancy. In another picture Brooke holds a baby boy in her arms while Tom stands proudly next to her. In another, Ruth and Henry are celebrating their daughter's third birthday. Another picture shows D'Anne at the ranch, lifting her high heel dress boot out of a pile of manure with a self conscious smile. In yet another, Brooke and Tom's son, about three years old, sits in his mother's red Corvette, pretending to drive it. In another Brooke shows her son to D'Anne. Another picture shows Brooke's son wearing his grandfather's red leather jacket, which is far too big on him. In the center is a picture of all of them, sitting around the dining room table. They smile at the camera.

FADE OUT.

THE END