LAND

By
Jesse Chatham and Erin Dignam
A WHITEOUT BLIZZARD. The snow FLURRIES. The wind BLOWS. It’s beautiful but deadly.

Slowly, a FIGURE comes into view wearing an oversized men’s RED PARKA with the hood up. SNOW GOGGLES cover the top part of her face, a BLACK SCARF the bottom half. This is EDITH “EDEE” HOLZER (50).

Her right hand grips a rope above her head, the left holds twigs for kindling. The rope is tethered between two unseen points. She pulls herself forward, working hard as her legs stumble again and again in the knee deep snow.

Finally, an old LOG CABIN covered in white comes into view. The guiding rope above her connects to a beam over the front door.

She battles to the cabin’s threshold and sees ice has formed, right up to and under the door. She tries to push the door open. It CREAKS, but is stuck to the ice, wedged shut. She drops the twigs.

She takes a deep breath, looks up at the icicles above her, after a bit of effort, she snaps one off, sucks on it, badly in need of water. Any form of energy. She is spent and gaunt.

She gathers her strength, leans backwards as she YANKS the door hard, repeatedly. It comes loose, she tries to catch her balance as skidding on the ice, her feet give way under her. She twists to try and hold on to the door knob, wrong decision as her hands are not free, CAREENING BACKWARDS through the doorway -- losing her balance altogether and --

INT. LOG CABIN - DAY - WINTER - CONTINUOUS YR 1 (D17)

-- SMACK! Landing with a THUD on the hardened dirt floor. She has hit the back of her head HARD. REALLY HARD.

CLOSEUP - EDEE

She doesn’t move.

Her eyes are trying to stay open. She tries to lift her head, it’s a struggle.
INT./EXT. LOG CABIN - DAY - WINTER - CONTINUOUS YR 1 (D17)

EDEE’S POV, out the door to the snow - just a glimpse, no help in sight. CLOSEUP EDEE.. She rests her head, closing her eyes.

INT. LOG CABIN - DAY - WINTER YR 1 (D17)

EDEE’S VISION - MEMORY - A MAN’S face leans into frame toward us, falling out of focus as his mouth moves into ours. CLOSEUP EDEE. Struggling to open her eyes. EDEE’ POV, the door swinging shut in the wind - stops as it hits her feet. She lies in the dark, the only light coming from a window up above.

CLOSEUP EDEE as she struggles to keep her eyes open - seems to be losing consciousness - still looking at the door. As we HEAR the DOOR SWING BACK OPEN and hit the side of the cabin, light reflected from the snow fills the doorway and hits EDEE’s eyes, she squints.

SOUND of a squealing baby.

As she forces her eyes open.

INT. CHICAGO APT - DAY - SPRING - FLASHBACK

EDEE’S POV An open door, but not in this cabin, a baby hanging in his bouncer strung up in the doorway is squealing in delight, trying to synchronize his jumps to the movements of his parents dancing in front of him laughing.

The image starts to go dark as EDEE’S HUSBAND scoops her up with one arm, reaching down for their baby in the other.

INT. CABIN - DAY - WINTER YR 1(D17)

Her eyes still slightly, barely, open, her head falling to the side, coming to a rest on the floor as her eyes are closing...

INT. CABIN - DAY - WINTER - FLASHBACK

EDEE’S POV, ADAM’s face, love in his eyes, moving into her, coming closer as all FADES to BLACK.

SLOWLY Sunlight flares - bleaching the screen - then finding focus on:
A secluded strip of highway cuts through a stereotypical strip of Midwestern greenery. Alone on the road is Edee’s car pulling a U-HAUL trailer. The Car/Trailer isn’t in a hurry, but it has a destination.

Edee drives. She is a bit younger than at the cabin. She seems to be focused on something beyond the road.

Edee’s car/trailer is headed through corn fields that dissolve into the edge of a forest her U-Haul disappears into.

Edee’s car/trailer passes a ROAD SIGN – “QUINCY 20 MILES”

Small mom and pop shops line the 2 blocks that are the main street. EDEE’S RIG is pulling up outside a SPORTING GOODS STORE.

Edee loads SURVIVOR CAMPING NEEDS and other GENERAL SUPPLIES into a huge cart. A WOMAN (30s) walks by and eyes the cart curiously. Edee doesn’t look in her direction, looks down at a notebook with pages of supplies listed, items crossed off. Then she looks up at the aisle signs, pushes the cart on.
INT. SPORTING GOODS STORE - MORNING - SUMMER YR 1 (D1)

Edee stands at the counter checking out, as Edee asks the sales person questions about her purchases, she catches sight of MIGUEL BORRAS, Hispanic (50’s), exiting past her holding a box he’s just picked up. Edee looks outside and sees him glancing back at her, getting into his truck.

EXT. HARDWARE STORE/STREET - MORNING - SUMMER YR 1 (D1)

Edee loads the contents of FOUR shopping carts into her U-Haul with the help of an EMPLOYEE.

   EDEE
   Thank you.

   EMPLOYEE
   You must be building a house. Cool.

She smiles.

   EMPLOYEE (CONT’D)
   See-ya.

She closes the back door as he walks away.

OMITTED

EXT. MAIN STREET - MORNING - SUMMER YR 1 (D1)

Edee drives her Car/Trailer down the quaint, secluded main drag of town. FAMILIES walk towards shops, they’re dressed in SUMMER CLOTHES. Edee sees a MOTHER (30s) and SON (4) walk down the street hand in hand.

INT. DINER - MORNING - SUMMER YR 1 (D1)

Edee sits at the counter. Picked over breakfast staples decorate her plate. A WAITRESS (early 20s), appears.

   WAITRESS
   Refill?

   EDEE
   Please.

Edee turns and looks around the diner filled with RANCHERS, TRUCKERS, MOMS with KIDS, a table of OLD MEN. They smile, frown, laugh, gesticulate. Many are NATIVE AMERICAN and LATINO, a diverse community.
The waitress returns with fresh coffee and OJ and the bill. Edee looks up at her gratefully. The waitress smiles back. Edee takes money out of her pocket, looks back up at the diner.

INT. DINER - MORNING - SUMMER - CONTINUOUS YR 1 (D1)

EDEE CLOSE-UP - Edee smiles slightly, getting up, leaving the table.

EXT. DINER - MORNING - SUMMER - LATER YR 1 (D1)

Edee steps out and takes in the town, the people. There’s not a lot of them but there’s still life here. She scans the signs above the shops on the Main Street, finds what she is looking for.

INT. REAL ESTATE OFFICE - DAY - SUMMER YR 1 (D1)

Edee sits across from COLT (60s). He’s an old-school cowboy. She signs a few pieces of paper. He takes them, putting them in an envelope for her.

    COLT
    There you go. It’s been a pleasure doing business with you Ms. Holzer.

She forces a smile and accepts his extended hand.

    COLT (CONT’D)
    We’ll be going there now, then?

    EDEE
    Yes.

He stands, as does she.

    COLT
    You best follow me up there --
    Trust me, it’s not easy gettin’ up there, ‘specially with that rig.

He is already going for his coat.
Edee follows COLT’S TRUCK traveling from a paved road making a turn onto dirt road, westward over rough ground that dusty, covered wagons did 150 years before. We see a MONTAGE of shots leading Edee further into the wilderness.

They transition to a two track road that hasn’t seen travel for a long time leading to Edee’s new property. It’s stunning. Postcard perfect Rocky Mountain wilderness, fields of wildflowers.

Edee’s Car/Trailer summits a hill and her NEW HOME comes into view. A compact cabin, 18 ft. x 12 ft. Thin and long with a roof that definitely needs some work.

Behind the cabin is a SUPPLY HOUSE. In the other direction, down wind, is an OUTHOUSE that is sunburnt and shitty looking.

Colt parks near the only door of the cabin, Edee pulls her load up closer to the supply house. They each disembark and Edee stares silently at her new home for a long beat until Colt finally states the obvious:

   COLT
   Needs some work.
   (spits black juice)
   Maybe a little more’n that.

   EDEE
   (smiles, looking down at her feet)
   I’ve got some time.

Colt eyes this curious woman, then turns around and looks at the view.

   COLT
   Pretty country though, ain’t it?

Edee nods “yes”. He walks forward and points:

   COLT (CONT’D)
   This is all hunting land here.
   Yours and others.
   (pointing)
   (MORE)
That way butts up against Shoshone National Forest and tribal lands. You shouldn’t have a problem with trespassers. State law says hunters can’t even track a wounded animal onto yer property. Most people respect the boundaries and won’t interlope... people don’t take kindly to interlopin’ ‘round here. 
(beat) 
Most likely you won’t see another soul.

A beat, as she looks out at it. Is he going to leave? And leave her alone?

(COLT (CONT’D)
(feeling an awkward silence)
Beautiful... that’s what they usually write about it....

EDEE
(nods “yes”) 
... but doesn’t capture it.

COLT
(laughs)
No... Guess you gotta be here to see it. Not even pictures do it.. But “beautiful” or “majestic” are the words they use, over use...

EDEE
(as much to herself as to him)
... like a lot of words...

He looks at her, was she just telling him to “shut it”? She is looking down, digs keys out of her pocket.

EDEE (CONT’D)
Could you help me with something?

COLT
Shoot...

EDEE
Can you find someone to return the car and the U-Haul for me? I have made arrangements with them to deal with my car.

She finds the key to an ignition on the ring as she speaks.
EDEE (CONT’D)
I’ll leave it down the driveway a
bit when I’m done.

She is holds out the key that starts it, and A HUNDRED DOLLAR
BILL, he doesn’t take them.

COLT
This week?

EDEE
Yep.

COLT
... So... Others will be.... Your
family will be joining you soon
then? Because it’s not a good idea
to be up here without a vehicle.

EDEE
(smiles)
I’ll be fine.
(a beat)
Until they get here. My husband.

He studies her.

COLT
Good.

He doesn’t move.

COLT (CONT’D)
You ever lived up in parts like
these before? Isn’t your family
from the city?

Edee’s non-reaction is a reaction. Colt sighs.

COLT (CONT’D)
(shaking his head)
Ma’am... I don’t feel
comfortable... You’re not from
here.

EDEE
(laughs)
And yet you are standing on land
owned by me. Is that right?

COLT
(slowly)
Yes Ma’am, that’s right.
EDEE
Then I have the right to be here.
Right? Lucky for me, I’m a lawyer and I know my rights. You sold it to me. It’s mine. Money in your pocket.

He doesn’t have a come back for this. She starts walking toward the cabin.

EDEE (CONT’D)
Thank you for guiding me up here Colt. If you feel you can help me out I’m leaving the keys on the stoop.

She drops the keys and the money, on the stoop. She opens her cabin door, goes inside as if that is their goodbye.

INT. CABIN - DAY - SUMMER - CONTINUOUS YR 1(D1)
Edee entering her new home. It’s dusty and dark.
She looks out the window, wondering what he is going to do. He just stands there.

EDEE
Well, that was a bit much Edee. Maybe not the most effective either.

He glances toward the window. Then leaves. She turns and looks at her four walls, we are on her back when we hear:

DREW (PRELAP - O.S.)
Mommy...?

INT. CHICAGO APT - EVENING - SPRING - FLASHBACK
The place is upscale and relaxed at the same time. Messy, spectacular city view. Edee, dressed in her work clothes, is at the open kitchen cooking DINNER, her son Drew, six or seven, is standing watching her.

EDEE
Yep. Yes?

DREW
Can a lawyer arrest someone?
EDEE
Um... It’s not what we usually do.
Law enforcement officers, police officers... Can arrest you. I give evidence I’ve collected to a judge... and that judge will give me something called a subpoena... And I send a policeman to arrest the person.

She is so thorough and patient we see that this child gets fully communicated to. Quality time, if not quantity time, as she rushes to put the DINNER on plates.

DREW
(disappointed)
You would have to go to a judge?
(his shoulders drop)
How long will that take?

EDEE
Ah... Well...

She finishes pouring the WATER, turns to him.

EDEE (CONT’D)
Do you need to arrest somebody Bud?

DREW
Yes.

EDEE
(looking right at him, worried)
Really... who?

DREW
I need to arrest Dad.

Edee bites her upper lip trying not to bust a gut, stop herself from laughing at him, which would condescend given his seriousness.

EDEE
(dead serious)
What did he do?
(still trying not to laugh)
This time.

DREW
He stole.
EDEE
Robbery. I see. There is a thing called a citizen’s arrest we could do. And you have the evidence?

DREW
We could take a picture of him with it right now.

EDEE
Right now? Outstanding evidence bud. What is it?

DREW
My gaming controller. You told me I could play after school. And he keeps taking it every night. And he hides it sometimes, cause he is trying to bust the board.

EDEE
The board?

DREW
The rankings on the board.

EDEE
Oh... He is sooooo guilty ...Come with me.

She is rifling through the hall closet as she says:

EDEE (CONT’D)
Where is he?

DREW
Den.

INT. DEN - EVENING - CONTINUOUS

We see ADAM, Edee’s Husband, in hospital scrubs, slumped and sound asleep, hands on the controller. Drew and Edee come into the room, DREW wears a kid’s policeman’s hat, stands up on the couch next to him, aims the flashlight right at his eyes.

EDEE
Hands in the air sir. Above your head... and off the controller.

DREW
(loud)
OFF THE CONTROLLER!!!
ADAM
(jumps)
Whaaaa?

EDEE
You’re under arrest, Sir.
Citizen’s arrest.

DREW
Citizen’s thing Dad!!!
(looking up at his mom)
I mean... Sir.

Adam, Dad and Husband, still in his scrubs, exhausted, slowly puts his hands in the air.

EDEE
That’s right.

Adam is struggling to adapt to the harsh wake up. He understands he should not laugh at his son either, who is really serious about this. He slowly puts his hands in the air.

37
INT. CABIN - DAY - SUMMER YR 1 (D1)

Edee is leaning against one wall, thinking - maybe of what we have just seen, on the other hand, she looks up at the LOFT AREA for sleeping, that sticks out over the front door.

She turns a slow 360. A rust-covered WOOD BURNING STOVE is connected to a black metal chimney. Above it are a couple of poorly installed shelves.

The wall on the other side features a HANDMADE TABLE with two WOOD CHAIRS. A stack of shelves are hung above it. There’s a small window over the kitchen facing west. We see an old footlocker in the FAR corner of the cabin. A SMALL OUTDOOR GRILL sits AGAINST A WALL.

Edee takes the PHONE that she has turned off, throws it in the trash.

38
E/I CABIN - OUTHOUSE - DAY - SUMMER YR 1 (D1)

Edee opens the door to the outhouse. It’s over a decade old and in need of a good cleaning.
The supply house is half the size of a standard garage and looks worse than the cabin.

Edee enters through a rickety door to reveal a mostly empty structure stocked with old tools, HOES, AXES, an OLD METAL TUB and more. There are rudimentary shelves on some of the walls. A few hold miscellaneous MASON JARS, DRIED GOODS, and CANNED STAPLES. Anything that’s edible expired years ago. Edee picks up a LARGE SAW in the corner, and sees behind it a long shape wrapped in canvas. She puts down the saw and pulls the canvas off A RIFLE. Her face twitches when she looks at it, she puts it back in the canvas and shoves it back in the corner behind the saw.

The U-Haul has been emptied out in front of the cabin. Edee’s moving things between the cabin and the supply house. It looks like there’s enough canned food for one person to survive for maybe six months.

She looks around, she only got about half of her supplies in. The rest will have to wait until morning. She pauses before going inside to take in the orange-red glow that blankets the acreage around her.

Edee is unpacking her winter clothing and opens the old footlocker intending to store her gear there, instead, she finds large and very worn Men’s clothing- a burnt Red Parka, a flannel jacket, overalls, snow shoes and an old leather belt.

Edee stands before a metal wash basin. She digs around in a bag filled with toothbrushes and floss looking for something. She looks in another bag, another.

EDEE

Fuck!
She finds a box of baking soda in a nearby box and brushes her teeth with it.

INT. LOG CABIN - NIGHT - SUMMER YR 1 (N1)

Edee lies in the loft, she tosses and turns. The night air is filled with the SOUNDS OF THE WILDERNESS. Coyotes HOWL in the distance. OR is it WOLVES? She sits up in bed with the thought, climbs down from the loft. Goes to the one window, looks outside.

INT./EXT. LOG CABIN - WINDOW - NIGHT - SUMMER YR 1 (N1)

EDEE’S POV OF The Moon casts a wide beam but she sees no animals. Then off in the distance, a pack of wolves cross her property.

CLOSE-UP EDEE - CONTINUOUS YR 1 (N1)

She pulls away from the window, sits down against the wall. She becomes very still. She curls over on the floor and just stares across the room, her eyes tearing.

INT. LOG CABIN - MORNING - SUMMER YR 1 (D2)

Edee pours beans into a frying pan. The tea kettle whistles. She pours hot water onto coffee grounds in a coffee filter. On the table are stacks of survival technique manuals. They’re all brand new but some pages have post-its sticking out from them. A couple are open to pages describing how to grow gardens and set traps.

Edee is studying an old printed map of the area that she took off the Cabin wall. It shows THE FOREST LINE and LOCATION OF A RIVER.

OMITTED

OMITTED

EXT. LOG CABIN/LAND - DAY - SUMMER - YR 1 (D2)

Edee ventures out from the cabin for the first time. She walks through the meadow area in front of her house, heading for a line of trees at the edge of a forest. She takes a small notebook out of her back pocket and makes notes. She seems to be getting the lay of her land.
This is a huge vista, she is truly alone out here. No houses, no roads.

EXT. SUPPLY HOUSE - DAY - SUMMER YR 1 (D2)

Edee holds an axe in her hand and wrestles a log into position. Her strokes are uneven and awkward. She’s expending three times the amount of energy needed for this task.

INT. LOG CABIN - EVENING - SUMMER YR 1 (D2)

Edee puts ointment on her hands that are blistered and bleeding from the work today. She winces from the pain. A bowl of half-eaten canned chili sits next to her. An open book is in front of her: “The Total Outdoorsman” - she struggles to use her nose to turn the pages.

INT. LOG CABIN - EVENING - SUMMER YR 1 (D2)

Edee lights a fire in the pot belly stove.

INT. LOG CABIN - NIGHT - SUMMER YR 1 (D2)

Edee has a nightmare.

INT. LOG CABIN - NIGHT - SUMMER YR 1 (D2)

Edee lays in bed thinking.

INT. LOG CABIN - DAY - SUMMER - CONTINUOUS YR 1 (D3)

She marks a time on a chart, tasks are listed with estimated times. BUILD TRASH PIT half a day. START GARDEN 2 days. Etc. It should take her weeks if not months to complete.

INT. LOG CABIN - DAY - SUMMER YR 1 (D3)

Edee stacks dishes above the stove. The shelves are very rickety and a few things fall. She takes one of the shelves down and sets it aside - a project for later.
50C  EXT. WOODS - DAY - SUMMER YR 1 (D3)  50C

She walks through the woods with two FIVE-GALLON BUCKETS in hand. She takes in her new surroundings. She turns and sees a TRIO of DEER 100 yards off in the clearing. They eye her warily. Edee watches as the deer move on.

50D  EXT. RIVER - DAY - SUMMER - LATER YR 1 (D3)  50D

Edee struggles to fill a bucket in the current. She puts the quarter-full bucket on the side of the river.
Then grabs the empty bucket and as she fills it she slips and FALLS, scraping her elbow, bruising her knee. Edee DIVES for the bucket and misses it. She’s SOAKED. This is exhausting.

EXT. WOODS - DAY - SUMMER - LATER YR 1 (D3)
Sweating and breathing heavily, Edee marches through the forest, her bucket is a quarter full. As she approaches the cabin she sees the Jeep and U-Haul drive away.

EXT. LOG CABIN - SUNSET - SUMMER YR 1 (D3)
Edee staggers to the cabin. She puts the bucket down, then stumbles through the door.

INT. LOG CABIN - SUNSET - SUMMER YR 1 (D3)
She reaches for a nearby bottle of water and drinks it in one gulp. She climbs up to her bed and passes out.

EXT. LOG CABIN - MORNING - SUMMER YR 1 (D4)
It’s still; silent except for the sounds of nature that echo through the woods. The door opens and Edee walks out in pajamas. She heads towards the outhouse then suddenly stops. She looks around, realizing her isolation. She pulls down her sweats, squats and pees.

EXT. LOG CABIN/LAND - DAY - SUMMER - YR 1 (D4)
Edee leaves the cabin carrying a fishing pole. She walks through the meadow area in front of her house, heading for a line of trees at the edge of a forest and the descending hill to the river.
EXT. RIVER - DAY - SUMMER YR 1 (D4)

Edee has arrived at the river that lines the edge of her property, and begins to fish.

EXT. RIVER - SUMMER - MOMENTS LATER YR 1 (D4)

CLOSER ON EDEE as she casts away, then props the pole against the rod holder. She attaches a small BELL to the tip of the pole. The other pole has already been set up and has a bell.

Finished, she lies back onto the ground on her side, picks some grass, looks across the river. It’s glistening water.

EMMA (PRELAP - O.S.)

(laughing)

He’s doing it again.

INT. CHICAGO APARTMENT - SUMMER - DAY - FLASHBACK

Edee is standing at the window with her sister EMMA in the living room, looking straight down, laughing.

EDEE

Oh my God, he’s serious.

EMMA

(can’t stop laughing)

You gotta go down there.

EXT. CHICAGO APT - WINDOW/POOL - DAY - SUMMER

EDEE’S POV FROM BALCONY OF APT.: Down a few floors there is a swimming pool and Adam is casting into it with a fishing pole. Drew stands next to him. Adam is instructing his son, in all seriousness, trying to hook a Dolphin floatie, which keeps evading him. When he hooks it, it begins to deflate, which was not the plan, Adam scrambles to drag it in. As we watch them, we HEAR EDEE leaving the apartment OFF SCREEN, the door SHUTTING.

EXT. CHICAGO APT - SWIMMING POOL - DAY - SUMMER

Edee comes through a door to the common pool. She walks closer to them.

EDEE

Hey, bud... Whatcha doin?
Drew turns around, big smile. He looks up and does a turn in a circle pointing at all the apartments that look down.

**DREW**
Aren’t the trees tall? Mom...

She gets the game right away.

**EDEE**
If they were red I’d think they were Redwoods.

**ADAM**
Mom needs to learn too.

**DREW**
We’re gunna be prepared when we go.

**ADAM**
(to Drew)
You’ll be ready, won’t you Bud?

Drew nods “yes”.

**DREW**
Dad says we can cut down one of the trees.

**EDEE**
(looking around)
What?

There is a pathetic tree, sitting in a planter, atop the concrete that surrounds the pool.

**DREW**
(pointing at the tree)
That one. Chop it into pieces...

(...with an axe.

**EDEE**
An axe.

**ADAM**
(serious)
We’re going to learn how to roll logs downstream...

He nods toward the pool, again she bites her lip.

**DREW**
(excited)
We’re gunna make logs.
Edee tries not to bust a gut as a BELL RINGS O.S.

EXT. RIVER - PRESENT - DAY - SUMMER YR 1 (D4)
-- The bell attached to the rod is ringing. Edee looks over.
EDEE’S POV, next to her on the river Adam and Drew start to reel in the fish. (She has put them there in her mind).

EXT. TREE LINE - DAY - SUMMER - LATER YR 1 (D4)
Edee is climbing back to the house, catch and rods in hand. She is smiling. She looks over at the trees she passes.
EDEE’S POV of Adam and Drew walking through the trees parallel to her. Adam is up to something.

ADAM
Race ya....

Father and son start to run.

CLOSE-UP ON EDEE
Laughing. She takes off at a sprint.

EXT. LOG CABIN/TREE LINE - WIDE - DAY - SUMMER YR 1 (D4)
Edee runs alone, toward her cabin as the sun fades.

INT. LOG CABIN - NIGHT - SUMMER (N4)
Two RAINBOW TROUT sizzle in the frying pan. Edee cooking, Adam comes into frame behind her, puts his arms around her.

INT. LOG CABIN - NIGHT - SUMMER YR 1 (N4)
Edee devours the trout noisily. The first fresh meal she’s had in months. She stops and takes a breath, having eaten too fast. She burps. She covers her mouth.

EDEE
Excuse me.

She smiles and looks at the chair across from her.

EDEE’S POV, Drew sitting at the table, laughs. We HEAR her burp AGAIN - LOUDER O.S.
EDEE O.S.
Well, excuse me.

DREW
Mooommm...

INT. LOG CABIN - NIGHT - SUMMER - CONTINUOUS - YR 1 (N4)

Edee is smiling, slowly it fades, as she realizes what the reality is now: They don’t live here with her. No DREW or ADAM, just EDEE, alone. Uninterested in eating now, she puts her fork down, sits back in her chair, stares across the room.

We see her decide to shake herself out of it, she gets up and cleans her dish.

OMITTED

INT. LOG CABIN - DAY - EARLY AUTUMN YR 1 (D5)

Fall is on its way. There is a chill in the air. Edee’s fixing a shelf next to the sink, when finished, she starts to unpack more boxes. She takes out a few things, and at the bottom is a SHOEBOX. She looks down at it. Then lifts it.

INT. SHOE STORE - MALL - DAY - FLASHBACK - XMAS’18

ECU SHOEBOX.

The box is new, Edee’s hand opens the shoebox. Sneakers inside.

SHOPGIRL
Wrap them?

As the CAMERA pans up to EDEE’s FACE, tons of light behind her, in this mall decorated for Christmas.

EDEE
Ah... Maybe not... I’ll hang them on the tree so when he wakes up...
Actually no, let’s wrap them (laughs) he’ll look everywhere until he finds them...

CLOSE-UP EDEE Looking down at the box. She puts the shoebox back in the box, closes it shut.
Edee walks through what looks like an abandoned garden plot. It needs a lot of work. She sighs deeply, hands on her hips looks out at her view.

Edee is setting up a snare: READING FROM THE MANUAL then adjusting it. She looks up at the sky: a STORM is rolling in.

The SOUND of the SUMMER STORM. The roof is leaking and she has put empty pots out to catch the leaking water. Edee eats saltines and tomato soup. She doesn’t bother to rinse her bowl. She climbs up to her bed to pass out. It all feels extremely lonely.

Adam and Edee are quite close to each other, holding drinks maybe waiting, for a table to open up, looks like a date. Maybe a first date.

ADAM
Do you want kids?

EDEE
Yes.

They look at each other.

EDEE (CONT’D)
Have you cheated on anyone?

A beat where he is looking at the ground.

ADAM
(looking up at her)
I could use a little discipline.

She tries to hold back the smile but can’t, it is funny.

ADAM (CONT’D)
Do you believe in forgiveness?
She puts her hand out tips it back in forth in a maybe gesture. This devastates him, he nods "yes" understanding, looks away.

She steps into his face, slowly puts her mouth on his. He lets her kiss him. Then returns it. She pulls away, looks at him.

EDEE
I’m problematic.

He waits.

EDEE (CONT’D)
I take things too far... too deep.

He nods “yes”.

ADAM
How deep ya got?

INT. LOG CABIN - NIGHT - EARLY AUTUMN YR1 (N5A)

The fire is just embers now, and will go out sometime late into the night. Edee is shivering. She takes her coat into bed with her, climbing into it. Edee throws extra blankets over the outside of her down throw.

She is hugging her body, to get warm, she is able to be still, as she gets warmer.

She stares at the last of the fire, thinking something, she looks across the room at us, slow smile, her eyes filling.

EDEE POV - Her husband Adam is standing facing away from us, naked, in the half dark, he starts to turn toward her, smiling.

CLOSE-UP EDEE - She is following him with her eyes, as he walks over to the bed in her mind.

She turns onto her back, and under the covers she gets out of her few clothes, dropping them on the ground beside the bed, looking right above her. EDEE’S POV... of ADAM’s Torso as he comes over her.
She is looking right at him, above her. She has started to touch herself under the covers, but it’s him.

89
INT. LOG CABIN - LOFT - NIGHT - EARLY AUTUMN YR 1 (N5A) 89

EDEE POV... of Adam stretching toward her, up on his hands, planked over her.

CLOSEUP EDEE. She is with him now, in every way. She closes her eyes. Just feeling him on her now.

And she is starting to come.

Her eyes tearing and when she reaches climax, she is arched back as if pressed against him.

90
INT. LOG CABIN - LOFT - NIGHT - EARLY AUTUMN YR 1 (N5A) 90

Edee is alone in bed, having just been spent. The cry turns into another kind of crying, she starts to sob, the full reality of being alone hitting her.

She covers her head with the blankets muffling her guttural sobs.

DISSOLVE TO:

91
OMITTED 91

92
EXT. WOODS - DAY - LATE AUTUMN YR 1 (D6) 92

All the leaves are on the ground now. Edee checks her snares - they’re starting to rust. She kicks one of them over.

93
INT. LOG CABIN - DAY - START OF WINTER YR 1 (D7) 93

Edee steps into her boots by the door. She grabs the long GRAY PARKA, throws it on and opens the door. She hurries -- leaving her front door open.

94
EXT. LOG CABIN - DAY - START OF WINTER YR 1 (D7) 94

It’s cold out. A frost covers everything. The door to the cabin remains open as Edee hurries towards the outhouse. Edee struggles walking in the her long gray parka.
INT. OUTHOUSE - DAY - START OF WINTER YR 1 (D7)

She enters the dark space and sits on the pot. It’s not warm.

EDEE

AAAAHHHHHHHHH....!!!!!!

Edee shivers as she pees. Then freezes as she hears something from outside. She peers through the cracks of the outhouse but can’t see anything.

EDEE (CONT’D)

Hello?

Nothing. She pulls her pants up and -- stands up and looks through the Outhouse Window.

INT. OUTHOUSE - LOG CABIN - DAY - START OF WINTER YR 1 (D7)

EDEE’S POV from inside, she sees a BEAR enter, we hear it tearing down shelves, then cans and glass hitting the ground. As it searches for anything edible and are finding all of it the inside of her home is being torn apart.

BACK on EDEE

EDEE

Oh my God.

She is disturbed as she watches, we can HEAR the destruction O.S. escalate. She stamps her foot.

EDEE (CONT’D)

Well get done with it then.

After what feels like an eternity, the bear exits the front door and disappears into the woods.

INT. LOG CABIN - DAY - START OF WINTER - YR 1 (D7)

Edee runs in and shuts the door behind her. She throws on pants and a beanie before surveying the damage; it’s extensive. Everything that was on a shelf is on the floor. Anything that was edible has been eaten, crushed, or destroyed. It’s a complete mess. She kicks an empty can.

Edee looks at her canned foods. Before this she had a solid few months left - now she has maybe a couple of weeks.
EXT. LOG CABIN - NEXT MORNING - START OF WINTER YR 1 (D7) 99

Edee throws bags of trash into a large used steel drum and douses them with lighter fluid, then lights the match. Watches it burn. Stares into it, thinking.

INT. CHICAGO APT - DEN - NIGHT - WINTER - FLASHBACK 100

A Christmas tree stands in the corner of the Living Room, brown. Its fallen needles covering the unopened gifts below as its limbs labor to hold up the bright, cheery ornaments.

The TV is on MUTE, tuned to a bad reality TV show. Edee, in profile, sits in the dark on the sofa in the DEN.

She’s not crying. Her hair is unkempt, her skin pale.

BRRIIING. BRRIIING. BRRIIING.

Her phone, lying on the coffee table, PIERCES the silence. Edee doesn’t look at it. Doesn’t even seem to hear it.

INT. CHICAGO APT - DEN - SAME NIGHT - WINTER - FLASHBACK 101

EMMA, EDEE’S SISTER is moving between the Den and the Kitchen picking up Drew’s toys putting them into a box.

EDEE
Don’t Emma...

EMMA
I have the time...
  (beat)
  It has to be done.

EDEE
(angry)
Why does it have to be done?

Instead of answering, Emma moves quickly to the Kitchen. Food rots on the counters next to dried liquid spills and food wrappers. She starts throwing it all away into a huge black trash bag.

EDEE (CONT’D)
(rising in anger)
Why does it have to be done? Why?!
Still staring at the trash fire, she turns and walks inside.

Edee saws a fallen timber. Her body is much trimmer than when she arrived; strong but thin. She still hasn’t gotten the hang of the saw but she’s working on it.

Edee hikes, she arrives at a rocky overlook. It’s a beautiful view, Edee stops to look. The CAMERA rotating around her so we see 360, the spectacular terrain.

Arriving back on her face, the CAMERA catches her slow appreciative smile, which fades to a more wistful, sad expression, but she has taken in the sheer beauty.

Edee checks the shelves even though she knows there is nothing left. She gets up on a chair, just to make sure there isn’t a can hiding in the back of the cabinet. Nothing. Edee gets off the chair and kicks it, stands still, angry, thinking. Then, she walks to her survival books stacked up against the wall. She grabs one, flips through it, finding what she wants, rips pages out, tapes them to the wall. They show diagrams of how to prepare big game. Pictures of deer hanging upside down, gutted. She glances at the pages, but doesn’t really study them. Maybe changing her mind. Then, she climbs the stairs to her bed.

Edee gets onto her loft without eating, lies down. Outside, the wind blows FURIOUSLY, rattling the small cabin. She stares across the room, thinking.

Edee walks in the front door, eyes to the ground, walks past her sister, who is making dinner and into the den.

The CAMERA stays on EMMA as she walks to her.
EMMA
What happened?

EDEE
It’s not working... Nothing’s working.

Emma Nods “yes”.

EMMA
(a beat)
The grief counseling?

Edee doesn’t bother to answer. Emma sits down on her bed.

EMMA (CONT’D)
Can you talk? Tell me about it.

EDEE
Didn’t work.

EMMA
It’s only been three months? It’s going to take a lot more time than that.

Edee reaches for the clicker and turns the TV on, it’s on mute. Emma follows her eyes to the screen, then sits down next to her sister.

EMMA (CONT’D)
Or maybe it’s time to do individual one on one therapy?

EDEE
(before she finishes)
What they say just doesn’t seem to apply... for some reason... to me.

She can’t finish her sentence.

EDEE (CONT’D)
I’ve been trying.

EMMA
I know you have.

She smiles at her sister, who watches the TV. Again Emma follows her eyes.

On SCREEN is a college swimming meet.
EMMA (CONT’D)
(laughs)
You still watch these?

They watch the race together.

EMMA (CONT’D)
You know Cathy Molinari’s daughter is racing now.

A beat.

EMMA (CONT’D)
(half laughs)
They’re so much faster then we were now. See, that one, Ledecky is sick. You know what she’s doing in the 200?

Edee has now closed her eyes as if she is going to sleep. Edee opens her eyes, shakes her head “no”. Emma looks back at the TV.

EMMA (CONT’D)
So what if they’re twice as fast as we were? But are they prettier?
(laughs)
Remember Mom always saying we were prettier then everyone we lost to. She was such a looksist.

Emma smiles, the joke didn’t work either. But Edee tries to smile at her sister’s effort, her mouth moving a bit, but losing the fight to form an actual smile.

They watch again.

EMMA (CONT’D)
Can you tell me why grief counseling didn't work? Why it didn’t apply.

EDEE
Not really. It didn’t work. I stood up and shook. Dynamic meditation is what they call it and everyone around me is shaking. You’re not suppose to open your eyes, but I did... and everyone is sobbing. It’s supposed bring the emotions up and out.

EMMA
The shaking?
Edee nods “yes”.

EDEE
With me... it’s like nothing can reach far enough down.

Edee is still watching the Swimming. Emma gets up and starts to shake.

EMMA
Like this?

EDEE
More.

Emma tries really hard, she looks ridiculous. Finally she starts to laugh, and even Edee does for an instant, almost. She is certainly trying to smile. Emma stops and plops down on the bed.

EMMA
Ok... So it isn’t going to work.

Edee is going dark again, doesn’t bother answering. She switches the channel past the news to the history channel, still on mute.

A beat.

EDEE
Why am I here? Anymore?

A beat.

EMMA
Maybe you shouldn’t be here.
(a beat)
I’ve been thinking we should get out of here, you should come live at our house... For as long as you want.

EDEE
(matter of fact)
No... Not why am I “here”.

She looks right at her sister, means this in the deepest way.

EDEE (CONT’D)
Why am I here? Anymore?

Emma studies her, realized what she’s saying. “Why is she here at all? Why is she living at all? Anymore.
Emma is terrified by this. She lunges at Edee, drags her by her arm up on her feet.

EMMA
We’re leaving. I’m not going to let you do this.

EDEE
Let me? LET ME!!! Are you fucking kidding me. Take your hands off me.
(Emma doesn’t)
TAKE YOUR FUCKING HANDS OF ME!!!!!
(gets right in her face, screams)
YOU DON’T KNOW THIS!!!!!!! YOU DON’T FUCKING KNOW IT!!!!!
(leans into her face)
AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH HH
110C INT. LOG CABIN - NIGHT - WINTER YR 1 (N9)
Edee eats a very small fish.

110D EXT. SUPPLY HOUSE - DAY - WINTER YR 1 (D10)
Edee splits the logs into smaller pieces. Her technique has improved and she wears her gloves. Because she has lost weight and is weak, she needs to have become more accurate. A small pile builds up.

110E INT./EXT. LOG CABIN - DAY - WINTER - LATER YR 1 (D10)
Chopped wood is stacked along the wall. It is clear she would have to replenish this in another two weeks.

110F INT. LOG CABIN - LOFT - NEXT MORNING - WINTER YR 1 (D11)
CLOSEUP EDEE. She turns over in bed, trying to go back to sleep. Then sits all the way up as if to reprimand herself.
She swings her legs around to the ladder and starts to descend.

110G INT. SUPPLY HOUSE - DAY - WINTER YR 1 (D11)
Edee is unwrapping the rifle she saw before in the corner. She stands holding it which seems to cause her great pain. We can see she wished it hadn't come to this. But she has no choice. She looks around for bullets, finds them in a small box made for them.

111 EXT. WOODS - DAY - WINTER YR 1 (D11)
Edee walks and holds the rifle awkwardly.
She stops suddenly, she has seen DEER below her in the far distance. A herd of them, grazing close together. She picks up the gun, aims in their direction, shaking and we think pulls the trigger.
BANG.
Edee crouches on all fours, dropping the gun, terrified.
We hear a distant celebratory YELL of TWO HUNTERS. Edee grabs her rifle and moves as fast as she can through the terrain back to her cabin.
Edee enters, throws the rifle on the ground. Stands still.

EDEE
(barely audible)
What are you doing?

She looks out the front door at where she is. A beat.

EDEE (CONT'D)
This isn’t going to work.
(shakes her head)
This isn’t going to work!
(yelling at herself)
IT ISN’T GOING TO WORK!!!!!
screams
YOU IDIOT!!!! What did you....?

She chokes on a sob, tears start to stream.

Edee looks across the room as if she is looking right at someone. When we cut, we know it’s Emma.

OMITTED

Emma looks at Edee who is sitting on the couch, with the same expression she had in the cabin before we cut.

Emma sits back on the bed, waits. No response.

CLOSE-UP EDEE - She rolls onto her knees, takes the rifle from the floor where she threw it, puts the butt on the floor reaches her neck forward putting the barrel under her chin, reaches for the trigger, closes her eyes. Pauses.

Emma, sitting, looking at her sister who has just screamed in her face.

Emma’s face is filled with the full weight of what her sister has said, with an unspeakable pain, fear. She is filled with all the emotion Edee can’t express, having shut down completely, on her knees in front of her sister on the bed.
EMMA

Edee... I don't know it. Nobody
does. I understand that after
these months. So maybe I can’t
help. Maybe no one can.

(a beat)
But... I’ve never asked you for
anything. Anything. I’m asking you
now. For Eighteen months. Just... a
year and a half. I’m asking for
that. I know how hard that might
be...

(sucking back the emotion,
being crystal clear)
Don’t do anything. Don’t hurt
yourself. For me.

INT./EXT. LOG CABIN - DAY - WINTER YR 1 (D11)

116

Edee opens her eyes, very still, the door is still open, she
looks out at the landscape, the wilderness, gun still under
her chin.

Edee lays the gun down, gets up, rips pages out of a
notebook, grabs a marker. Spreads four blank pages on the
ground, LEANS OVER THEM, BLOCKING THEM from our view, marking
them.

Grabs tape, stands up, walks to the wall opposite, where she
tapes the pages to the wall.

Then Edee shuts the door that’s been open since it blew open,
moves out of frame, revealing the pages on the wall that
spell out E M M A.

117-121 OMITTED

EXT. WOODS - DAY - WINTER YR 1 (D11A)

122

Edee stomps through the forest slowly, weak. She has her
rifle with her. She stops, more DEER in the same clearing as
before. A whole family.

She takes a long breath. Then lifts the rifle... She shoots,
hoping she will hit one of them. She turns around to see.
The deer are scattering, one moves slower then the rest. It
looks like it could be hit. But it does not fall and
disappears behind a tree.

EDEE

God damn it.
INT/EXT. LOG CABIN - DAY - WINTER - FLURRIES YR 1 (D12)
A storm is raging, no one could go out in this.

EXT. LOG CABIN - DAY - WINTER - FLURRIES YR 1 (D12)
Edee attaches a familiar rope to the supply house, then connects it to her cabin. She checks the rope to make sure it’s stable. The falling snow gets stuck in her lashes. Smoke comes from her chimney.

INT. LOG CABIN - MORNING - WINTER - FLURRIES YR 1 (D13)
Edee stands in her pajamas at the stove. Her weight loss is noticeable and there’s a palpable hunger hanging in the hollows of her cheeks. She scans the food options on the shelf – 4 cans left.

INT. LOG CABIN - DAY - WINTER YR 1 (D14)
CLOSE-UP ON EDEE’s HAND reaching for last can of rations. We see this is a TIME JUMP TO ANOTHER DAY IN THE FUTURE. The SHOT widens out as she opens the can with a can opener and scoops out a third of it.

Edee, her back to us, is half the size she was before, emaciated, starving. Her spine and rib cage poke out of her undershirt, she is in men’s boxer shorts, she is just bone now.

EXT. WOODS - DAY - WINTER YR 1 (D14)
Edee hikes and looks around desperately for anything that might look like a food source. Everything is snowed over. Her eyes are heavy from the cold and hunger and she has no energy. Moving incredibly slow now.

EXT. LOG CABIN - MORNING - WINTER - FLURRIES YR 1 (D15)
The snow’s falling. It looks like a winter wonderland.

EXT. LOG CABIN - VARIOUS - WINTER - FLURRIES YR 1 (D15)
Morning turns to night; this time-lapse goes on for a few days. A STORM that only gets worse. Snow falls and accumulates.
Edee, seemingly dying from starvation, has finished the last can and sits in front of the stove, staring at it, trying to take the warmth from it into her soul. Next to her is the shoe box. She picks it up, looks at it, then throws it into the fire.

It slowly catches fire on the edges as Edee watches, then all of a SUDDEN she reaches into the stove and PULLS THE BOX OUT. She YELPS as her hand BURNS but she saves the box, charred but not burnt. She holds it against her chest, her hand showing a VERY BAD burn. She rocks back and forth holding the box, seemingly to stop from screaming from the pain, but it also looks like she is rocking a baby to sleep. Her eyes tear, from the pain and from what the box represents to her.

Adam throwing a set of keys from across the apartment like its a pitch from a mound infuriated.

ADAM
(she dodges getting hit)
I’M CONTROLLING EVERYTHING???????
LOOK IN THE FUCKING MIRROR!!!
(daring her)
GO!! NO ONE STOPPING YOU!!

Edee is curled up in front of the stove. She’s extremely weak. The burn on her hand has not been treated at all. It looks even worse than before. She shivers and looks to the stove, the fire is dying and there’s no more wood left.

She barely has the strength to climb back into bed, but does, turns her face to wall.

The chimney no longer has smoke rising from it. Edee’s cabin is as cut off from the world as the moon. She is on an island of her own making.

Edee is putting her Red Parka on, the effort of doing so is causing her to lose her balance a bit. She has to catch herself on the nearby wall. She has no strength.
It’s clear if she doesn’t freeze to death, she is going to
die of starvation in the not so distant future.

CLOSE-UP ON EDEE – Still hanging on to the wall, her eyes are
glassed over.

She sees: A PERSON RUNNING BY HER – RUNNING FROM SOMETHING
TERRIFYING.

CLOSE-UP ON EDEE – Following them with her head, it’s an
hallucination, or memory... we don’t know.

She goes to open her front door but --

EXT. LOG CABIN – DAY – WINTER – BLIZZARD YR 1 (D17)

-- It’s frozen shut. She shoves it, but she is so thin and
weary it doesn’t budge, even with her full body weight
against it, it doesn’t budge. She stops trying, looks around.
She moves slowly to the tool box and finds a wedge.

Moving slowly back to the door, drives a wedge into the ice
over the door stop, lifts the door up off of the ice, then
stands up and drives the wedge into the side of the door, it
springs open. Edee drops the wedge on the ground and exits,
kicking the door closed behind her.

EXT. LOG CABIN – DAY – WINTER – BLIZZARD YR 1 (D17)

-- Edee finally walks out into the storm wearing all her
layers topped with her familiar Red Parka and Snow Goggles.

EXT. WOODS – LATER DAY – WINTER – BLIZZARD YR 1 (D17)

Edee moving very slowly, is snapping twigs from the few
fallen tree branches, she tries to pick up a manageable
branch. It’s heavy, but she needs wood.

EXT. LOG CABIN – DAY – WINTER – BLIZZARD YR 1 (D17)

It’s a WHITEOUT BLIZZARD. The snow flurries and the wind
blows. This is the opening image of Edee fighting through the
storm to the cabin.
Edee is close enough to reach up for the rope, JUST AS WE SAW HER DO IN THE OPENING SCENE, She struggles through it all again -- she makes her way to the cabin. She drops the twigs, wood. CLOSE-UP FRONT DOOR

Edee pushing against the door, slipping on the ice, falling. BANGS her head HARD. Lies there.

Really struggling to keep her eyes open - she seems to be losing consciousness - still looking at the door. The DOOR SWINGS OPEN and hit the side of the cabin, light reflected from the snow fills the doorway, Edee squints.

SOUND of a squealing baby.

Edee forces her eyes open, to look out the door.

EDEE’S POV, an open door, but not in this cabin, a baby hanging in his bouncer strung up in the doorway is squealing in delight, trying to synchronize his jumps to the movements of his parents dancing in front of him laughing.

The image starts to go dark as Adam scoops her up with one arm, reaching down for baby with the other.

Her eyes still slightly, barely, open - her head falling to the side, coming to a rest on the floor as her eyes are closing...

ECU OF EDEE On the floor of the cabin. Unable to even move her head now.

A rush of CHRISTMAS CAROLS and chatter invade the cabin.

Into the MALL. Edee walks into her own POV, looks around to find what she is looking for.
Edee searches the upper floors, in this OVER THE TOP DECORATED FOR CHRISTMAS mall. Christmas Carols play loudly. She sees what she is searching for, moves toward the escalator, passing a SHOE STORE, she changes direction. She ducks into the Shoe Store.

INT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17)

ECU EDEE - Clenching her eyes tight, the glaring light coming from the reflection of the snow outside hurting them. Again the RUSH OF SOUND, she clenches her eyes tight as if to block out the vision in her head.

INT. MALL ESCALATOR - CHICAGO - DAY - WINTER - FLASHBACK

Edee is carrying the wrapped shoe box with the sneakers that she bought, on the ascending escalator. The CHRISTMAS CAROLS mingle with people’s voices passing by. When she reaches the top, and steps off she is already looking for the food court, and there it is.

She starts walking toward it, then takes off her coat drapes it over her arm, hiding the present box inside it.

She spots Adam and Drew sitting at a table with HOT CHOCOLATES, they are pouring over something they both look at and hide when Adam looks up, spots Edee, smiles. Drew is hiding a box also, under the table, a present, fully wrapped in full view, but he doesn’t realize it. Edee tries not to laugh. She is going to have to slalom through tables to get to them.

Drew looks up at her, huge smile, bursting with the secret of whatever they bought her.

INT. LOG CABIN - DAY - WINTER - BLIZZARD - YR 1 (D17)

ECU EDEE Unable to move, tears coming. We HEAR the DOOR SLAM SHUT O.S. ALL light is blocked now.

BLACK SCREEN

INT. INDOOR MALL - CHICAGO - DAY - WINTER - FLASHBACK

Edee moving in an S around a few tables on the outer edge of the food court. There is a POP! POP! SOUND as she continues on. Like something backfiring.
There is so much going on in this mall it is hard to ascertain what the sound is. Then there’s a scream.

BLACK SCREEN - MORE O.S. SCREAMING

Both Edee and Adam look in the direction of it. People drop to the ground under the tables, hands over their heads.

POP! POP! Adam nods to us/Edee. “It’s OK” as he crawls over on top of his son.

Watches as she HEARS the TWO SHOTS. POP. POP.

BLACK SCREEN

147  EXT. LOG CABIN - NIGHT - WINTER - BLIZZARD YR 1 (N17)  147

No smoke comes from the chimney, the house is dark. It dissolves to MORNING. Then NIGHT AGAIN

148  INT. LOG CABIN - NIGHT - WINTER - BLIZZARD YR 1 (D18)  148

In the darkness of the cabin. The fire is out. We can only make out Edee’s legs, her body still lying near the door.

149  INT. LOG CABIN  - EARLY MORNING - WINTER YR 1 (D19)  149

Dark. Silent. A tomb. Edee still on the floor, light coming from the one window. Is she still breathing? Sleeping?

KNOCK. KNOCK.

Edee doesn’t stir.

Sharp knocks. KNOCK. KNOCK. KNOCK. CLOSE-UP EDEE

She opens her eyes, barely, has to close them right away, can’t bear the slightest light in them A DOOR CREAKS OPEN O.S.

A male hand reaches into frame, for her forehead. Again Edee tries to open her eyes. REVERSE - EDEE’S POV

MIGUEL BORRAS (late 50’s, Latino). (We saw him in the Sporting Goods Store) Tall and powerful. He has shoulder-length gray hair -- leaning into her.

MIGUEL

How long have you been like this?
Edee can’t answer, he becomes a blur as he stands up, takes out a cell phone.

The scene BLURS, then disappears altogether.

FADE UP:

INT. LOG CABIN - DAY - WINTER - LATER YR 1 (D19)

EDEE’S POV: A hand puts a wet rag in our mouth. ALAWA, a NATIVE AMERICAN WOMAN,(40s) comes into frame.

ALAWA
Just try and suck on it.

As her eyes close again. The screen goes BLACK.

151 INT. LOG CABIN - DAY - WINTER - YR 1 LATER D19

Miguel and Alawa lift Edee and gently place her on a homemade bed on the floor.

Alawa removes Edee’s dirty, sweat-soaked sweatshirt with scissors, revealing her bony lower neck and upper chest area.

Alawa then inserts an IV into Edee’s arm as Edee moans, wakes, tries to lift her head, eyes the faces of strangers, her eyes close again.

BLACK screen

152 INT. LOG CABIN - NIGHT - WINTER YR 1 (D19)

Edee awakes to the orange glow of the wood stove. Groggy, she turns and sees Miguel, staring at her. She stares back at him for a long beat, then-- Quietly-

MIGUEL
I’m Miguel Borras.

He nods toward the loft.

MIGUEL (CONT’D)
She is Alawa Crow.

Edee looks towards the loft. Alawa is asleep. Edee lies her head back and clenches her eyes closed, she has a massive, debilitating headache.
Alawa is sitting in a chair at the table where she is labelling a few bottles of liquid. Edee is asleep on the other side of the room, she still has an IV in her arm. Miguel is unloading GROCERIES, stacking cans on shelves, soundlessly, careful not to wake her up.

Edee twitches awake, as if coming out of a disturbing dream.

Alawa gets out of her chair, takes two bottles, with straws, as Edee tries to move her head. We see Miguel sit in a chair in the corner.

Alawa, crouches down, lifts Edee’s head for her, offers her a straw. Edee closes her mouth around it and drinks it.

Alawa holds her gaze. Then removes the straw for her.

    EDEE
    (her voice cracking)
    Thank you.

Alawa nods “yes”, puts the cap back on the bottle.

    EDEE (CONT’D)
    What is wrong with me?

    ALAWA
    You have a bad fever from an infection caused by the burn on your hand. You were dehydrated and starving. But... you’re rehydrating well now.

    EDEE
    Are you a doctor?

    ALAWA
    Nurse.

Alawa guides the second bottle’s straw to Edee’s mouth.

    ALAWA (CONT’D)
    We should take you to a hospital to see a doctor.

Edee tries to rise up on her elbows, lets the straw fall from her mouth.

    EDEE
    No...
ALAWA
We’re not out of the woods yet. We need to run tests, make sure-

EDEE
No... don’t move me... please... I can’t... I can’t leave here.

Alawa looks at the stubborn, sick woman with sternness and a little curiosity. Edee looks back unflinchingly. Alawa looks at MIGUEL, then back at Edee.

ALAWA
You could have organ failure.

There is no reaction from Edee, she closes her eyes again, lies back down. This time it seems less out of fatigue, more out of wanting to block Alawa out. But she seems to be falling asleep again. Just too weak.

Alawa puts the bottles on the table.

ALAWA (CONT’D)
We should take her anyway. She can’t fight back.

Miguel shakes his head - No.

MIGUEL
We should honor her wishes.

Alawa crosses her arms on her chest, disapproving.

ALAWA
I need to go back. Can you-

MIGUEL
(already nodding “yes”)
I’ll take care of her.

ALAWA
You know what to do? How to handle the IV’S?

Miguel nods.

ALAWA (CONT’D)
She’ll need help every day... for at least a week.

Alawa says it as if expecting a sigh of exasperation. It doesn’t come.
ALAWA (CONT’D)
I’ll check in with you everyday.  
And we need to take blood samples  
if we can’t move her.

Alawa takes her purse, opens the door. The storm has cleared, it’s gorgeous out, Alawa turns back-

ALAWA (CONT’D)  
You’re a good heart, Miguel.

Miguel picks up the chair, soundlessly, moves it outside with him, as Alawa leaves. The SOUND wakes Edee momentarily, she fights to open her eyes one more time.

EDEE POV:

Sideways of Miguel’s legs, as he sits in the chair, as the SOUND of the TRUCK PULLING OUT FADES.

The SCREEN goes black an instant as we blink, then we are back on his legs.

He stands up and walks towards us to crouch down, but it is Adam who puts his hand on our forehead.

The IMAGE slowly becoming BLACK top of frame to bottom, as Edee closes her eyes.

INT./EXT. LOG CABIN – DAY – WINTER YR 1 (D20A)

Miguel is hovered over the stove. Edee twitches awake.

There’s more color in her cheeks. She actually is able to lift up onto her elbows.

MIGUEL  
Are you hungry?

Edee thinks for a minute then nods. He nods back, pouring a bowl of the broth, putting it down on the table, then goes to her to lift her. She is very unsteady and has to lean her body weight on him to get to the table. He sits her down.

Edee reaches for the bowl but her hands are shaky. He takes the spoon and feeds her a couple of mouth’s full. It is hard for her to digest.

The silence fills the space but it’s not awkward or uncomfortable. It just exists.

It is still hard for her to talk.
EDEE
I think I’ll lie down now.

He helps her, as soon as he lowers her to the mattress, she lies down on her side.

MIGUEL
Mind if I take the chair outside?

EDEE
No.

He takes the chair outside. Faces it toward the mountains and vista, sits. She watches him for a minute, then closes her eyes.

INT./EXT. LOG CABIN – MORNING – WINTER YR 1 (D21)

Edee’s peeing in the bucket toilet. She cringes at the thought of the SOUND being heard. She finishes, collects herself, and opens the door, but Miguel is asleep in his chair, in the cold.

INT. CABIN – MORNING – WINTER YR 1 (D21)

Edee walks to Miguel at the stove on her own. She is more awake, no longer super out of it, but still weak.

EDEE
Hi.

Miguel turns, nods awkwardly— Edee thinks for a minute—

EDEE (CONT’D)
What’s that?

MIGUEL
Broth.

EDEE
I smelled bacon.

MIGUEL
That’s for me. I’m not supposed to give you anything like that for a few days.

She walks on unsteady legs back to the table, sits.

EDEE
Huh... I love bacon.
Miguel smiles--

MIGUEL
When Alawa says it’s okay, I will
make it for you.
(beat)
It’s good you have an appetite.

Miguel sits down next to Edee with a bowl of broth. They both
look very uncomfortable.

MIGUEL (CONT’D)
If you can sit up a a little.

Edee slowly sits up. She reaches for the bowl but her hands
are still shaky.

MIGUEL (CONT’D)
I’ll help you.

Another awkward silence. MIGUEL brings a spoonful of soup to
Edee’s mouth. She slowly opens it and swallows the liquid.

Neither looks at the other until--

EDEE
How did you find me?

MIGUEL
I was on a hunt. I noticed on my
way by here there was chimney
smoke... like any cabin would have
this time of year. On the way back,
there was no smoke.

Edee nods. She studies him.

EDEE
(motions to IV, meds, etc.)
Why are you helping me?

He gets up to wash the dish.

MIGUEL
You were in my path.

He dries the dish. She studies him.

Miguel walks over the partially slush covered ground to his
truck, he opens the gate to reveal...
Sleeping bags and a couple of pillows. Miguel climbs in and removes his boots. He shuts the gate and gets comfortable. It looks like he’s done this before.

Edee sleeps.

Edee opens the door to Miguel, he nods, “enters”. Carrying a a case of packages of Top Ramen.

**MIGUEL**

Alawa says you can have noodles.

They both sit at the table, eating in silence.

**EDEE**

My name is Edee. Did I say that?

**MIGUEL**

No. Hello Edee.

Miguel is leaving.

Edee just looks at him, he smiles, looks down at the ground.

She is exhausted, stands up on her own but teeters, he moves to catch her arm until she is steady, then lets go. Smiles again and as he exits.
Edee is seated as Alawa draws two vials of blood. The gauze on her hand has been removed - it looks much better.

Miguel sits nearby.

**ALAWA**

I’d feel more comfortable if you would come to the hospital.

Edee does not react.

**ALAWA (CONT’D)**

You’ve been very lucky. You would’ve died if it weren’t for Miguel. If he hadn’t found you - didn’t call me.

She caps the second vial.

**ALAWA (CONT’D)**

Miguel will bring you the results as I assume you won’t be coming into town to get them.

She puts a band-aid over the needle puncture on her arm.

**ALAWA (CONT’D)**

You should be okay on your own now. You have enough food. Take it slow.

Miguel pulls out a cell phone.

**MIGUEL**

It’s charged. If you need help.

Edee shakes her head no and waves the phone away. Alawa eyes Edee suspiciously.
ALAWA
We’ve been polite enough not to ask you all the questions one might want to ask if they found someone like you living somewhere like this with no phone, no vehicle, no nothing. One might wonder how she came to be in this place. Might wonder if people are looking for her. Might wonder if she’s hiding from someone.

The women gaze at each other.

EDEE
I understand your curiosity. I’m not running from anyone. I’m not hiding. I’m not a criminal. I’m here because I want to be.

Alawa looks back at Miguel. They get up and leave.

INT. LOG CABIN  - DAY - LATE WINTER YR 1 (D23)
Edee sniffs her armpits. Grimaces. Rubs her hand through her grimy hair.

LATER
Edee gives herself a sponge bath.

INT. LOG CABIN - EVENING - SUMMER YR 1 (D23)
Edee goes through a bag of groceries finding food and toothpaste.

INT. LOG CABIN - DAY - LATE WINTER YR 1 (D23)
Edee reads manuals in bed downstairs eating a good meal.

INT. LOG CABIN - DAY - SUMMER YR 1 (D23A)
Edee is back on her bed by the fireplace, but now she can’t sleep. She stares up at the ceiling. Then rolls on her side. Tries to sleep.
EDEE
(mumbles to herself)
... I think I’ve slept so much... I can’t...

She closes her eyes. Forcing herself to sleep.

EXT. LOG CABIN/TRUCK - MORNING - EARLY SPRING YR 1 (D24)

The TRUCK pulls up. Miguel disembarks carrying something. Edee has come to the door.

Miguel holds a large, handmade blanket out for her to take, hands it to her wordlessly as he looks her over.
MIGUEL
You have more color to you.

He smiles and turns back to his truck.

168 EX. LOG CABIN - MORNING - EARLY SPRING YR 1 (D24)
Edee is wrapped up in a blanket, sitting on the porch with Miguel.

168A INT. LOG CABIN - MORNING - EARLY SPRING YR 1 (D24A) (FORMERLY SC. 168)
Edee is trying to eat as much as she can. She has cereal and eggs and bacon, bread, beans and bananas. She is reading TIPS ON STARTING YOUR OWN VEGETABLE GARDEN...

169 OMITTED

169A EX. LOG CABIN - GARDEN - SPRING YR 1 (D24B)
Edee is raking the old man’s overgrown garden, preparing it for planting.

170 EX. LOG CABIN - GARDEN - SPRING YR 1 (D25)
Edee is looking at the small plot she had cleared (note: there is no fence). She stares down at the neat rows of furrows yielding nothing.

EDEE
It’s warm out.

She leans down into a row of dirt neatly prepared to sprout.

EDEE (CONT’D)
COMMMME OONNNN!!!

171 EX. LOG CABIN - DAY - SPRING YR 1 (D25)
Edee is pouring over one of her manuals on gardening.

EDEE
I can plant a leaf... a leaf?

She hears a TRUCK ENGINE, She sighs, closes her book.
Miguel is unpacking groceries from his truck. He heads towards the cabin with a big load. Edee stands in front of the door. They lock eyes as he approaches as if to see who will flinch first.

It’s Edee. She stands aside. He hands her a folder.

**MIGUEL**

Blood test results. All good, your levels are back to normal.

As he approached Edee.

**EDEE**

Can I make you a cup of coffee?

Edee pours fresh coffee into two mugs, handing one to Miguel. They sit and are silent until--

**EDEE**

I never knew I could miss a banana so much.

(beat)

I want to thank you. For your kindness.

She motions to the groceries.

Miguel smiles. She laughs.
EDEE (CONT’D)
But I- well, it’s not necessary.
I’m fine. You’ve brought me enough supplies. And I can fish soon, grow my food.
(beat)
I’m here, in this place, because I don’t want to be around people, do you understand?

Miguel nods.

She takes cash out of her pocket. Holds out 400 dollars.

EDEE (CONT’D)
For the groceries and the IV’s...

Miguel shakes his head.

MIGUEL
No.

EDEE
Really. I want to pay. It must have been at least a few hundred.

MIGUEL
No. It wasn’t.
(smiles slightly)
And that’s all right.

EDEE
I want to pay for myself. The antibiotics must have been expensive.

MIGUEL
I’m not going to take money for doing the right thing...

She is at first stunned, and not very unhappy with this, because there is no way he is going to budge. She still has her hand out, withdraws it, obviously has more to say. He smiles, gets up, walks out the front door. She follows him.

INT. LOG CABIN - DAY - EARLY SPRING YR 1 (D25)

Edee is walking after him. He hears her, stops and turns.

EDEE
(trying again)
Listen, can we agree that my actions are my business.
MIGUEL

Yes they are.

EDEE

And if I end up starving... Well that’s on me.

He studies her, nods “yes”...

MIGUEL

All right Edee... you’re right about that... but I feel I have to say this... (kindly) only a person who has never been hungry would think starving is a way to die. (with great kindness) There are better ways to die.

EDEE

(almost laughs)
“There are better ways to die...?”

MIGUEL

(slowly)
Yes... there are better... and there are worse ways to....

EDEE

(cutting him off)
... what in your estimation would be the worst way to die?

This is the first thing that she has said that stops him completely. He does not break her stare. She crosses her arms on her chest. And in this moment, he absolutely knows she knows something about dying.

MIGUEL

(calmly)
It’s worse to be wounded... and to have to crawl off to suffer and die...

A beat.

MIGUEL (CONT’D)

She was a mother. She suffered. I found her just upstream... the deer.

Edee is stunned, ashamed.

EDEE

I thought I missed her.
MIGUEL
 (he nods “yes”)
There are rules everywhere... I like to break them too... but here... you can’t wound an animal... you have to kill it. Better for them. You don’t have to be part of a community to leave your mark in a place... If this isn’t the right place for you... then... better to...

She is so hit by his words, she faces away from him, which stops him talking.

EDEE
 (extremely vulnerable, turning back to him)
If I don’t belong here, I don’t belong anywhere.
(a beat)
I’m sorry... I... if I offended you by... I...

She trails off, not sure what to say. She looks up at him.

EDEE (CONT’D)
I need to be here. I can’t be elsewhere. I can’t be in the noise. Can’t be in that world.

He sees the truly broken woman in front of him, trying to suss out the reality of her life. After a long beat.

MIGUEL
Have you ever killed anything?

She is surprised by the question.

EDEE
No. Fish.

She doesn’t finish the sentence.

MIGUEL
If it’s all right... I’ll be back to teach you how to trap and in the fall to hunt. And then you won’t see me anymore.

EDEE
(slowly nodding “yes”)
Ok...

(MORE)
EDEE (CONT’D)
(beat)
Thanks.

He gets into his truck, she walks closer. He looks back at her.

MIGUEL
Sorry for your pain.

They stare. She goes through a series of emotions. Then nods “yes”, tries to smile.

He nods, is ready to turn the key when she says:

EDEE
And... since you are going to be coming here? And teaching me? Right?

MIGUEL
Yes, I would come here.

EDEE
Can you...

She looks away toward the vista, not finishing.

EDEE (CONT’D)
Could you... not bring me any news of life... elsewhere.....? Nothing.

MIGUEL
I can do that.

She leans down so she can still see him through the window. He looks back out at her. Just waits.

She cocks her head at him as if to say “what is it now?”

MIGUEL (CONT’D)
What if aliens land here?

This makes her crack a smile, he got her, wow, did not see that coming from this silent man. A real smile on her face.

EDEE
You could let me know if they’re nice. If you really must.

He smiles, nods. She backs away from the car, he pulls out.
Miguel teaches Edee how to dress a rabbit.

Miguel and Edee walk through the woods.

MIGUEL

... being able to get close to animals without disturbing them is a skill... You’re quiet. Could get better.. but you tread lightly.

He nods in approval, she nods back.

Miguel kneels next to a tree, leaning a broken branch against it, then tying a piece of wire in a loop.

MIGUEL

This’ll work better than what you’ve been using. Rabbits, squirrels.

EDEE

Squirrel?

MIGUEL

You’ll eat what you catch.

A beat while he finishes his loop.

EDEE

So you’re going to say “or... I could always just leave”

MIGUEL

No.

She looks at him.

MIGUEL (CONT’D)

(getting up)

I listened the first time when you said you needed to be here.

She is touched by this.
MIGUEL (CONT'D)
I was going to say... eating squirrel is motivation to get a deer.

He walks over to the trap, finishes setting it up. Edee takes a good look at the work he’s done.

MIGUEL (CONT’D)
Go set one up over there. Come get me when you’re done.

181   EXT. WOODS - DAY - SPRING - A LITTLE LATER YR 1 (D26)   181

Edee steps out from where she was to find Miguel. He’s sitting on the ground, his eyes closed, his head turned up towards the sky. His breathing is calm. It looks like he’s meditating. She doesn’t want to disturb him but she’s also not sure what to do. She creeps closer to him. In one move he has a hand around her ankle.

EDEE
Damn...

He squints up at her.

MIGUEL
Trap’s ready?

EDEE
Yep.

182   EXT. WOODS - DAY - SPRING - CONTINUOUS YR 1 (D26)   182

Edee stands proudly at her leg trap. Miguel looks at it, then at her.

EDEE
What?

He kicks the branch and the trap falls over. He gives her a look and walks away.

EDEE (CONT’D)
(sighing)
That was rude.

She kneels down and gets back to it.
Edee and Miguel walk through the woods, he points out different types of vegetation to her.

MIGUEL
This is good for a rash, a sunburn.

She nods “yes”, gets down to look at it. Further down the path, he points to a thin tree trunk that has been snapped off at about 3 feet from the ground.

MIGUEL (CONT’D)
You take your axe and cut here. (showing her a foot from the top) Makes a perfect log, the hard part has been done for you by the beavers.

She looks at him.

EDEE
(laughs) How tall is a beaver? Three feet on its hind legs?

MIGUEL
They’re standing on a couple of feet of snow... when they do that. In the winter.

EDEE
Oh...

He turns, tries not to laugh, shakes his head, she sees it.

He has walked on. She moves to catch up with him, he is pretty far ahead, he starts to sing the lyrics to an 80’s song very badly.

EDEE (CONT’D)
(smiles, shakes her head) You just cured me.

He stops, turns.

EDEE (CONT’D)
I thought I was missing music... no, as it turns out. At least not that kind of music.

He turns back around. Now, he really SINGS the song, FULL VOLUME. She puts her hands over her ears.
186  EXT. WOODS - DAY - SUMMER YR 1 (D27)  
Edee checks a trap and finds a RABBIT.

187  EXT. LOG CABIN - DAY - SPRING - LATER YR 1 (D27)  
Edee chops wood as the rabbit cooks over the fire pit behind her.

188  EXT. LOG CABIN - DAY - SUMMER YR 2 (D28)  
Edee clears out the garden, she has vegetables. She digs up all the old dead plants and tosses them aside.

189  INT. LOG CABIN - DUSK - SUMMER YR 2 (D28)  
Edee boils water in a large pot filled to the brim. She carefully transports the boiling water outside --

190  EXT. LOG CABIN - EVENING - SUMMER - CONTINUOUS YR 2 (D28)  
-- And pours it into a small, portable bathtub. Full, she strips off her clothes, shivering in the crisp air as she gingerly sticks a toe in, her body has come back. She winces, but does not remove it.

Soon she’s completely in. She lies back and watches the sun dip behind the mountains.

190A  EXT. LOG CABIN - DAY - SUMMER YR 2 (D30)  (FORMERLY SC. 200)  
Edee waters her garden, it’s grown.

190B  INT. LOG CABIN - SUMMER YR 2 (D30)  (FORMERLY SC. 201)  
Edee cooks - meat and rice. Not a can in sight.

190C  INT. LOG CABIN - EVENING - LATER - SUMMER YR 2 (D30)  (FORMERLY SC. 202)  
Edee sits at the table and enjoys every bite of her meal.
Edee and Miguel picks berries.

Miguel and Edee eat their berries and drink from water bottles. She watches him take in the view.

EDEE
Awhile back... you said only someone whose never been hungry would pick starving as a way to die.

MIGUEL
Yeah I did... I was going to tell you what it would be like if we didn’t find you when we did. But you cut me off if I remember right. (smiles) I really didn’t want that for you. For anyone.

She nods “yes”.

EDEE
So you’ve been hungry?

He nods “yes”.

MIGUEL
I just had the kind of hungry where your stomach lining starts eating itself. I felt that when I was younger. Not anymore. That’s why we all learned to hunt early. I am sure you felt that when you weren’t eating...

EDEE nods “yes”.

EDEE
Yeah, something like that. It felt good at first, feeling something other then the other thing I was feeling at the time. It was good to have something else grip my body. Take over my mind. (she eats a berry) But... I like eating these... now.
He smiles. There is a long beat.

MIGUEL
I can see that.

EDEE
So that’s why you’re such a good hunter?

MIGUEL
Learned as a kid. We all did.

EDEE
So that’s your story?

MIGUEL
(surprised she’s asking)
My story?
(a beat)
You finding you’re lacking entertainment now...? If you want me to sing...

EDEE
No... no. Just the simple facts, Yoda.

MIGUEL
Yoda?

EDEE
Yoda? The character in Star Wars.

MIGUEL
Didn’t see it.

EDEE
There were like a thousand Star Wars movies... and you never saw one? Of course you didn’t... (laughs) ... but then neither would have Yoda...

MIGUEL
(shrugs)
I was away.

EDEE
For two decades?

MIGUEL
In and out.
EDEE
Huh...

MIGUEL
... the ears... he had ears...

He pulls his ears either side... out.

EDEE
Yes. That was him.

MIGUEL
Ok. Why am I... him?

EDEE
You’re just going to have to do the work yourself and go rent one of those movies... I’m not going to do it for you...

MIGUEL
Fair enough...

They look out at the view. MIGUEL eats from his stash.

EDEE
So where were you for two decades?

MIGUEL
... war...

She studies him.

EDEE
The army?

He nods “yes”.

MIGUEL
They had me.

She hadn’t expected this, studies him.

EDEE
What do you do now?

MIGUEL
I manage water projects. I bring water to reservations who are not provided water by the National Water service. About half the people here don’t have running water. I bring in tanks, solar... (MORE)
to run the systems... dig new wells....

EDEE
Water?

MIGUEL
Yep. Met my wife working a job on the res... whole lot of kids were getting sick from using the original system put in. It was fucked up.

EDEE
You work for the government.

MIGUEL
Nope. A non profit called Dig Deep... I analyze the problem, draw up the plans to solve it, oversee its implementation. Millions of people all over the country don’t have clean water.

Realizing they are talking like they never talked before.

MIGUEL (CONT’D)
But enough about that. Did you ask? Or did I just ramble?

EDEE
(smiles)
You’re a real rambler... it’s a problem.

He smiles, looks out at the view, looks like he’d be contented not speaking again, seems like his natural state.

She studies him.

EDEE (CONT’D)
I didn’t know you swore.

MIGUEL
Fuck yeah. I’m a great swearer...

EDEE
Fuckkkkkk me.

MIGUEL
(calling to the wild)
Fuuuuuuuuuucckkkkkkkkkk Youuuuuuuuu.

They laugh, a long beat. Look out at the changing light.
EDEE
I was a Lawyer.

He’s surprised she has shared this.

EDEE (CONT’D)
Maybe... I guess I still am one.
Worked in Chicago. Always been a
city kid.

He smiles, she smiles. He’s about to laugh at her, she pushes
him, first time she’s touched him, he laughs.

EDEE (CONT’D)
Don’t say it.

He shake his head like he wouldn’t. He doesn’t. They look
back out at the beauty.

EDEE (CONT’D)
So... your family lives in town?
You travel to work?

MIGUEL
I travel, yes. I work project by
project, so I can be gone a lot.
(a beat)
My wife and my son died in a car
accident. That was 8 years ago. My
daughter, she took her life. 6
years ago. She was 12.

A long beat as Miguel leans down, ties the lace on his boot.

MIGUEL (CONT’D)
My daughter... she had the evil
voices... in her head... talking to
her.

EDEE
I’m so sorry, Miguel.

MIGUEL
Me too. But it doesn’t change
anything.

EDEE
I know.

Another beat. Tears well in Edee’s eyes.

MIGUEL
—he coughs a little, clears
his throat—
(MORE)
MIGUEL (CONT'D)
I have nieces. They're my family now, my wife's sister's kids.

She nods "yes". Edee is really wistful, her eyes still full. He studies her.

MIGUEL (CONT'D)
You want to tell me about your family?

Her face contorts in anguish, she sucks it back.

EDEE
Can't go there...

He studies her face, nods "yes". She looks back at him.

EDEE (CONT'D)
I had a family once.

She doesn't go into any more detail. He pats her on the hand, gets up. So does she and they move back to the house.

190F EXT. LOG CABIN - MORNING - LATE SUMMER YR 2 (D31) 190F
(FORMERLY SC. 203)

It's pouring rain outside.

190G INT. LOG CABIN - MORNING - LATE SUMMER YR 2 (D31) 190G
(FORMERLY SC. 204)

Edee stands at the window looking out at the rain. Thinking.

190H EXT. LOG CABIN - DAY- LATE SUMMER - FLASHBACK 190H
(FORMERLY SC. 205)

EDEE'S MEMORY - ADAM very close to us, dripping in the rain, smiling.

190J INT. LOG CABIN - MORNING - LATE SUMMER YR 2 (D31) 190J
(FORMERLY SC. 206)

CLOSEUP EDEE, Her jaw tightens, she looks down at the ground, reprimands herself.

EDEE
Don't do that Edee.
Looking down she sees water drips from the ceiling. Edee watches, frustrated, she sits down on the table, putting her feet up on the chair while she studies what to do.

**190K**
**INT. LOG CABIN - NIGHT - LATE SUMMER YR 2 (N31)**
(FORMERLY SC. 207)

Edee has placed buckets to collect water leaking from roof of the cabin. It’s a tireless job and still it rains.

**190L**
**EXT. LOG CABIN - DAY - LATE SUMMER YR 2(D32)**
(FORMERLY SC. 208)

Sunny day. Edee sits on the roof and fixes the hole in it. Nailing a piece of metal over the hole.

**191**
**EXT. LOG CABIN - MORNING - EARLY FALL YR 2 (D32A)**

Edee is at work building an outdoor table. Miguel’s truck pulls up to the cabin. He gets out dressed in his hunting gear. He looks at the table.

MIGUEL
That’ll come in useful.

EDEE
If it doesn’t fall apart.

Edee shakes her head but there’s a hint of a smile. He watches her, a small smile on his face.

**192**
**EXT. WOODS - RAVINE - DAY - EARLY FALL - LATER YR 2(D32A)**

Edee and Miguel are back at ravine. They wait. Finally, the buck comes back. Edee lines the buck up in her crosshairs. She puts her finger on the trigger.

She closes her eyes for a long beat, a long breath.

ADAM (V.O.)
(whisper)
I love you.

Edee opens her eyes, a determined grit of her jaw. She FIRES.

**193**
**EXT. WOODS - RAVINE - DAY - EARLY FALL YR 2 (D32A)**

Edee and Miguel approach the dead animal. They look at it for a long beat. Finally:
MIGUEL
Watch me. I won’t be here next time.

She does. Miguel nods then goes about field dressing the buck.

EXT. WOODS - DAY - LATER - EARLY FALL YR 2 (D32A) 194
Edee drags the buck by it’s horns home on a tarp. She grunts as she pulls, sweat pouring down her face. Miguel doesn’t help her at all.

EXT. SUPPLY HOUSE - DAY - LATER - EARLY FALL YR 2 (D32A) 195
The field dressed buck hangs upside down. Miguel skins and fillets it while Edee watches closely.

EXT. SUPPLY HOUSE - DAY - EARLY FALL YR 2 (D32A) 196
Edee fillets a portion of the deer on the finished, handing the cuts to Miguel who sticks them in bags and then a large cooler.

EXT. LOG CABIN - TRUCK - SUNSET - EARLY FALL YR 2 (D32A) 197
Deer meat smokes on the grill. Miguel stands at his truck, Edee across from him.

He starts to climb into his truck.

MIGUEL
It’s gunna be awhile, I have to work out on the river for a couple months, not nearby.

From the open car window...

MIGUEL (CONT’D)
Well, good luck, Edee.

And he pulls away.

EXT. LOG CABIN - LAND - DAWN - WINTER 2021 - YR 2 (32B) 197A (FORMERLY SC. 215)
Edee’s cabin can be seen like a dot on the landscape. The snow covers much of the spectacular vista.
Unlike the 360 from the top of the mountain in the fall the year before, this is an overhead topographical view of the whole area.

198  EXT. LOG CABIN – DAY – SUMMER YR 3 (D32C)

There are various improvements made to the cabin, supply house, and garden.

198A  EXT. WOODS – DAY – SUMMER YR 3 (D32C)  
(MAYBE PRE SHOOT FOOTAGE)

Edee walks through the woods, and meadows of her land.

198B  EXT. LOG CABIN – GARDEN – DAY – SUMMER YR 3 (D33)  
(FORMERLY SC. 209A)

In the distance--
Miguel’s Truck approaches.

Edee looks up from her garden, a huge smile bursts across her face. She walks towards Miguel as he parks. He climbs out of his truck as Edee stops in front of him.

    EDEE
    I thought you’d forgotten about me.

Miguel looks at her--

    MIGUEL
    Forgot? No.

Miguel now walks around to the passenger side of his truck and opens the door. Out comes his new dog POTTER.

    EDEE
    You like dogs...

    MIGUEL
    Who doesn’t like dogs?

Edee looks down at the dog, who is adorable but still an unpleasant surprise for her.

    EDEE
    I’m a cat person.

He smiles, like he could have known this.
Miguel and Edee sit at the finished table with coffee in front of them. There’s a stack of bananas on the table, Edee munches on one. He smiles, looks out at the view. Potter lays at Miguel’s feet.

EDEE
It’s so peaceful.

MIGUEL
Umm...

A long moment passes between them.

EDEE
I realized I haven’t spoken aloud in awhile.

She looks at him, he smiles, but has dark circle under his eyes.

EDEE (CONT’D)
You look tired.

MIGUEL
Thank you.

He squints at her, she laughs.

EDEE
Well... you do.

MIGUEL
I am tired.

They look back out at the vista.

MIGUEL (CONT’D)
You know this place was empty for decades.

EDEE
I guess I could have figured that out.
MIGUEL
It’s been pretty inconvenient that you keep taking my chair inside.

EDEE
Oh, that’s your chair?

MIGUEL
(smiles)
Was... until Ms. Money bags came riding into town.

She laughs.

EDEE
Last week I’m pretty sure I didn’t say a word, even to myself, all week. Then that old eighties song popped into my head and you were singing it. It was painful, having that roll around in my head. Stuck.

MIGUEL
And there’s a lot more from that well.

A beat. Then he launches into yet another tune, she covers her ears. Then he gets up to leave, gives her a nod of “goodbye” and continues singing as he goes to his truck --
Edee sits at the table looking at her flower boxes. She looks over at Miguel’s chair. She picks it up, walks outside past her now flourishing garden and places the chair so it looks out at the view Miguel loves and sits in it.

Edee sits at the window watching the rain.

Edee has made an outdoor fire of the leaves she’s gathered. It is absolutely beautiful. It lights her face as she looks out over the vista, the hills. The crackling of the leaves is the only sound.

They are wrapped in coats. Miguel grills meat.

Miguel and Edee eat. Edee’s drinking a root beer.

MIGUEL
Seems like someone lives here now.

EDEE
Someone does.
(nods to Potter)
He looks good.

MIGUEL
He should. He doesn’t do much but eat the food I kill or bring.
(smiles, pets Potter)
But he’s good company.

Potter wags his tail happily.

EDEE
You should bring Kaya with you next time. I’d love to meet her.

MIGUEL
I didn’t think you-
EDEE
She’s your niece.
(burps, smiles)
I’d be honored.

Beat.

MIGUEL
You ever get lonely out here?

Edee takes another swig of her root beer.

EDEE
Sometimes. I know I’d be more lonely there than here. That might not make any sense but-

MIGUEL
It does.
(beat)
It does to me.

There is a long beat.

MIGUEL (CONT’D)
If you don’t want to talk about the past have you thought about what you want your life to be now? Moving forward.

EDEE
Ah... just... I want to notice more... notice everything around me... know more about here... be able to survive here. Appreciate it.

MIGUEL
Sounds like a goal.

He puts his hands on the arms rest of the chair and hoists himself up.

MIGUEL (CONT’D)
So you did it. You’re able to live here now.

EDEE
(nods “yes”)
I actually don’t remember living another way now.
MIGUEL
No more cell phones... no more shopping malls.

EDEE
(totally thrown)
What?

He looks at her mystified. She is instantly enraged, shaking.

EDEE (CONT’D)
Did you google me?

MIGUEL
What?

She looks as if she suddenly doesn’t know whether she can trust him, willing to take back everything that they have built as friends.

MIGUEL (CONT’D)
No. I don’t know your last name Edee. You’ve never told me. Nor would I or be interested in doing that.

She can not walk back her emotions, she can’t look at him. Turns and walks back to the cabin.

EXT. LOG CABIN - NIGHT - SUMMER YR 3 (N40)

Edee watches Miguel drive away with Potter sitting in the front seat.

INT./EXT. LOG CABIN - LOFT/WINDOW - NIGHT YR 3 (N40)

Edee is in bed reading, this time it is about how to prepare windows and doors for winter. She puts the book down stares at the ceiling, listens to the crazy winds that shake the house. She climbs down out of her loft and looks out the window.

EDEE’S POV. A full moon a gale moves across the meadow in front of her house, making it look like moving waves. Could not be more beautiful.

CLOSE-UP EDEE: She rests her head in her hands propped up on the window sill and just watches.
EXT. LOG CABIN - MIGUEL’S TRUCK - MORNING - AUTUMN YR 3 (D41)

Miguel is getting out of the truck when he sees her.

MIGUEL
I’m hunting... wanted to come by...

EDEE
Miguel, I’m sorry about the way I spoke to you last time ---

MIGUEL
Forgotten.

He begins to unpack his gear. Edee helps. Miguel’s hair is a bit more grey and a bit longer. His skin has sprouted new wrinkles too. She sees a bunch of bananas in the back.

EXT. WOODS - MORNING - AUTUMN YR 3 (D41)

Miguel and Edee are on the ground - A pair of deer in sight.

EXT. SUPPLY HOUSE - DAY - AUTUMN YR 3 (D41)

A buck hangs upside down. Edee processes it skillfully.

EXT. LOG CABIN - DAY - AUTUMN YR 3 (D42)

Edee sits in her chair reading, eating a banana. Miguel sits, sleeping.

INT. CABIN - EVENING - AUTUMN YR 3 (D42)

The door is open to the beautiful outdoors. Miguel and Edee sit sipping from mugs of black coffee. After a while-

EDEE
How are your nieces?

MIGUEL
They’re wild ones. Especially the older one, Kaya. But they’re good company. Elki’s the younger.
They laugh. Miguel’s morphs into a long, cough. Edee eyes him with concern.

**EDEE**
You sound awful.

Miguel shrugs, doesn’t say anything as he wipes his mouth with a tissue. He puts it into his pocket. Now he gets up and walks to his truck. He grabs something and brings it back. He presents the gift. It’s a drawing.

**MIGUEL**
Elki drew that. They always ask about you, my hermit friend who lives in the mountains. Sometimes, I think they think I’m just making it up.

Edee takes it in her hand and holds it. It’s a drawing of her own likeness. She stands on a rock, rifle in hand, and Potter by her feet. Her humble cabin in the background. Her face turned to the rising sun in the east.

She looks able, powerful, entirely self-sufficient. A Frontierswoman who’d give Calamity Jane a run for her money.

Edee’s moved.

**EDEE**
It’s beautiful.

**MIGUEL**
It’s good, isn’t it? She did all of that just from my description. She’s smart, that one. She wants-

Miguel cuts off as he aggressively clears his throat.

**MIGUEL (CONT’D)**
Elki wants you to have it.

Edee smiles and nods gratefully.

**EDEE**
I’m going to get something for Elki.
(smiles, winks)
Something you can give her to prove I exist.

Edee walks back inside the cabin.
She walks to the shoebox and just looks at it, she bites back an emotion, she opens it without looking inside and extracts something she knows by touch and exits.

Edee approaches him, MIGUEL stands to leave.

She hands him the folded up piece of paper. He doesn’t look at it. He knows not to.

MIGUEL turns and walks to his truck. Edee follows him with her eyes. Before he gets in-- He turn to just look at her, which is not his way. He smiles slowly. She reaches to hug him, he accepts the embrace.

MIGUEL
I have to go away for a while.
(a beat)
Potter would love it up here. Could you take him for me?

She smiles, of course she will, pats him.

EDEE
When will I see you again?

MIGUEL is silent for a beat, looks down at the ground. Then up at her.

MIGUEL
Hard to tell this time.

He reaches down and pats Potter.

MIGUEL (CONT’D)
You stay boy.

She gets down on Potter’s level puts her arms around his neck, MIGUEL touches her on the top of her head, gets in the car.

He doesn’t look back when he starts the truck, pulls out.

Edee stands against the wall as if she needed it to hold her up. Her eyes tear.
He pulls over, takes the folded over paper.

CLOSE-UP PICTURE - A CHILD’S DRAWING of STICK TREES, A FOREST of them. When you look closer there are stick figures, a big one and a small one, they are fishing. And the third one who is strangely cheering for them.

With a child’s scrawl that reads: “Where I want to live”.

CLOSE-UP MIGUEL- He folds it back up. Looks up at the trees. Just sits.

Edee walks from the wall to the box, she opens it and this time she looks inside.

She sits on the ground.

One by one she takes paintings out, many of them forests.

Then actual photos of Adam and Drew. The tears streams down her face. Everywhere on the floor around her she is surrounded by them, Adam and Drew, as if she were an island in the middle of them.

Edee lies against a boulder. Eyes closed. Asleep. Now SOUNDS of grunting, snorting and tromping fill the air. Edee slowly opens her eyes. She turns and looks to the other side of the river to find a HERD OF ELK. More than a dozen of them. Of all shapes and sizes. She holds Potter back even though he wisely has not made a move forward.

She stares at the majestic beasts for a long beat before a big smile breaks across her face.

Edee eats at her table. The POURING RAIN outside. We hear lightning and thunder. She’s lost in thought. Potter sits by the fireplace, staring at her. We see her POV of Potter.

EDEE
Is there something I can help you with?
After a moment, Potter turns around and goes to bed. She smiles.

EDEE (CONT’D)
I feel like we’re starting to get the hang of this.

Potter doesn’t turn to face her.

244  EXT. MOUNTAINS - DAY - AUTUMN YR 3 (D44)  244
Edee hikes above the tree line. The leaves are gone, announce the incoming winter.

245  OMITTED  245

246  INT. LOG CABIN - DAY - AUTUMN YR 3 (D44)  246
Edee hangs PHOTOS on the wall. Lots of photos of Adam and Drew as well as some of Emma, and her daughter, Jessica. She puts her hand on the picture of ADAM in scrubs holding DREW the day he was born, beaming at the CAMERA. She gets right up to the picture, kisses them, then leaves her hand on them, looks down at the ground breathing in deeply.

247  OMITTED  247

248  EXT. LOG CABIN - DAY - AUTUMN YR 3 (D44A)  248
Edee throws the ball to Potter who bounds through the forest. Edee smiles.

249  INT. LOG CABIN - DAY - AUTUMN YR 3 (D44A)  249
Edee is smiling. She sits applying medicinal plant herbs on a bruise. We notice wrinkles on her face. Potter watches her.

EDEE
(about the herbs)
It’s not for you Potter.

He tries to get up to her to lick her face, she pushes him off.

250  OMITTED  250
Edee walks through the woods looking like someone else. A very different Edee from the one we met almost 3 full years ago, Potter in tow.

Edee sits at the table combing her longer greying hair, deciding not to cut it anymore. Potter lies nearby, watching her lazily. She looks at a photo on the wall, smiles, wistfully. We hold on her face.

Edee carries wood toward the house, Potter trots around sniffing the grass in the distance.

Edee reads a manual about building new stairs and adding on a porch by candlelight. Elki’s drawing of Edee hangs on a wall next to the photo of Adam and Drew. Potter is passed out below her. She studies the drawing of the stairs.

    EDEE
    Huh...
    (closing the book)
    Now... there’s a cure for insomnia.

Edee sips coffee, studies one of her manuals. It’s extremely worn. Through the window she looks at the sleet coming down.

    CLOSE-UP EDEE, Her eyes tear. We haven’t seen her let her do this in a long time. But this time, she smiles also, looks back out at the sleet.

Edee hikes above the tree line. She takes a deep breath and blows out, watching the oxygen crystallize. Pretty much everywhere she goes Potter is in tow.
Edee walks through it wearing a hunter’s vest, carrying the rifle.

Edee hikes up the mountain with a backpack strapped to her back. She marches forward, her breath labored and rhythmic as it reveals the cold air. Potter doesn’t seem to mind. Soon she arrives at the --

Edee steps onto the huge boulder and takes off her pack and gloves as sweat rolls down her forehead.

She grabs her water canister and takes a long swig as she stares out at the woods and cliff below for a long beat. It’s a sight to behold. The mountains are covered with snow.

EDEE
It’d be a lot better if this was whiskey.

Edee reaches to put the canister back in her pack when a loud RUSTLING sound erupts from behind her. Startled, she SPINS AROUND to see a RAVEN flying off.

Edee’s off balance as she TEETERS on one leg trying to regain her footing before she SLIPS and FALLS off the rock.

EDEE (CONT’D)
AAAAHHHHH!

She HITS THE GROUND ten feet below and TUMBLES another thirty over the snowy and rocky terrain before she claws her way into a stop on a rock at the EDGE OF A CLIFF. She’s a hair’s breadth away from a 300 foot drop to death.

But Edee doesn’t know this. She’s just been able to stop herself and is yet to look around. In fact she has closed her eyes fearing the worst.

Slowly, Edee’s eyes open. She gasps for breath. Edee groans, moans – she is going to have size-able bruises for sure. She carefully rolls, still hanging on to the rock she managed to grasp. A leg finds only air. She GASPS. Comprehending.
Still holding on. She twists onto her back on the bit of ledge beneath her.

Now she can roll her head and look down at the drop.

She breathes slowly looking down at it.

EXT. CLIFF - DAY - LATE AUTUMN - OVERHEAD YR 3 (D47C) 259

From up above her we see Edee on the ledge of the cliff and we can see how vast the drop is.

CLOSE-UP EDEE - Still looking down, exhausted. She rolls her head away from the edge and stares at the cliff face.

EXT. CLIFF - DAY - LATE AUTUMN - WIDE SHOT OF EDEE YR 3 260 (D47C)

Not moving to rescue herself, just lying there.

EXT. CLIFF - DAY - LATE AUTUMN YR 3 (D47C) 261

ECU EDEE - She clenches her eyes closed, then slowly rolls toward the cliff’s edge, toward the drop, the void, our camera panning with her as she falls away from us, from overhead we see the length and breath of her spectacular flying fall... she falls and falls...

Then we see Adam standing below looking down. But as she falls toward him HE LOOKS UP and REACHES UP HIS ARMS TO catch her.

The SOUND OF POTTER BARKING.

CU EDEE - Opening her eyes. She is still on the ledge on the cliff, she has just pictured herself rolling and falling in her mind, and being caught, thinking maybe that’s still the solution. Even now. She starts to sob.

Potter barks again, she looks up at where she has slipped from, Potter is down on the edge of the cliff, inching closer.

EDEE

NO! STAY POTTER! STAY

The dog whimpered and sits back, still looking down at her.

She sits up a bit to see how she can climb back up. Wipes her tears. She spots a natural ramp made in slanted rock. She uses the wall of the cliff to balance as she stands and heads for it.
Edee sits on the roof, repairing and cleaning the chimney. Potter sits on the ground staring up at her. She looks down at him.

EDEE
I’m fine. I promise.

He clearly does not seem sure of this. He doesn’t move. She rolls her eyes.

She walks over to the west part of her property where MIGUEL always parks, Potter at her heels with his tail wagging in excitement. The snow is thawing everywhere. There is slush amid buds pushing up from the ground. She scans the area eagerly as the sound of an engine grows louder. There’s nothing, until A PLANE comes into view and passes by.

She taps her hand nervously. Her feet too. Now, a heavy sigh. She looks up at the drawing Elki did, then to Potter.

EDEE
He’s never been this long before. Not without telling me.

Potter gives her a look. Edee thinks about this.

She chops wood, tossing it into a pile. It’s routine for her now: CHOP, the wood splits in half; CHOP, in quarters; TOSS. New log. CHOP.

Edee breathes FAST. As if she’s running. Her eyes are troubled. Angry. She throws the axe down in frustration.

Edee makes a bowl of venison and rice and puts it on the ground for Potter. She just sits there. Frozen, staring at the wall.

Now a heavy sigh. Another. Looks at Potter.
**EDEE**

It’s been over four months.

He perks up his ears, Edee looks troubled at the thought.

EXT. LOG CABIN - PREDAWN - SPRING YR 3 (D53)

It’s almost light. The door opens, Edee drags MIGUEL’S CHAIR out onto the porch. She sits down on the stairs she has re-built and looks out at the view, then back at the chair, which brings a smile to her face. As she stares at the chair and we slowly push into her face, her smile fades as she thinks, a growing sadness comes over her face, then concern, then finally fear crosses her face. As if the thought that something bad could have befallen him takes hold of her.

She gets up quickly, marches to the place where MIGUEL always parks his vehicle and stops.

She stares down the partially snow-covered trail, eyes full of anger and confusion. We watch her for a long beat.

OMITTED

INT. LOG CABIN - MORNING - SPRING YR 3 (D53)

Edee packs. Loading clothing, camping gear, and portable food into a big trekking backpack. She packs lots of jerky.

She pulls cash out of a box on the shelf. She looks at Potter-

**EDEE**

We’re going to town. All right Boy.

Potter barks and jumps in a circle. She looks at the pictures on the wall. She kisses Adam and Drew on their faces. Stops.

She goes to the old shoebox, now empty, throws it on the embers.

EXT. WILDERNESS - DAY - SPRING YR 3 (D53)

Edee and Potter are small as they move through the fields with patches of snow covering new buds, that will eventually connect to some road.
EXT. GRASSLANDS - DAY - SPRING YR 3 (D53)
Edee AND Potter walk thru grasslands.

EXT. GRASSLANDS/RIVERBANK - SUNSET - SPRING YR 3 (D53)
Edee sets up a small tent near a stand of trees by river.

INT. TENT - RIVERBANK NIGHT - SPRING YR 3 D53
She reaches into her backpack and grabs a deer jerky, and hands it to Potter who lies beside her. Potter eats it ravenously.

LATER
Potter sleeps under a blanket. Edee in her sleeping bag.

EXT. TENT - RIVERBANK - MORNING - SPRING YR 3 (D54)
Edee and Potter break camp.

EXT. OFF-ROAD DIRT TRAIL - DAY - SPRING YR 3 (D54)
They’ve found an off-road vehicle trail and are moving along it quickly. Edee stops, and checks her compass.

EXT. VEHICLE TRAIL - DIRT ROAD - DAY - SPRING YR 3 (D54) 276A
The trail dumps them onto a dirt road.

EXT. DIRT ROAD - DAY - SPRING YR 3 (D54)
Edee and Potter walk on the dirt road she traveled upon with Colt almost 3 years ago.

EXT. HIGHWAY - DAY - SPRING YR 3 (D54)
The dirt road dumps Edee onto a 2-lane highway.

EXT. 2-LANE HIGHWAY - DAY - SPRING - LATER YR 3 (D54) 278A
They walk down the highway as a few CARS and SEMIS pass by. A sign reads-- TOWN -- 5.
EXT. HIGHWAY/OUTSKIRTS - QUINCY - DAY - SPRING YR 3 (D54)

They walk into town. 3 years later not much has changed.

EXT. DINER - DAY - SPRING YR 3 (D54)

Edee’s filthy. Using a faucet attached to the diner she scrubs her hands and face.

INT. DINER - DAY - SPRING YR 3 (D54)

Edee sits in a booth, her huge backpack across from her. She looks scruffy, but her face and hands are clean.

The place is half-full. A MOM and TWO GIRLS (6), sit at a nearby table. At another, an OLD MAN IN A STETSON reads a paper. Two OLD LADIES sipping shakes and giggling at yet another.

A WAITRESS appears. Same one as 3 years ago. She’s wearing a Santa’s hat. Edee recognizes her, and smiles. She smiles back—

WAITRESS

Whatchya having, hon?

Edee looks at the menu. Her eyes scan the pages seriously.

EDEE

Fried chicken. Mashed potatoes. A chocolate shake, please.

WAITRESS

You got it.

The Waitress leaves. Edee looks around uncomfortably. She looks like a fish out of water.

The Old Man in the Stetson gets up and walks to her table. He stops, and puts his newspaper down (they still have those).

OLD MAN IN A STETSON

Done with it.

He walks off, and out the door.

The paper’s folded, and facing her way. All she has to do is grab it and look at it. The news. The latest and greatest of important happenings transpiring in the world. God only knows what’s happened since she’s been gone.

Edee doesn’t glance at it as she shoves it off the table and onto the opposite bench.
Edee devours the last of her meal. The shake is gone too.
The Waitress appears with Edee’s change. She smiles--

WAITRESS
There you go, sweetie. You stay warm out there, okay?

Edee pockets her change.

EDEE
Is there a hospital nearby?

Potter’s leash is tied to a bench. Edee unties it, and sets down a burger and fries. He devours it.

Edee and Potter walk down a street.

They approach a small hospital.

A tired, GRUMPY WOMAN (40s), looks up from her yellowed, well-worn Nicholas Sparks novel. She looks Edee over.

GRUMPY WOMAN
May I help you?

EDEE
I hope so. I’m looking for a woman named Alawa.

The woman’s face remains expressionless.

EDEE (CONT’D)
She’s a nurse. Or was. I met her... about three years ago.

Grumpy woman’s stone-faced.
EDEE (CONT’D)
I have no idea if she works here, somewhere near here. I’m trying to find-

Edee’s getting flustered as the woman remains impassive.

EDEE (CONT’D)
I’m sorry- if you don’t know her maybe there’s someone...

Grumpy Woman holds up her finger. Edee stops talking. The woman picks up a phone. Pushes a button.

GRUMPY WOMAN
Alawa, you have a visitor.

INT. HOSPITAL - LATE AFTERNOON - SPRING - LATER YR 3(D54)
Edee sits next to her big backpack. She stares at the floor. A door opens. Out steps Alawa Crow. Two years older.

EXT. ALAWA’S TRUCK - ROAD - EVENING - SPRING YR 3 (D54)
Alawa drives. Potter’s in the back seat, panting. Edee’s in the front-- staring out the window.

EXT. ALAWA’S TRUCK - RESERVATION - EVENING - SPRING YR 3
Alawa pulls off the highway and onto the reservation.

EXT. ALAWA’S TRUCK/MIGUEL’S - EVENING YR 3 (D54)
Alawa pulls to a stop outside an old Rustic house. Along with Miguel’s Truck, are other family/friends vehicles. Edee begins to grab her pack and beckons to Potter but--

ALAWA
I’ll take care of him, and come in for you soon.

Edee considers this for a beat before turning and looking back at Potter. She grabs his head and plants a kiss on his nose.

EDEE
You’ll be okay, Potter.
Edee steps out. Alawa goes to park. She walks to the front door. Knocks lightly.

After a moment, KAYLA (40s), answers the door. This is Miguel’s sister-in-law. She is Native American, beautiful, telling us Miguel was married to a Native American, explaining his home on the reservation.

INT. MIGUEL’S HOUSE - LIVING ROOM - NIGHT - SPRING YR 3 (N54)

Edee enters the home. There are more PEOPLE inside. ADULTS and CHILDREN. Various ages. All Native Americans and Latinos.

In the soft light, she introduces herself to Kayla in a stammering, uncomfortable fashion.

EDEE
My name is Edee. I’m a friend of Miguel’s. I’ve know him for- He is-

Edee stops, unsure of how to explain her association with him. Before she says anything else, Kayla smiles kindly.

KAYLA
Yes, Edee. I know about you. I’m his sister in law.
(motions down the hall)
He’s awake.

OMITTED

292

OMITTED

INT. MIGUEL’S HOUSE - NIGHT - SPRING YR 3 (N54) 293

We find Miguel lying on a hospital bed. Very thin now. Very pale. His breathing is labored. But he is conscious.

Edee enters.

MIGUEL CHUCKLES. His eyes show he’s still there. His laughter soon subsides. There is silence.

The two old friends behold one another. Finally--

MIGUEL
(in a raspy voice))
I wondered if you’d come off that damn mountain to see me.
(smile)
I bet Alawa $100 that you would.
(MORE)
MIGUEL (CONT’D)
She said make it $200, you wouldn’t.

Miguel chuckles again. Sickly and wheezy.

Edee’s tearing up, but smiles.

EDEE
You didn’t have to be so dramatic about it.

She walks up to Miguel and takes a seat next to the bed. She can barely look at him.

MIGUEL
Cancer. Throat.

Edee’s having trouble keeping it together. She gently grasps his hand. Now frail and thin.

MIGUEL (CONT’D)
Didn’t catch it in time. You have to catch it in time.

In the hallway outside of the room, Kayla stands with two GIRLS, KAYA (8) and ELKI (6).

EDEE
You could’ve told me. The last time. You could’ve-

MIGUEL
Nothing from the outside world, you said. I took you at your word.

She nods “yes”.

MIGUEL (CONT’D)
The aliens did land by the way...
(she smiles)
... but I pay them no mind.
(motions to himself, the room)
This is my world.

ELKI in the hallway begins to cry softly. For awhile, all we hear is his crying.

Edee gets on her knees and puts her hand on Miguel’s head. She strokes it softly. Beholding his face.

MIGUEL (CONT’D)
Glad you made it though... so I could thank you?
EDEE

Me...?

MIGUEL

Yes... You gave me all I wanted...

Her face expresses: “what?”

MIGUEL (CONT’D)

You offered me a way to die in a state of grace.

She looks at him in awe. Of course he felt that way.

EDEE

Miguel... truth is... I would’ve died long ago if you hadn’t brought me back to life. For a long time, I wished you hadn’t. I wanted death, and you took it from me. But then... it became tolerable. You made it tolerable.

Edee wipes her eyes with her sleeve. He motions to the desk in his room.

MIGUEL

I’m giving you something.

She goes to the desk. There is a cell phone.

MIGUEL (CONT’D)

The phone is just for music. Got my music on it. I think you should have it.

EDEE

Your music? You got an iTunes account so I can download?... Some good music.

MIGUEL

Ahhhh... Sass... at my death bed.

He laughs. She kneels back down next to him as he says:

MIGUEL (CONT’D)

You want to use my account? Geez... take... take... take...

Miguel takes a labored, wheezy breath. She takes her last look... a deep deep look into his eyes.
EDEE
Yeah... I know... that’s me... and you...
(her voice cracking)
...give... give... give...

His laugh calms to the most beatific smile.

MIGUEL
I hope so...

She nods “yes” gets up, Alawa is at the door.

EDEE
(to ALAWA)
I never said thank you... I did...
but I didn’t really mean it.

ALAWA
I know.

Edee smiles. She goes back to Miguel, reaches and kisses his hand, takes the key and the phone. Alawa leaves them as Edee is going to say goodbye.

EDEE
See ya Yoda.

She turns to leave.

MIGUEL
(smiles)
I saw one. Star Wars.

She turns back.

MIGUEL (CONT’D)
I’m not him.

She looks at him.

MIGUEL (CONT’D)
I was driving. The accident. And I had a drink.

She has not expected this at all.

MIGUEL (CONT’D)
Thanks for the grace... Edee...

Her eyes fill with tears. He hasn’t taken his eyes from her.
They were shots in a mall at Christmas. Four years ago. In Chicago. My husband Adam... my son Drew.

He nods “yes”. Others move by her into the room. She lets them get by. Takes a last look, he nods “yes”, again.

She smiles, leaves.

EXT./INT. MIGUEL’S HS/WINDOW – PREDAWN – SPRING YR 3(D55)

Edee’s devastated, Potter at her side. She looks back through the window to his living room.

EDEE’S POV OUTSIDE LOOKING INTO WINDOW – MIGUEL lies in the bed, his family and community are laying on the hands, sitting on either side of the bed, lining it, they are draped across the bed, singing, wailing. His wife’s sister holds his arms up so that they are reaching to heaven. They close over his body from both sides.

EXT. PLAYGROUND – TOWN – MORNING – SPRING YR 3 (D55)

An empty playground.

Edee sits on a swing.

She stares at the phone for a long beat.

Now turns to Potter as tears form, then trickle down her face. She smiles through them--

EDEE

You ready, boy?

Potter stares at his master, panting away. She dials--


And now we hear Emma’s voice. Her voicemail.

EMMA (V.O.)

Hi, this is Emma. Sorry I wasn’t able to catch your call. Leave a message and I’ll call you right back. Bye.

BEEP.

Edee closes her eyes--
EDEE
Emma. It’s me.

BLACK.