

**LAND**

By  
Jesse Chatham and Erin Dignam

1

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

1

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 --

2

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

2

-- 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.

3 INT./EXT. LOG CABIN - DAY - WINTER - CONTINUOUS YR 1 (D17) 3

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.

4 INT. LOG CABIN - DAY - WINTER YR 1 (D17) 4

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.

5 INT. LOG CABIN - DAY - WINTER YR 1 (D17) 5

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.

6 INT. CHICAGO APT - DAY - SPRING - FLASHBACK 6

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.

7 INT. CABIN - DAY - WINTER YR 1(D17) 7

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

7A INT. CABIN - DAY - WINTER - FLASHBACK 7A

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:

- 8 EXT. MIDWEST HIGHWAY - MORNING - SUMMER 2019 - YR 1 (D1) 8  
 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.
- 9 EXT. EDEE'S CAR/TRAILER - MORNING - SUMMER YR 1 (D1) 9  
 Edee drives. She is a bit younger than at the cabin. She seems to be focused on something beyond the road.
- 10-16 OMITTED 10-16
- 17 EXT. HIGHWAY - MORNING - SUMMER YR 1 (D1) 17  
 Edee's car/trailer is headed through corn fields that dissolve into the edge of a forest her U-Haul disappears into.
- 17A EXT. HIGHWAY - MORNING - SUMMER YR 1 (D1) 17A  
 Edee's car/trailer passes a ROAD SIGN - "QUINCY 20 MILES"
- 18-20 OMITTED 18-20
- 21 EXT. SMALL TOWN - MORNING - SUMMER YR 1 (D1) 21  
 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.
- 22 INT. SPORTING GOODS STORE - MORNING - SUMMER YR 1 (D1) 22  
 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.
- 23 OMITTED 23

24 INT. SPORTING GOODS STORE - MORNING - SUMMER YR 1 (D1) 24

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.

24A EXT. HARDWARE STORE/STREET - MORNING - SUMMER YR 1 (D1) 24A

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.

25 OMITTED 25

26 EXT. MAIN STREET - MORNING - SUMMER YR 1 (D1) 26

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.

27 INT. DINER - MORNING - SUMMER YR 1 (D1) 27

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.

28 OMITTED 28

29 INT. DINER - MORNING - SUMMER - CONTINUOUS YR 1 (D1) 29  
EDEE CLOSE-UP - Edee smiles slightly, getting up, leaving the table.

30 EXT. DINER - MORNING - SUMMER - LATER YR 1 (D1) 30  
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.

31 INT. REAL ESTATE OFFICE - DAY - SUMMER YR 1 (D1) 31  
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.

32 EXT. DIRT ROAD - DAY - SUMMER YR 1 (D1) 32

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.

32A EXT. DIRT PATH - DAY - SUMMER YR 1 (D1) 32A

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.

33 EXT. LOG CABIN - DAY - SUMMER YR 1 (D1) 33

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)

COLT (CONT'D)

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.

34 INT. CABIN - DAY - SUMMER - CONTINUOUS YR 1(D1) 34

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...?

35 INT. CHICAGO APT - EVENING - SPRING - FLASHBACK 35

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.

36

INT. DEN - EVENING - CONTINUOUS

36

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) 37

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) 38

Edee opens the door to the outhouse. It's over a decade old and in need of a good cleaning.

39 EXT. SUPPLY HOUSE - DAY - MOMENTS LATER - SUMMER YR 1 (D1) 39

The supply house is half the size of a standard garage and looks worse than the cabin.

40 INT. SUPPLY HOUSE - DAY - SUMMER YR 1 (D1) 40

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.

41 OMITTED 41

42 EXT. LOG CABIN - SUNSET - SUMMER YR 1 (E1) 42

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.

42A INT. LOG CABIN - NIGHT- SUMMER YR 1 (N1) 42A

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.

43 INT. LOG CABIN - NIGHT - SUMMER YR 1 (N1) 43

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.

- 44 INT. LOG CABIN - NIGHT - SUMMER YR 1 (N1) 44
- 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.
- 45 INT./EXT. LOG CABIN - WINDOW - NIGHT - SUMMER YR 1 (N1) 45
- 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.
- 45A CLOSE-UP EDEE - CONTINUOUS YR 1 (N1) 45A
- 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.
- 46 INT. LOG CABIN - MORNING - SUMMER YR 1 (D2) 46
- 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.
- 47 OMITTED 47
- 47A OMITTED 47A
- 47B EXT. LOG CABIN/LAND - DAY - SUMMER - YR 1 (D2) 47B
- 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.

47C EXT. SUPPLY HOUSE - DAY - SUMMER YR 1 (D2) 47C

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.

47D OMITTED 47D

47E INT. LOG CABIN - EVENING - SUMMER YR 1 (D2) 47E

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.

47F INT. LOG CABIN - EVENING - SUMMER YR 1 (D2) 47F

Edee lights a fire in the pot belly stove.

47G INT. LOG CABIN - NIGHT - SUMMER YR 1 (D2) 47G

Edee has a nightmare.

47H INT. LOG CABIN - NIGHT - SUMMER YR 1 (D2) 47H

Edee lays in bed thinking.

48-50 OMITTED 48-50

50A INT. LOG CABIN - DAY - SUMMER - CONTINUOUS YR 1 (D3) 50A

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.

50B INT. LOG CABIN - DAY - SUMMER YR 1 (D3) 50B

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.

51-67 OMITTED 51-67

68 EXT. WOODS - DAY - SUMMER - LATER YR 1 (D3) 68

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.

69 EXT. LOG CABIN - SUNSET - SUMMER YR 1 (D3) 69

Edee staggers to the cabin. She puts the bucket down, then stumbles through the door.

70 INT. LOG CABIN - SUNSET - SUMMER YR 1 (D3) 70

She reaches for a nearby bottle of water and drinks it in one gulp. She climbs up to her bed and passes out.

70A OMITTED 70A

70B OMITTED 70B

70C OMITTED 70C

70D EXT. LOG CABIN - MORNING - SUMMER YR 1 (D4) 70D

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.

71-74 OMITTED 71-74

74A EXT. LOG CABIN/LAND - DAY - SUMMER - YR 1 (D4) 74A

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.

75 EXT. RIVER - DAY - SUMMER YR 1 (D4) 75

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

76 EXT. RIVER - SUMMER - MOMENTS LATER YR 1 (D4) 76

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.

77 INT. CHICAGO APARTMENT - SUMMER - DAY - FLASHBACK 77

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.

78 EXT. CHICAGO APT - WINDOW/POOL - DAY - SUMMER 78

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.

79 EXT. CHICAGO APT - SWIMMING POOL - DAY - SUMMER 79

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...  
(his eyes wide with wonder)  
... 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.

80 EXT. RIVER - PRESENT - DAY - SUMMER YR 1 (D4) 80

-- 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).

81 EXT. TREE LINE - DAY - SUMMER - LATER YR 1 (D4) 81

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.

82 EXT. LOG CABIN/TREE LINE - WIDE - DAY - SUMMER YR 1 (D4) 82

Edee runs alone, toward her cabin as the sun fades.

83 INT. LOG CABIN - NIGHT - SUMMER (N4) 83

Two RAINBOW TROUT sizzle in the frying pan. Edee cooking, Adam comes into frame behind her, puts his arms around her.

84 INT. LOG CABIN - NIGHT - SUMMER YR 1 (N4) 84

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

Mooooooooo...

85 INT. LOG CABIN - NIGHT - SUMMER - CONTINUOUS - YR 1 (N4) 85

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.

86 OMITTED 86

86A INT. LOG CABIN - DAY - EARLY AUTUMN YR 1 (D5) 86A

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.

86B INT. SHOE STORE - MALL - DAY - FLASHBACK - XMAS'18 86B

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...

86C INT. CABIN - DAY - EARLY AUTUMN YR 1 (D5) 86C

CLOSE-UP EDEE Looking down at the box. She puts the shoebox back in the box, closes it shut.

87 OMITTED 87

87A EXT. LOG CABIN - MORNING - EARLY AUTUMN YR 1 (D5) 87A

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.

87B EXT. WOODS - DAY - LATER - EARLY AUTUMN YR 1 (D5) 87B

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

87C INT. LOG CABIN - NIGHT - EARLY AUTUMN YR 1 (N5) 87C

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.

87D INT. BAR - NIGHT - WINTER - FLASHBACK 87D

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?

87E OMITTED 87E

87F OMITTED 87F

88 INT. LOG CABIN - NIGHT - EARLY AUTUMN YR1 (N5A) 88

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.

95 INT. OUTHOUSE - DAY - START OF WINTER YR 1 (D7) 95

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

EDEE  
AAAHHHHHHHHHH...!!!!

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.

96 INT. OUTHOUSE - LOG CABIN - DAY - START OF WINTER YR 1(D7) 96

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.

97 INT. LOG CABIN - DAY - START OF WINTER - YR 1 (D7) 97

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.

98 OMITTED 98

99 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.

100 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.

BRRRIING. BRRRIING. BRRRIING.

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

100A OMITTED 100A

101 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?!

102 EXT. CABIN - DAY - START OF WINTER - PRESENT YR 1 (D7) 102

Still staring at the trash fire, she turns and walks inside.

102A EXT. WOODS - DAY - START OF WINTER YR 1 (D8) 102A

Edee sees 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.

102B EXT. WOODS - DAY - START OF WINTER YR 1 (D8) 102B

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.

103-106 OMITTED 103-106

106A INT. LOG CABIN - START OF WINTER - NIGHT YR 1 (N8) 106A

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.

107 INT. LOG CABIN - LOFT - NIGHT - START OF WINTER YR 1 (N8) 107

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

108 INT. APARTMENT - LIVING ROOM/DEN - EARLY SPRING-FLASHBACK 108

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, Leducky 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."



LAND 31.

110C INT. LOG CABIN - NIGHT - WINTER YR 1 (N9) 110C

Edee eats a very small fish.

110D EXT. SUPPLY HOUSE - DAY - WINTER YR 1 (D10) 110D

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) 110E

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) 110F

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) 110G

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) 111

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.

112 INT. LOG CABIN - DAY - WINTER YR 1 (D11) 112

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.

113 OMITTED 113

113A INT. CHICAGO APT - DEN - DAY - SPRING - FLASHBACK 113A

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.

114 INT. LOG CABIN - DAY - WINTER YR 1 (D11) 114

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.

115 INT. CHICAGO APT - BEDROOM - DAY - SPRING - FLASHBACK 115

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.

116 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 117-121

122 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 than the rest. It looks like it could be hit. But it does not fall and disappears behind a tree.

EDEE

God damn it.

- 123 INT/EXT. LOG CABIN - DAY - WINTER - FLURRIES YR 1 (D12) 123  
A storm is raging, no one could go out in this.
- 124 EXT. LOG CABIN - DAY - WINTER - FLURRIES YR 1 (D12) 124  
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.
- 125 INT. LOG CABIN - MORNING - WINTER - FLURRIES YR 1 (D13) 125  
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.
- 126 INT. LOG CABIN - DAY - WINTER YR 1 (D14) 126  
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.
- 127 EXT. WOODS - DAY - WINTER YR 1 (D14) 127  
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.
- 128 EXT. LOG CABIN - MORNING - WINTER - FLURRIES YR 1 (D15) 128  
The snow's falling. It looks like a winter wonderland.
- 129 EXT. LOG CABIN - VARIOUS - WINTER - FLURRIES YR 1 (D15) 129  
Morning turns to night; this time-lapse goes on for a few days. A STORM that only gets worse. Snow falls and accumulates.

130 INT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D16) 130

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.

130A INT. CHICAGO APT- BEDROOM - DAY - SPRING - FLASHBACK 130A

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!!!

131 INT. LOG CABIN - LATER - WINTER - BLIZZARD YR 1 (D16A) 131

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.

132 EXT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D16A) 132

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.

133 INT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 133

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 --

134 EXT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 134

-- 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.

135 EXT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 135

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

136 EXT. WOODS - LATER DAY - WINTER - BLIZZARD YR 1 (D17) 136

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.

137 EXT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 137

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.

- 138 EXT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 138
- 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.
- 139 INT. CHICAGO APT - DAY - WINTER - FLASHBACK 139
- 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.
- ON EDEE
- Her eyes still slightly, barely, open - her head falling to the side, coming to a rest on the floor as her eyes are closing...
- 140 INT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 140
- 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.
- 141 INT. INDOOR MALL - CHICAGO - DAY - FLASHBACK 141
- Into the MALL. Edee walks into her own POV, looks around to find what she is looking for.

142 INT. INDOOR MALL - CHICAGO - DAY - WINTER 142

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.

143 INT. LOG CABIN - DAY - WINTER - BLIZZARD YR 1 (D17) 143

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.

144 INT. MALL ESCALATOR - CHICAGO - DAY - WINTER - FLASHBACK 144

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.

145 INT. LOG CABIN - DAY - WINTER - BLIZZARD - YR 1 (D17) 145

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

BLACK SCREEN

146 INT. INDOOR MALL - CHICAGO - DAY - WINTER - FLASHBACK 146

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:

150 INT. LOG CABIN - DAY - WINTER - LATER YR 1 (D19) 150

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 151

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) 152

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 Borrás.

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.

153 INT. LOG CABIN - MORNING - WINTER - WIDE SHOT YR 1 (D20) 153

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.

154

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

154

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.

155 INT./EXT. LOG CABIN - MORNING - WINTER YR 1 (D21) 155

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.

156 INT. CABIN - MORNING - WINTER YR 1 (D21) 156

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...

157A I/E MIGUEL'S TRUCK/LOG CABIN - NIGHT - WINTER YR 1 (N21) 157A

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.

158 INT. LOG CABIN - NIGHT - LATE WINTER YR 1 (N21) 158

Edee sleeps.

159 INT./EXT. LOG CABIN - DAY - LATE WINTER YR 1 (D22) 159

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

MIGUEL

Alawa says you can have noodles.

160 INT. LOG CABIN - EVENING - LATE WINTER YR 1 (D22) 160

They both sit at the table, eating in silence.

EDEE

My name is Edee. Did I say that?

MIGUEL

No. Hello Edee.

161 EXT. LOG CABIN/TRUCK - NIGHT - LATE WINTER YR 1 (N22) 161

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.

162 OMITTED 162

163 INT. LOG CABIN - DAY - LATE WINTER YR 1 (D23)

163

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.

164 INT. LOG CABIN - DAY - LATE WINTER YR 1 (D23) 164

Edee sniffs her armpits. Grimaces. Rubs her hand through her grimy hair.

LATER

Edee gives herself a sponge bath.

164A INT. LOG CABIN - EVENING - SUMMER YR 1 (D23) 164A

Edee goes through a bag of groceries finding food and toothpaste.

165 INT. LOG CABIN - DAY - LATE WINTER YR 1 (D23) 165

Edee reads manuals in bed downstairs eating a good meal.

165A INT. LOG CABIN - DAY - SUMMER YR 1 (D23A) 165A

162 INT. LOG CABIN - NIGHT - LATE WINTER YR 1 (N22) 162

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.

166 OMITTED

166

167 EXT. LOG CABIN/TRUCK - MORNING - EARLY SPRING YR 1 (D24) 167

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 EXT. LOG CABIN - MORNING - EARLY SPRING YR 1 (D24) 168

Edee is wrapped up in a blanket, sitting on the porch with Miguel.

168A INT. LOG CABIN - MORNING - EARLY SPRING YR 1 (D24A) 168A  
(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 169

169A EXT. LOG CABIN - GARDEN - SPRING YR 1 (D24B) 169A

Edee is raking the old man's overgrown garden, preparing it for planting.

170 EXT. LOG CABIN - GARDEN - SPRING YR 1 (D25) 170

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)

COMMME ONNNN!!!

171 EXT. LOG CABIN - DAY - SPRING YR 1 (D25) 171

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.

172 OMITTED 172

172A EXT. LOG CABIN - BRONCO - DAY - SPRING YR 1 (D25) 172A

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?

173 OMITTED 173

174 OMITTED 174

175 INT. LOG CABIN - DAY - EARLY SPRING YR 1 (D25) 175

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.

176

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

176

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.

177 EXT. LOG CABIN - DAY - EARLY SPRING YR 1 (D25A) 177

Miguel teaches Edee how to dress a rabbit.

178 EXT. WOODS - DAY - SPRING YR 1 (D26) 178

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.

179 OMITTED 179

180 EXT. WOODS - DAY - SPRING - LATER YR 1 (D26) 180

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.

183 EXT. WOODS - DAY - SPRING - A LITTLE LATER YR 1 (D26) 183

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.

- 184-185 OMITTED 184-185
- 186 EXT. WOODS - DAY - SUMMER YR 1 (D27) 186  
Edee checks a trap and finds a RABBIT.
- 187 EXT. LOG CABIN - DAY - SPRING - LATER YR 1 (D27) 187  
Edee chops wood as the rabbit cooks over the fire pit behind her.
- 188 EXT. LOG CABIN - DAY - SUMMER YR 2 (D28) 188  
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) 189  
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) 190  
-- 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) 190A  
(FORMERLY SC. 200)  
Edee waters her garden, it's grown.
- 190B INT. LOG CABIN - SUMMER YR 2 (D30) 190B  
(FORMERLY SC. 201)  
Edee cooks - meat and rice. Not a can in sight.
- 190C INT. LOG CABIN - EVENING - LATER - SUMMER YR 2 (D30) 190C  
(FORMERLY SC. 202)  
Edee sits at the table and enjoys every bite of her meal.

190D EXT. WOODS - DAY - SUMMER YR 2 (D30A/37) 190D  
(FORMERLY SC. 222)

Edee and Miguel picks berries.

190E EXT. OPEN FIELD - DAY - SUMMER YR 2 (D30A/37) 190E  
(FORMERLY SC. 223)

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)

MIGUEL (CONT'D)  
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)  
Fuuuuuuuuucccckkkkkkk Youuuuuuuu.

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) 190K  
(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) 190L  
(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) 191

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) 192

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) 193

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.

194 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.

195 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.

196 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.

197 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.

197A 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) 198

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

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

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

198B EXT. LOG CABIN - GARDEN - DAY - SUMMER YR 3 (D33) 198B  
(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.

199-209 OMITTED

199-209

209A OMITTED

209A

210 EXT. LOG CABIN - DAY - SUMMER YR 3 (D33)

210

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 --

211-215 OMITTED

211-215

216 INT. LOG CABIN - DAWN - SUMMER YR 3 (D34)

216

Edee is just getting up. The place is a home now. Edee takes the blanket that MIGUEL gave her and threads a stick through the hem she has made, hangs it on two nails that hold it on the wall. Her only decoration. There is a chart on the wall with tasks she plans, "make flower boxes", "build front steps". Edee lays wood out on the floor, she is working inside now.

217 OMITTED

217

218 EXT. MOUNTAIN WILDERNESS - CHANGE OF SEASON - MACRO SHOT 218  
YR 3 (D35)

219 INT. LOG CABIN - DAY - SUMMER YR 3 (D35) 219

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.

220 INT. LOG CABIN - AFTERNOON - SUMMER YR 3 (D35) 220

Edee sits at the window watching the rain.

221-225 OMITTED 221-225

226 EXT. LOG CABIN - NIGHT - SUMMER YR 3 (N36) 226

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.

227 EXT. CABIN - EVENING - SUMMER YR 3 (D40) 227

They are wrapped in coats. Miguel grills meat.

LATER

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.

228 EXT. LOG CABIN - NIGHT - SUMMER YR 3 (N40) 228

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

229 INT./EXT. LOG CABIN - LOFT/WINDOW - NIGHT YR 3 (N40) 229

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.

230 OMITTED

230

231 EXT. LOG CABIN - MIGUEL'S TRUCK - MORNING - AUTUMN YR 3 231  
(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.

232 EXT. WOODS - MORNING - AUTUMN YR 3 (D41) 232

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

233 EXT. SUPPLY HOUSE - DAY - AUTUMN YR 3 (D41) 233

A buck hangs upside down. Edee processes it skillfully.

234 EXT. LOG CABIN - DAY - AUTUMN YR 3 (D42) 234

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

235 OMITTED 235

236 INT. CABIN - EVENING - AUTUMN YR 3 (D42) 236

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.

237 INT. CABIN - EVENING - AUTUMN YR 3 (D42) 237

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.

238 EXT. CABIN - EVENING - AUTUMN - CONTINUOUS YR 3 (D42) 238

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.

239 INT. LOG CABIN - DAY - AUTUMN YR 3 (D42) 239

Edee stands against the wall as if she needed it to hold her up. Her eyes tear.

240 EXT. DIRT ROAD - MIGUEL'S TRUCK - DAY AUTUMN YR 3 (D42) 240

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.

241 INT. LOG CABIN - DAY - AUTUMN YR 3 (D42) 241

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.

242 EXT. RIVERBANK - DAY - AUTUMN YR 3 (D43) 242

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.

243 INT. LOG CABIN - NIGHT - AUTUMN YR 3 (N43) 243

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

251 EXT. WOODS - DAY - AUTUMN YR 3 (D45) 251

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.

252 INT. CABIN - NIGHT - AUTUMN YR 3 (D45) 252

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.

253 EXT. LOG CABIN - MORNING - AUTUMN YR 3 (D46) 253

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

254 INT. LOG CABIN - NIGHT - AUTUMN YR 3 (D46) 254

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.

255 INT. LOG CABIN - MORNING - LATE AUTUMN - SLEET YR 3 (D47) 255

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.

256 EXT. WOODS - TREE LINE - DAY - LATE AUTUMN YR 3 (D47A) 256

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.

256A EXT. WOODS - DAY - LATE AUTUMN YR 3 (D47B) 256A  
(FORMERLY SC. 225)

Edee walks through it wearing a hunter's vest, carrying the rifle.

257 EXT. WOODS - MOUNTAINSIDE - DAY - LATE AUTUMN YR 3 (D47C) 257

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 --

258 EXT. WOODS - ROCKY OVERLOOK - DAY - LATE AUTUMN YR 3 258  
(D47C)

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)

AAAHHHHH!

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.

259 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.

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

Not moving to rescue herself, just lying there.

261 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 whimpers 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.

262 EXT. LOG CABIN - DAY - WINTER YR 3 (D48) 262

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.

263 EXT. SUPPLY HOUSE - DAY - WINTER YR 3 (D49) 263

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.

264 INT. LOG CABIN - NIGHT - WINTER YR 3 (N50) 264

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.

265 EXT. SUPPLY HOUSE - DAY - SPRING YR 3 (D51) 265

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.

266 INT. LOG CABIN - NIGHT - SPRING YR 3 (N52) 266

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.

267 EXT. LOG CABIN - PREDAWN - SPRING YR 3 (D53) 267

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.

268 OMITTED 268

269 OMITTED 269

270 INT. LOG CABIN - MORNING - SPRING YR 3 (D53) 270

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.

271 EXT. WILDERNESS - DAY - SPRING YR 3 (D53) 271

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.

LAND 83.

272 EXT. GRASSLANDS - DAY - SPRING YR 3 (D53) 272

Edee AND Potter walk thru grasslands.

273 EXT. GRASSLANDS/RIVERBANK - SUNSET - SPRING YR 3 (D53) 273

Edee sets up a small tent near a stand of trees by river.

274 INT. TENT - RIVERBANK NIGHT - SPRING YR 3 D53 274

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.

275 EXT. TENT - RIVERBANK - MORNING - SPRING YR 3 (D54) 275

Edee and Potter break camp.

276 EXT. OFF-ROAD DIRT TRAIL - DAY - SPRING YR 3 (D54) 276

They've found an off-road vehicle trail and are moving along it quickly. Edee stops, and checks her compass.

276A EXT. VEHICLE TRAIL - DIRT ROAD - DAY - SPRING YR 3 (D54) 276A

The trail dumps them onto a dirt road.

277 EXT. DIRT ROAD - DAY - SPRING YR 3 (D54) 277

Edee and Potter walk on the dirt road she traveled upon with Colt almost 3 years ago.

278 EXT. HIGHWAY - DAY - SPRING YR 3 (D54) 278

The dirt road dumps Edee onto a 2-lane highway.

278A 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.

279 EXT. HIGHWAY/OUTSKIRTS - QUINCY - DAY - SPRING YR 3 (D54) 279

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

280 EXT. DINER - DAY - SPRING YR 3 (D54) 280

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

281 INT. DINER - DAY - SPRING YR 3 (D54) 281

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.

282 INT. DINER - DAY - SPRING - LATER YR 3 (D54) 282

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?

283 EXT. DINER - LATE AFTERNOON - SPRING YR 3 (D54) 283

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

284 EXT. STREET - LATE AFTERNOON - SPRING YR 3 (D54) 284

Edee and Potter walk down a street.

285 EXT. HOSPITAL - LATE AFTERNOON - SPRING YR 3 (D54) 285

They approach a small hospital.

286 INT. HOSPITAL - LATE AFTERNOON - SPRING YR 3 (D54) 286

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.

287 INT. HOSPITAL - LATE AFTERNOON - SPRING - LATER YR 3(D54) 287

Edee sits next to her big backpack. She stares at the floor.

A door opens. Out steps Alawa Crow. Two years older.

288 EXT. ALAWA'S TRUCK - ROAD - EVENING - SPRING YR 3 (D54) 288

Alawa drives. Potter's in the back seat, panting. Edee's in  
the front-- staring out the window.

289 EXT. ALAWA'S TRUCK - RESERVATION - EVENING - SPRING YR 3 289  
(D54)

Alawa pulls off the highway and onto the reservation.

290 EXT. ALAWA'S TRUCK/MIGUEL'S - EVENING YR 3 (D54) 290

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.

291 INT. MIGUEL'S HOUSE - LIVING ROOM - NIGHT - SPRING YR 3 291  
(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.

292 OMITTED 292

293 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.

EDEE

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.

294 EXT./INT. MIGUEL'S HS/WINDOW - PREDAWN - SPRING YR 3(D55) 294

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.

295 EXT. PLAYGROUND - TOWN - MORNING - SPRING YR 3 (D55) 295

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--

It rings. Rings. Rings. Rings.

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--

LAND

92.

EDEE  
Emma. It's me.

BLACK.