

GRAYWACKE

By

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PRESENTED BY

TRINITY OF M.A.N.

**ENTERTAINMENT ENTERPRISE:
STORIES To SCRIPTS To SCREENS**

EXT. SAUSALITO, CALIFORNIA. A NEW SIX-PASSENGER BLACK LIMOUSINE WITH DARK-TINTED WINDOWS (MOVING). CREDITS BEGIN AND END.
SPRING (3/22/08). EARLY SATURDAY MORNING. DAY.

From closely behind and above the LIMOUSINE, THE ENTIRE TOP OF THE LIMOUSINE IS SEEN, ANGLED DOWNWARD AND MOVING SLOWLY, on a narrow, winding, hillside street. Evidence of SPRING AND A MEDITERRANEAN CLIMATE, is apparent in the LANDSCAPE ARCHITECTURE.

From the same POV, the LIMOUSINE BEGINS A DOWNWARD TURN AROUND A BEND. As the front or hood of the limousine starts to disappear around that bend, the POV changes.

The POV becomes much closer, so that the FOCUS IS ON A HORIZONTAL SECTION OF THE ROOF. THE REFLECTIONS ON THE ROOF will occupy the upper $\frac{3}{4}$ of the screen, and the HORIZONTAL SECTION OF THE REAR WINDOW ADJACENT TO THE ROOF, will occupy the lower $\frac{1}{4}$ of the screen.

CREDITS BEGIN – THEY ARE DISPLAYED OVER THE SECTION OF THE REAR WINDOW AT THE BOTTOM OF THE SCREEN.

THE REFLECTIONS VARY as the limousine goes down the hill, and that amount of time will last long enough to accommodate ALL THE CREDITS EXCEPT THE TITLE.

At 120 Bulkley Street, the POV changes to above and behind the limousine from approximately the same distance as it was in the first shot. Excelsior Lane is shown with the TREES alongside it. The Presbyterian Church, with the landscaping out front, and its SIGN that reads SAUSALITO PRESBYTERIAN CHURCH, are seen. The ENTRANCE to the church, preferably with one or both of the FRONT DOORS OPEN, is seen. Then too, the upper part of the building along with the CROSS ON TOP is seen. Thereafter on the left, THE GATED ENTRANCE, and the doors and facade of THE SPANISH-STYLE MANSION, are seen.

CREDITS END – AT 83 PRINCESS STREET, NEAR THE BOTTOM OF THE HILL.

INT. / EXT. SAUSALITO, CALIFORNIA. THE LIMOUSINE (MOVING).
CHARACTER SAPPHY. THE SAME TIME / EARLY MORNING. DAY.

CHARACTER SAPPHY SWANSEA TRIANTAFILLOS is approximately 23-, to 25-years-old. She has either light hair and eyes like her British and Norwegian mother and grandmother, or if she has dark hair, she needs to have very blue eyes like her brother Tristen. She can be a little taller than her brother, but no more than six inches shorter than he and characters Jack and Jay, while at the same time, her height is similar to that of all the other female characters. Most especially, she is gorgeous and fit. Preferably her hair is long, at least to her clavicles.

This scene is from CHARACTER SAPPHY'S POV, so that her face and entire body are not seen. She is seated in the right-back seat of the limousine. She is dressed casually for a yacht trip out to the Farallon Islands. She has a tastefully LARGE- SQUARE- DIAMOND RING ON HER RIGHT- RING FINGER, otherwise she is not wearing jewelry on her hands.

NATURAL SOUNDS ARE HEARD THROUGHOUT THE SCENE BEGINNING WITH THE SOUND OF THE WINDOW GOING DOWN. THE EARLY MORNING SUN IS SHINING OVER THE WATER THAT IS CALM.

SAPPHY USES HER RIGHT HAND TO PUT DOWN THE WINDOW. She sees very CLOSE-UP, THE STONE WALL that is directly out the window. The preferable stone wall is located across from the Spanish mansion on Bulkley.

Around 83 Princess Street, she sees the BAY WATER, as the limousine turns sharply to the left.

At the corner of Princess and Bridgeway Streets, the limousine is stopped and waiting for the light to turn green. SAPPHY looks up at the PRINCESS STREET SIGN, and out at THE BAY WATER. THE LIMOUSINE TURNS LEFT onto Bridgeway Street.

The limousine moves very slowly by the small park in downtown Sausalito. SAPPHY looks at the ELEPHANT SCULPTURES, THE FOUNTAIN, THE PALM TREES, AND HANGING BASKETS OF FLOWERS. After going by the park, SAPPHY reaches for the window control, and she puts the window up.

EXT. SAUSALITO, CALIFORNIA – ON THE BAY. A ONE-, OR TWO-MAN-ROWING VESSEL. CHARACTER JAY (ROWING). THE SAME DAY AND TIME.

CHARACTER ROBERT JAY SULLIVAN is approximately 30-years-old, and approximately six-feet to six-feet-two inches tall. He is very good-looking and he has a lean and fit physique. Preferably he has a hairless chest. His hair is brown to light brown or lighter, and his eyes and complexion are light as well.

From a POV that is five-, to seven-rowing strokes behind him, JAY'S BACKSIDE only is seen, in addition to his boat that is surrounded by very calm water. The morning sun is shining on his back. HE ROWS FIVE TO SEVEN STROKES, past the POV and off-screen with the last stroke.

From the water, THE SUN-DRENCHED HILLS AND HOMES NESTLED IN THE HILLS ABOVE BRIDGEWAY STREET ARE SEEN in the distance, with the CALM WATER in the foreground.

INT. / EXT. ON HIGHWAY 101 SOUTH BETWEEN MILL VALLEY AND SAUSALITO. THE SAME LIMOUSINE (MOVING). A TOW TRUCK WITH A WRECKED BMW (MOVING). SAPPHY. THE SAME DAY / EARLY MORNING.

THE BMW (SEVEN SERIES) IS DARK GRAY AND BLACK, AND FOUR-, TO FIVE-YEARS-OLD.

This scene takes place just past the MARIN CITY-SAUSALITO EXIT AND WELL BEFORE THE WALDO TUNNEL. Both vehicles are moving south.

From a POV from the left-back seat, Sapphy is seated on the right-back seat. She looks out her window at the TOW TRUCK, TOWING THE WRECKED BMW. She then looks at her right hand, and she holds her right hand in her left hand as she touches the ring with her left thumb and left-index finger. She raises her hands and kisses her right hand near the ring. THE SCREEN FADES TO BLACK.

INT. / EXT. SAUSALITO – ON HIGHWAY 101 SOUTH. THE SAME LIMOUSINE (MOVING). SAPPHY. MINUTES LATER. DAY.

This scene begins in the WALDO TUNNEL, and it ends after the rock face just north of the Golden Gate.

SAPPHY'S PROFILE is seen as she is seated on the right-back seat of the limousine as it EMERGES FROM THE TUNNEL. She puts down her right window with her right hand, and she picks up the VIDEO CAMERA on her lap, and points it out her window.

From Sapphy's POV, via her video camera and a wide-angle lens, THE ROCK FACE , made of graywacke rock, is seen close-up as they move by it.

THE TITLE – GRAYWACKE, is superimposed over the base of the rock face, the entire time it is shown via Sapphy's camera.

EXT. WOODSIDE, CALIFORNIA – ON PROPERTY OF KATHLEEN AND JACK SULLIVAN. A STABLE FOR TWO HORSES. A HORSE. THREE DOGS (A PUG, A STANDARD POODLE, AND A BLOOD HOUND). CHARACTER KATHLEEN. MORNING / THE SAME DAY.

CHARACTER KATHLEEN BOII SULLIVAN (a.k.a. Dr. Boii, K.B., Kath) is around 55-years-old. She is beautiful, and she has physical characteristics that are consistent with Irish and Czech ancestry.

In a backdrop of REDWOOD TREES AND NATURAL SOUNDS (birds, a creek), KATHLEEN LEADS HER HORSE (Bucephalus, a.k.a. Beaut) out of the stable. She is wearing jodhpurs, boots, and a hat, and she has a CELLULAR PHONE somewhere on her person. The horse is saddled with an ENGLISH SADDLE.

KATHLEEN MOUNTS THE HORSE. Then, she twists around on the saddle and looks back and down at the dogs. Preferably, the poodle has a disability, like blindness in one eye.

KATHLEEN

Bye doggies.

THE DOGS are standing or sitting together, and looking up at her.

KATHLEEN

Okay Beaut, let's go.

As KATHLEEN RIDES (WALKS) HER HORSE away from the POV, she appears to take her phone and dial a number before she holds it to her ear.

INT. SAUSALITO – JAY'S ABODE. JAY. THE SAME DAY / MORNING.

JAY HAS ON THE SAME CLOTHING AS WHEN HE WAS ROWING.

JAY'S PROFILE IS SEEN as he stands in front of a desk, over which there is hanging, A LARGE BLACK-AND-WHITE FRAMED PICTURE OF AN ANSEL ADAMS PHOTOGRAPH (of Half Dome, El Capitan, or a waterfall at Yosemite).

Jay presses the button on his ANSWERING MACHINE and listens to a message from his mother.

KATHLEEN'S RECORDING

Hi Sweetheart. I hope you can come home for dinner tomorrow night. (A HORSE WHINNIES IN THE BACKGROUND). Bucephalus seconds that!

Jay smiles a little.

KATHLEEN'S RECORDING

Try to make it a little early so we can hit some before we eat. And, as you know,

JAY AND KATHLEEN IN SYNCH

(Kathleen on the answering machine)

you're welcome to bring a date.

KATHLEEN'S RECORDING

Bye for now, Babydoll.

Jay makes an expression that shows he likes being called Babydoll, but then his expression changes to that of being a little embarrassed.

EXT. ON THE OCEAN – JUST OUTSIDE THE GOLDEN GATE BRIDGE. A YACHT (MOVING). SAPPHY. THE SAME DAY / MORNING.

THE NATURAL SOUNDS OF THE YACHT MOVING IN THE WATER ARE HEARD, BUT ONLY THE LAND MASS OF THE MARIN HEADLANDS IS SEEN via Sapphy's POV, via her binoculars or camera. THE HEADLANDS are seen fairly close-up, moving slowly by.

Sapphy removes the binoculars or camera from her eyes, and the MARIN HEADLANDS become much more distant, with the OCEAN WATER in the foreground.

From Sapphy's POV on the yacht, THE GOLDEN GATE BRIDGE is seen as the yacht moves away from it.

INT. SAUSALITO – JAY'S ABODE. JAY. THE SAME DAY / MORNING.

Jay is standing in front of the same desk. He has a WHITE TOWEL around his waist, and another WHITE TOWEL around his neck that covers his breasts. HIS HAIR IS WET. HE'S HOLDING A PORTABLE PHONE TO HIS EAR.

JAY

Hello. (short pause) Hey what's up? (pause) Oh, that's too bad. (shorter pause) Uh, sure. I'll be there shortly. (short pause) No problem. Bye.

Jay returns the phone to the base and walks away.

INT. WOODSIDE, CALIFORNIA – THE SULLIVAN'S STABLE. ONE OR TWO HORSES (BUCEPHALUS AND TORNADO). THEIR THREE DOGS. KATHLEEN. SAME DAY / MORNING.

THE SECOND HORSE, TORNADO (ALL BLACK), IS OPTIONAL.

Kathleen has on the same jodhpurs and boots, but not her riding cap. She's brushing Beaut.

KATHLEEN

Beaut, you jumped as if you could fly. Should I have named you Pegasus?

BUCEPHALUS makes some LOW-PITCHED HORSE SOUNDS.

KATHLEEN

You don't know about that, huh? You like being named after Alexander the Great's horse, don't you?

Bucephalus WHINNIES, and or MOVES HIS HEAD UP AND DOWN, and or ,STOMPS HIS LEG. Then, TORNADO (OS) WHINNIES LOUDLY from the stall next to them.

KATHLEEN

I know Tornado, I know you like being named after Zorro's horse.

Kathleen stops brushing Bucephalus, and then there's a short pause.

KATHLEEN

Names are very important aren't they? What do you dogs think? Should I have named our Beaut, Pegasus instead? How about you Hounder? What do you think?

HOUNDER, the blood hound, either turns up his or her nose, or covers it on the ground with its paws.

KATHLEEN

I'll take that as a no. (short pause) What's your vote Miss Barkley?

MISS BARKLEY, the standard poodle, is facing Kathleen when she stretches her legs out in front of her with her rear end up in the air.

KATHLEEN

(as if she's taking a congressional vote)

Miss Barkley, California, no. (short pause) Well, that leaves you Pugsie.

Kathleen picks up PUGSIE, the pug, who SNORTS AND SQUIRMS.

KATHLEEN

Your body language says no. Am I right?

From Kathleen's POV, PUGSIE'S FACE is seen very briefly before Kathleen puts her back down.

KATHLEEN

That makes three noes.

One of the horses, NEIGHS OR WHINNIES.

KATHLEEN

That makes four noes, or should I say, nays?

The other horse NEIGHS LOUDLY.

KATHLEEN

Correction. That's five nays. The nays have it!

Kathleen slaps her thigh or rear end.

KATHLEEN

Let's go doggies!

Kathleen starts to walk out of the barn and the dogs follow.

KATHLEEN

Bye Beaut. Bye Tornado.

EXT. ON THE PACIFIC OCEAN. THE SAME YACHT (MOVING). SAPPHY. THE SAME DAY / MORNING.

Sapphy is seated at the back of the boat. From her POV, SHE RESTS HER HANDS beside an open and lined NOTEBOOK that preferably is on a stationary table. Her right hand is holding a CARTRIDGE PENCIL.

Sapphy SIGHS spontaneously, and then she purposefully TAKES IN A DEEP BREATH AND LETS IT OUT. SHE REMOVES THE RING ON HER RIGHT HAND AND PUTS IT ON HER LEFT-RING FINGER. Then, on the top line of her notebook SHE WRITES – The sails of my lungs. On the third line SHE WRITES – Are filled with the sweet wind of the sun.

Sapphy pauses a moment, and her CELLULAR PHONE RINGS. She reaches into a bag to get her phone, or she gets it from her person. She looks at the number that has a New York City-AREA CODE. She quickly puts the earpiece that is attached by a wire to the phone, into her left ear.

SAPPHY

(answers with an excited tone in her voice)

Hi! (short pause) It's sunny, and calm, and gorgeous. (short pause) No, but it's right here.

Sapphy looks at a LIFE JACKET nearby.

SAPPHY

Right now? (short pause) Okay, just a minute.

Sapphy gets up and goes over to the life jacket. SHE PUTS ON THE LIFE JACKET.

SAPPHY

It's on. I'm safe now.

After Sapphy sits back down, the POV is hers. She looks at THE NOTEBOOK, and the lines she wrote previously.

SAPPHY

I'm glad you arranged the limousine after all. It was a lot easier to shoot the rock face with a driver, in fact, I don't know how I would have gone about it otherwise.

She looks up and out at THE OCEAN THAT IS CALM AND SPARKLING with the sun shining on it.

**EXT. WOODSIDE – THE SULLIVAN’S PROPERTY AND THE ROCK HOUSE.
THE THREE DOGS. KATHLEEN. THE SAME DAY / MORNING.**

THE ROCK HOUSE is a separate structure on the Sullivan property that has the sign (Rock House) over the door. It has a few functions, but mostly it is the office and lab of Kathleen’s husband Jack. Jack’s domain occupies one side of the building. The building has a simple design that corresponds to its functions. It appears symmetrical, with the door in the middle, and with the same number of windows and the same amount of space between the windows on each side. The roof is pitched, with dormer windows, or not. The left side of the building is a bedroom suite and bath, and behind the front door there is a small kitchen with a dining area toward the back. There is a large picture window beside the table. There is a patio or back deck that is accessed through the doors from Jack’s office or from the bedroom suite.

THE NATURAL SOUNDS (birds, a creek, etc.) ARE HEARD.

Kathleen is wearing THE SAME RIDING RAIMENT except for the riding cap. She is WALKING WITH A QUICK STEP on a path that leads to the Rock House. She goes through the front door.

THE DOGS WAIT outside the door without being commanded to do so.

**INT. THE ROCK HOUSE – JACK’S DOMAIN. CHARACTER JACK. KATHLEEN.
THE SAME TIME. MORNING.**

CHARACTER JACK ROBERT SULLIVAN is Kathleen’s husband. He is exceptionally good-looking, and he is about the same height as his son Jay, which is at least two to three inches taller than Kathleen. He is a few years younger than Kathleen, and he looks and acts younger than his age. He is slender and fit. He has a healthy hairline and head of hair; it is short, yet long enough on top so as to be able to wear it in a couple of fashionable styles that don’t require much, if any fuss. Jack’s voice, smile, chuckle, and giggle are very pleasing to the senses. He should not only look good kissing, but look as if he’s a good kisser of the short and sweet variety.

This scene takes place beside JACK’S DESK which faces the same wall as the front door. There are windows on each side of the desk, out of which can be seen REDWOOD TREES. THE WINDOWS ARE OPEN (the same amount on each side). His essential desk accessories are neatly arranged. There is a STACK OF TERM PAPERS (about fifty, that are about thirty pages each) on his desk.

IT IS QUIET, EXCEPT FOR NATURAL SOUNDS (birds, a creek, etc.).

CHARACTER JACK dresses similarly to his son Jay. He is dressed casually in a short-, or long-sleeved t-shirt, and somewhat baggy hiking pants, all of which are earth-tone colors. In this scene, he is wearing his rock-magnifying piece around his neck on a black string of leather.

From a POV behind Kathleen, she walks toward JACK who is seated at his desk chair that rolls and swivels. JACK pushes himself away from his desk, and turns to face Kathleen. He stands, or not.

JACK

Hi Sweetheart.

Kathleen sits gently and sideways on JACK’s lap, or they stand together. She puts one arm over his shoulder and around his back, and she rests the other arm on his chest. THEY KISS (short but sweet).

JACK

How was your ride?

KATHLEEN

It was great. (short pause) Is everything okay?

JACK

(drawn out like he wonders why she's asking).

Yes.

KATHLEEN

It's just that you're not playing music.

JACK

Oh h h.

KATHLEEN

Usually you don't hear me come in.

JACK

That's right. Well (short pause).

JACK PUTS HIS HAND ON TOP OF THE TERM PAPERS.

JACK

It's once again, time to read rock-cycle papers.

KATHLEEN

I should have known. (short pause) Speaking of the rock cycle, I wish that we could live a geologic amount of time.

JACK

(smiles and chuckles)

That's a very long time. We'd have to weather some ice ages, mega-earthquakes, super-volcanoes, and who knows what else.

KATHLEEN

As long as I could be with you, I wouldn't care.

JACK giggles a little.

KATHLEEN

No seriously, if you could live a really long period of time, would you want to?

JACK

Well maybe (short pause), if I could be forever young and healthy.

KATHLEEN

With this biotechnology revolution, who knows, if we can make it another ten to twenty years, we may get a chance to live much longer than we expect.

JACK

I could commit to that.

KATHLEEN

It could take that long before we have grandchildren.

JACK

We will someday. (short pause) Oh, that reminds me, Boii (pronounced Bowie) called.

KATHLEEN

What did she have to say?

JACK

She's coming to dinner.

KATHLEEN

Oh good. Did she mention if she's bringing anyone?

JACK

No, but she said she would try to get here early.

KATHLEEN

I guess that means she's coming alone.

JACK

There's no need to fret Sweetheart.

KATHLEEN

I'm not. (short pause) I'm fine. But if anyone just heard me in the barn, they'd think I was a little (short pause), what's your word for crazy; oh yeah, graywacke – gray for gray matter, and wacke for afflictions of the mind.

JACK

Are you mocking me?

KATHLEEN

A little.

JACK smiles and chuckles.

JACK

What do you expect from an Iowa farm boy who majored in Earth Science?

KATHLEEN

Hmmm.

Kathleen lifts Jack's rock-magnifying piece up to her eye, and peers into one of his eyes with it.

KATHLEEN

What I see is (short pause), The King of Corn.

Kathleen puts the magnifying piece back on Jack's chest. She is grinning and so is he as they are face-to-face. She appears to revel in her wit for a moment before she abruptly walks toward the door. The POV changes to in front of Kathleen as she walks out smiling. JACK is seen smiling in the background.

JACK

Well then.

Kathleen stops and turns and faces the window alongside her husband's desk, and she turns her head toward him. If seated, JACK puts his hands behind his head. Kathleen folds her arms across her chest.

KATHLEEN

Well then what?

JACK

I guess that would make you the queen, The Queen of Corn.

Kathleen smiles as if she's impressed.

KATHLEEN

I didn't see that coming. Touche!

JACK smiles.

JACK

If I were to give you a tennis analogy.

Kathleen faces Jack, and she puts her hands on her hips.

JACK

It's like hitting a great shot, but nevertheless losing the point because you're caught off guard in admiration of your own shot.

KATHLEEN

You mean like I always do?

JACK laughs a little. Kathleen turns and walks toward and past the POV.

KATHLEEN (OS)

See you inside (short pause), Lover (emphasis).

JACK raises his eyebrows. He turns on his music that plays the song "She Blinded Me With Science", by Thomas Dolby. JACK lip-synchs the song a little and then says "SCIENCE" along with the song. The scene ends after Jack says "science."

INT. THE SAN FRANCISCO TENNIS CLUB, AT FIFTH AND BRANNAN STREETS. A YOUNG BOY. CHARACTER RAID. THE SAME DAY AND TIME.

THE BOY IS FOUR-, TO FIVE-YEARS-OLD.

CHARACTER RAID KATHLEEN SULLIVAN (a.k.a. Boii, and R.K.) is around 25-years-old. She is about the same height as her mother, and shorter than her brother Jay and her father Jack. She is beautiful and in very good shape. Her eyes and skin, or her hair and skin, or her eyes, hair, and skin, are fair like her mother's. Preferably her hair is long, at least to her clavicles.

THE SOUND OF TENNIS BALLS BEING HIT ON OTHER COURTS (OS), IS HEARD THROUGHOUT THE SCENE.

This scene takes place on a CORNER COURT so that the background is one of the cement walls. There is a BENCH OR CHAIRS at the end of the net closest to the cement wall; if chairs, then there is a small low table between them.

RAID is wearing an Adidas warm-up and she is seated in front of the cement wall and close to the end of the net. At her feet is her TENNIS BAG, that has in it: A NUMBER OF HEAD RACKETS, A TOWEL, A FEW CANS OF UNOPENED BALLS, A SMALL TROPHY, A POLAROID CAMERA, AND A CELLULAR PHONE. Her HEAD TENNIS RACKET is on the table.

THE BOY, wearing shorts and a t-shirt, is standing in front of RAID, and watching her. HIS RACKET IS IN FRONT OF HIM STANDING VERTICALLY ON THE COURT. HE IS RESTING BOTH OF HIS HANDS ON THE TOP OF THE HANDLE.

RAID REACHES INTO HER BAG AND PULLS OUT A SMALL TROPHY. THE BOY'S EYES FOCUS ON THE TROPHY.

RAID

Zach, I'd like to present you with this trophy for all your diligence practicing your swings, and for hitting your first forehand and your first backhand, over the net and in the court. Congratulations.

RAID HANDS THE BOY THE TROPHY. THE BOY LETS HIS RACKET FALL TO THE GROUND WHEN HE TAKES IT FROM HER. RAID picks up the boy's racket and puts it on the table or bench. Then she takes A POLAROID CAMERA out of her bag.

RAID

Zach, why don't you stand right there where you are already standing, and I'll take a picture of you with your trophy so you can give it to your mom and dad.

THE BOY POSES WITH HIS TROPHY AND RAID TAKES HIS PICTURE.

RAID AND THE BOY are looking at the PRINT and waiting for it to materialize into a clear picture.

RAID

It's like magic, the magic of physics and chemistry.

They are watching intently, and they smile as the picture becomes clear.

RAID

Okay Champ, let's go see your mom.

RAID gathers the boy's racket. They begin to walk in a direction to leave the court. In one hand, Raid has the picture, and under that same arm, the boy's racket. Raid places her free hand behind the boy's back, to guide him in a protective gesture.

LATER – RAID is seated on the same court, in the same place by her tennis bag. She takes a CELLULAR PHONE out of her bag. She puts the earpiece, attached to her phone, into her ear, and then she dials a seven-digit number. She waits a few moments before she can leave the message (below). The POV remains close enough so that she's heard realistically.

RAID

(on the phone)

Hi Jay. I don't know if you have plans for later, but if not, why don't you come by the club and hang out with me for awhile.

Raid looks in the direction one would enter or leave the court, and she puts up a hand and smiles at someone.

RAID

(on the phone)

My next lesson is here. Hope to see you later.

EXT. ON THE PACIFIC OCEAN BY THE FARALLON ISLANDS. THE YACHT (MOVING). SAPPHY. THE SAME DAY – AROUND NOON.

THE WEATHER IS CLEAR AND THE WATER IS UNSEASONABLY CALM.

SAPPHY IS WEARING THE DIAMOND RING ON HER RIGHT HAND ONCE AGAIN. Sapphy is seen at the back of the yacht, looking around with her binoculars.

THE LAND MASS OF THE ISLAND AND THE WILDLIFE are seen from different perspectives; from Sapphy's POV via her binoculars, and from her unaided vision. She sees a number of PELICANS THAT PLUNGE-DIVE into the water to feed. ONE PELICAN remains on top of the water.

Sapphy goes beneath board wearing her binoculars around her neck.

Minutes later, Sapphy emerges from below, carrying a TRIPOD (not with legs extended) WITH HER VIDEO CAMERA ATTACHED. She sets her tripod and camera on the stationary table. She looks in the direction of the pelican she saw but she doesn't see them anymore. She continues to look around, and she sees A SMALL SEAL IN THE WATER. She points the video camera at the seal.

THE SMALL SEAL IS SEEN CLOSE-UP with water all around it, via Sapphy's video camera. Shortly thereafter, there is A SHARK ATTACK ON THE SEAL. THERE IS AN EXPLOSION OR COMMOTION OF WATER AT THE SURFACE. With the initial explosion of water at the surface, Sapphy moves back away from the camera. SHE WATCHES THE SHARK ATTACK via her unaided vision. THE SHARK BREACHES THE WATER WITH THE SEAL IN ITS JAWS, AND IT PRODUCES A BIG SPLASH UPON SUBMERGING.

SAPPHY (OS)

Oh my dear mother and father!

Sapphy looks through the camera and sees the BLOOD-STAINED WATER CLOSE-UP.

INT. THE YACHT. (MOVING). SAPPHY. A HALF-HOUR LATER. DAY.

Sapphy is standing (preferably), next to a computer or laptop. She plugs her video camera into the computer or laptop.

EXT. ON THE OCEAN – NEAR THE FARALLON ISLANDS. THE YACHT (MOVING). SAPPHY. THE SAME DAY – AROUND 1:00 P.M.

Sapphy is seated at the back of the yacht. She is seen looking back.

Then, from Sapphy’s POV, she sees THE ISLANDS AT A BIT OF A DISTANCE as the yacht moves away from them. She looks down at her OPEN NOTEBOOK that has, “The sails of my lungs,” written on the first line, and “Are filled with the sweet wind of the sun,” written on the third line. Both of her hands are in view, and she has a CARTRIDGE PENCIL in her right hand. While holding her cartridge pencil, SAPPHY REMOVES THE DIAMOND RING FROM HER RIGHT-RING FINGER AND SHE PUTS IT ON HER LEFT-RING FINGER. She rests her left hand, palm down, on or near the notebook. In her right hand, she holds the pencil with the tip angled down toward the notebook.

EXT. NEW YORK CITY – TRISTEN’S HOME. A YOUNG GIRL. CHARACTER TRISTEN. THE SAME TIME BUT EASTERN STANDARD TIME. DAY.

CHARACTER THALES TRISTEN TRIANTAFILLOS is around 27-, to 30-years-old. He can be a little shorter than his sister Sapphy, or he is approximately the same height as Jay, and that is not more than about four to six inches taller than Raid and Sapphy. He is very good-looking, with brown to dark hair, and he has very blue eyes. He is lean, a little more ectomorphic than Jay, and he too, has a hairless chest.

TRISTEN is wearing M.A.N. warm-up pants, and a long-sleeved t-shirt or sweatshirt, as he GOES UP THE STEPS to his house. When he reaches the door, HE HEARS THE YOUNG GIRL.

YOUNG GIRL (OS)

Tristen!

TRISTEN STOPS AND TURNS in the direction his name is called. He smiles.

TRISTEN

Hey champ!

TRISTEN STARTS TO DESCEND THE STAIRS, while at the same time HE HOLDS OPEN HIS HANDS in a gesture that he wants the girl to throw him the ball. HE STOPS when he sees that she’s going to throw the ball to him. HE CATCHES THE FOOTBALL.

YOUNG GIRL

Tristen, will you play catch with me?

TRISTEN

Sure. I’m up for a little spring football.

TRISTEN DESCENDS THE REMAINING STAIRS AND HE HANDS THE BALL TO THE GIRL.

TRISTEN

I'll go out for a pass.

TRISTEN JOGS very slowly, away from THE GIRL. He puts his hands up in expectation of catching a pass. HE CATCHES THE BALL.

TRISTEN

Perfect!

TRISTEN TOSSES THE BALL UNDERHAND TO THE GIRL WHO CATCHES IT.

TRISTEN

Now one for a first down.

THE GIRL IS SEEN LAUNCHING THE BALL IN TRISTEN'S DIRECTION.

INT. NEW YORK CITY –TRISTEN'S HOME. TRISTEN. A LITTLE LATER / AROUND 4:00 P.M. EASTERN STANDARD TIME. DAY.

From Tristen's POV, A COMPUTER SCREEN is in front of him that is showing the FILM OF THE SEAL, FOLLOWED BY THE SHARK ATTACK ON THE SEAL AT THE FARALLON ISLANDS, that ostensibly Sapphy E-mailed to him.

TRISTEN

(at the point the shark attacks the seal)

Man! What in the, oh my god! Unbelievable!

Just before the shark disappears completely under the water, THE SCENE DISSOLVES INTO THE NEXT SCENE.

EXT. ON THE OCEAN – UNDER THE WATER AND THEN AT THE SURFACE. SAPPHY. AROUND 1:30 P.M. PACIFIC STANDARD TIME. THE SAME DAY.

There is a lot of COMMOTION UNDER THE WATER, accompanied by the SOUND OF THE FORCE OF THE WATER that a large breaking wave would produce.

A COLOR, the same color of the life jacket Sapphy had on earlier, becomes visible under the water. Then it becomes increasingly more apparent that the color is from a LIFE JACKET THAT SOMEONE(SAPPHY) IS WEARING. The commotion is short-lived, and after it dissipates somewhat, it can be discerned with the help of the sunlight entering the water from above, that the person in the water attempting to get to the surface, is Sapphy.

The instant Sapphy gets to the surface, the POV changes to her POV. At first she sees the BLINDING WHITE LIGHT OF THE SUN, AND THEN THE SKY AND WATER IN FRONT OF HER. SHE GASPS noisily like STRIDOR (as if she has water in her lungs), and then she COUGHS (bronchial sounding) and GASPS AND COUGHS AGAIN. She continues to GASP, AND HYPERVENTILATE, AND COUGH.

SAPPHY IS EXHAUSTED AND MOTIONLESS in the water, except for her HYPERVENTILATING AND BREATHING DEEPLY from air hunger. She continues to cough at intervals. She sees the SKY, and the SUN, and the SUNLIGHT SPARKLING ON THE WATER.

MINUTES LATER – SAPPHY FLOATS MOTIONLESS on her back. The coughing has subsided somewhat but she’s still out of breath. Her head remains back, but her eyes scan the water to her right, and to her left, and in front of her.

MINUTES LATER – SAPPHY REMAINS EXHAUSTED AND MOTIONLESS on her back, but she’s not quite so out of breath. She looks in front of her at THE WATER, THAT IS SPARKLING from the sun shining on it. She can’t hold her head up for more than a second because she’s still exhausted.

MINUTES LATER – Sapphy is shown floating motionless on her back, surrounded by water. Her head is in the water when the captain calls out to her.

CAPTAIN (OS)
(yelling)

Swansea! (short pause) Swansea!

Sapphy either doesn’t hear the captain, or she doesn’t have the energy to respond.

CAPTAIN (OS)
(yelling more loudly)

Swansea! (short pause) Swansea!

Sapphy is seen lifting her head out of the water a little.

CAPTAIN (OS)
(yelling from a distance)

Are you okay?

Sapphy hears the captain and then her head falls back into the water. She raises her left arm up in the air for a moment, to signal to the captain that she heard him. Her arm flops back into the water.

CAPTAIN (OS)
(yelling from a distance)

I’m going to throw you a buoy!

Sapphy hears the captain in the distance, and she waits motionless in the water. She continues to see the water in front of her, and she attempts to keep her head out of the water.

CAPTAIN (OS)
(yelling from a distance)

It’s behind you! (short pause) Try to get it!

She hears the captain in the distance and she attempts to propel herself backwards using her arms somewhat like oars or a modified backstroke. The effort makes her winded. She turns her head around and back in an attempt to locate the buoy, but she can’t see it. She rests, and then she uses her arms in the same way to propel herself backwards. She tries to kick, along with her arm movements. She rests again.

CAPTAIN (OS)

(yelling from a distance)

Keep going! It's behind you on your right!

Sapphy keeps stroking a bit weakly, and she kicks at intervals, and then rests to catch her breath. Eventually, she runs into the buoy. She puts one arm through it and holds onto the buoy with the other hand.

CAPTAIN (OS)

(heard more easily now)

Do you have it?

For a moment only, Sapphy raises her arm that's somewhat free, to indicate that she has the buoy.

CAPTAIN (OS)

(heard more easily now)

Hold on!

The POV changes to behind and above Sapphy. She's in the center of the screen, surrounded by water as she is towed. She is shown being towed for a number of seconds to enhance the suspense in wondering if she's going to be attacked by a shark.

The scene ends before she reaches the raft that is off-screen.

INT. / EXT. OVER THE OCEAN. A COAST GUARD HELICOPTER (MOVING). A CO-PILOT, OR NOT. A FLIGHT ENGINEER. A RESCUE SWIMMER. JAY. THE SAME TIME. DAY.

THE HELICOPTER IS A JAYHAWK (H 860) or comparable. The CO-PILOT can be seen or not. THE RESCUE SWIMMER is very fit, good-looking, and male. THE FLIGHT ENGINEER is a strapping female with a pretty face.

THE HELICOPTER is flying over THE OCEAN, and then the focus is on Jay in the cockpit.

JAY (PILOT)

Roger.

THE RESCUE SWIMMER AND THE FLIGHT ENGINEER ARE SEEN LOOKING OUT THEIR RESPECTIVE WINDOWS.

FLIGHT ENGINEER

Sir, it looks like there's something in the water at three o'clock.

JAY (OS)

We'll circle around and check it out.

JAY, IN HIS UNIFORM AND HEADGEAR, IS SEEN IN THE COCKPIT, AS WELL AS THE INSTRUMENTS AND THE OCEAN OUT THE WINDOWS.

EXT. WOODSIDE – THE SULLIVAN’S PROPERTY. A TOYOTA PRIUS. THE THREE DOGS. KATHLEEN. ABOUT THE SAME TIME. DAY.

In a backdrop of redwood trees and NATURAL SOUNDS (birds and a creek, etc.), Kathleen walks briskly to her car that is parked on their property. Before she gets in, she looks over to the side.

KATHLEEN

Duty calls. See you doggies later.

From Kathleen’s POV, THE DOGS are standing or sitting and looking at her.

Kathleen gets into her car.

EXT. ON THE OCEAN. A LIFE RAFT. THE YACHT, OR NOT. THE CAPTAIN. THE SKIPPER. SAPPHY. A LITTLE LATER / AROUND 2:00 P.M. DAY.

OPTIONAL: The yacht can be swamped, capsized, or not shown and presumed to have sunk.

THE CAPTAIN IS MIDDLE-AGED. THE SKIPPER IS ABOUT SEVENTEEN-YEARS-OLD.

THE CAPTAIN, THE SKIPPER (the captain’s son), AND SAPPHY ARE IN THE LIFE RAFT. Sapphy is soaked and shivering. THE CAPTAIN AND THE SKIPPER are seated more upright than Sapphy, and they don’t appear to be as miserable as she.

INT. / EXT. OVER THE OCEAN. A COAST GUARD HELICOPTER (MOVING). A CO-PILOT OR NOT. THE FLIGHT ENGINEER. THE RESCUE SWIMMER. JAY. THE SAME TIME. DAY.

The flight engineer is looking out with binoculars.

FLIGHT ENGINEER

It’s a negative sir. I can’t see anyone.

JAY (PILOT)

Roger.

Jay’s profile is seen.

EXT. ON THE OCEAN. THE LIFE RAFT. THE CAPTAIN. THE SKIPPER. SAPPHY. A LITTLE LATER. DAY.

THE OCEAN WATER IS NOT QUITE AS CALM AS BEFORE.

All three are in the raft; Sapphy is toward one end looking cold and leaning back against the side, and the captain and skipper are seated toward the other end of the raft perhaps on top of the sides. Sapphy is holding herself with her arms crossed around her chest. Her chin is on her chest and her legs are outstretched and crossed in front of her. At times, she rubs her hands against her upper arms.

SKIPPER / SON

Dad, how long has it been now?

His father looks at him as if he's a little perturbed by his impatience. He looks at his watch.

CAPTAIN / FATHER

Seven minutes since the last time you asked.

SKIPPER / SON

Only seven minutes! It seems like forever!

The captain gives his son a look that says he wishes he hadn't said that, and the son gives a look of regret. They too are embracing themselves as if they are cold. Saphy looks at them when she speaks.

SAPPHY

(pausing at intervals when shivering)

Forever, (short pause) what a concept. (short pause) It's kind of ethereal (short pause) like Heaven.

CAPTAIN

Yes it is.

The skipper gives a blank look.

SAPPHY

Where is Heaven, anyway?

The captain smiles a little.

CAPTAIN

I don't really know, but there's sure a lot of space out there.

SAPPHY

If it's at the edge of the universe, (short pause) it would take forever to get there. In fact, even traveling at the speed of light, you couldn't get there. (she looks at the skipper). Right?

SKIPPER

What?

The skipper looks nonplussed.

SAPPHY

Like maybe (short pause) rather than Heaven is for (emphasis) an eternity, (short pause) it's more like an eternity trying to get there.

The captain smiles or chuckles a little, and Saphy does her best to smile a little with her teeth chattering.

SKIPPER

Somebody better get here soon.

SAPPHY

Have no fear (short pause), my guardian angels are here.

CAPTAIN

If only they were here in the image and likeness of the Coast Guard.

SAPPHY

(doing her best to smile)

Yeaah.

INT. HOSPITAL – A HALLWAY INSIDE A SURGERY DEPARTMENT. KIM (FEMALE SECRETARY (OS)). KATHLEEN (WALKING). THE SAME TIME. DAY.

The name and specific location of the hospital is not relevant, however, St. Mary's Hospital in San Francisco, between Shrader and Stanyan Streets, is the preferable location for this hospital scene. There is a long hallway by one of the entrances to the cafeteria that no one ever uses; it is out of the way and empty even on the weekdays, and too, it's on the same floor as the surgery department (level 2B). St. Mary's is a suitable location for all the hospital scenes which take place in hospital ubiquitous areas.

The hallway inside the surgery department is empty because it's the weekend. Kathleen is dressed in O.R. garb: scrub top, scrub pants, cover boots over her shoes, a hat, and a long white cover gown that is open in the front. She has a surgical mask that is tied around her neck, but the upper ties are untied and lying on her chest along with the mask itself. She is walking quickly in the empty hallway. She walks past a doorway and she looks in but doesn't stop walking as she says the following to the person inside.

KATHLEEN

I'm all set up Kim.

KIM (OS)

I'll call you when she gets here.

KATHLEEN

(loud enough for Kim to hear)

Thanks Kim.

Kathleen is seen as she presses the button to open the automatic double doors. The doors open and she walks out.

EXT. ON THE OCEAN – CLOSE TO THE FARALLONS. THE LIFE RAFT. THE CAPTAIN. THE SKIPPER. SAPPHY. A LITTLE LATER. DAY.

The captain is kneeling beside Sapphy, with his arms around her back and her head against his arm and chest. She seems to be a little disoriented, and she has bluish lips.

From Sapphy's POV, A SHARK'S FIN appears and disappears in the water opposite her, behind the skipper and out of the view of the captain. Sapphy lifts her head off the captain's arm to look out at the water again. SHE SEES THE FIN GO BY AGAIN AND GASPS a little as she attempts to point with her arm.

SAPPHY
(breathlessly).

Sh sh sh a a rk!

The exertion makes her cough. The captain and skipper turn to look in the direction she pointed, but they don't see anything.

From Sapphy's POV, A SHARK'S FIN goes by again.

SAPPHY
(softly and weakly)

It's behind you.

The captain and the skipper look out at the water again but they don't see anything.

CAPTAIN

There's nothing there.

Sapphy moans or whimpers a little.

SAPPHY
(whiny)

I saw it.

Sapphy's head falls back on the captain's arm. She lifts her head to look again. Sapphy starts to hyperventilate and her face gets an expression of fear as she pushes back and turns her head down and into the captain's chest. She points with her finger in the direction behind the skipper. Sapphy looks up at the captain, and she touches his chest with her hand. The captain and the skipper look out again, but they still don't see anything.

SAPPHY
(pleading in a voice that's barely audible)

Please. (short pause) It's enormous.

Again they look at the water all around the raft.

CAPTAIN

There's really nothing there.

SAPPHY
But (short pause) sometimes (short pause) you can't see (short pause) and (short pause) you're taken by surprise.

CAPTAIN
You're just really cold. I think you're hallucinating.

SAPPHY
Are you sure?

CAPTAIN

Yes.

SAPPHY

Oh (short pause), thank goodness.

Sapphy closes her eyes. The captain shakes her a little.

CAPTAIN

Open your eyes. Stay awake. We're going to get help so

The captain has a worried look on his face. Sapphy closes her eyes again. The captain rubs her arm and she opens her eyes and closes them again. He shakes her a little. Her head is turned back and away from the captain's chest.

From Sapphy's POV, she opens and closes her eyes a few times, and each time they are open she sees the sky and the periphery. The last time they close, she sees a CHARIOT RACE, with charioteers in two-wheeled, horse-drawn chariots, doing laps around an encirclement. In the center of the encirclement, there is a row of tall and various obelisks, around which the chariots are racing. The race is SOUNDLESS.

Then, after a bit, the faint anachronistic SOUND OF A HELICOPTER is heard during the otherwise SOUNDLESS CHARIOT RACE. THE SOUND OF THE HELICOPTER gets increasingly louder, and then it gets as loud as it would sound as if it was HOVERING overhead. Sapphy opens her eyes and she looks up and sees the HELICOPTER OVERHEAD, framed or drenched in BRIGHT WHITE SUNLIGHT.

INT. / EXT. OVER THE OCEAN – THE COAST GUARD HELICOPTER. THE FLIGHT ENGINEER. THE RESCUE SWIMMER. JAY. SAPPHY. SAME TIME. DAY.

THE RESCUE SWIMMER is dangling from the cable outside the helicopter before he's lowered down and out of site. THE FLIGHT ENGINEER looks out and down to monitor his progress. Then, the focus moves to JAY in the cockpit.

JAY (PILOT)

How's our position?

FLIGHT ENGINEER (OS)

Good sir. (short pause) Swimmer in the water sir. (pause) He's in the raft.

THE FLIGHT ENGINEER READIES THE BASKET.

FLIGHT ENGINEER

The basket is ready for delivery.

RESCUE SWIMMER (OS)

Cancel the basket. Send down the cable.

The flight engineer does what she needs to do in order to send down the cable.

FLIGHT ENGINEER

Sending down the cable.

THE CABLE GOES DOWN, perhaps with the rescue harness attached. The flight engineer looks down, and then the focus changes to Jay again.

JAY (PILOT)

How's our position?

FLIGHT ENGINEER (OS)

Good sir. Hold steady.

JAY (PILOT)

Roger.

The focus reverts back to the flight engineer who is looking down and out from the helicopter.

FLIGHT ENGINEER

He has the cable. Hold steady.

The focus is on Jay now, and it remains on him through the last time he says "Roger."

JAY (PILOT)

Roger.

RESCUE SWIMMER (OS)

(after a short pause)

Take up the load.

FLIGHT ENGINEER

Taking up the load sir.

JAY

Roger.

From a POV from inside the helicopter, THE FLIGHT ENGINEER LOOKS DOWN AS THE CABLE IS COMING UP. THE RESCUE SWIMMER AND SAPPHY DANGLE FROM THE CABLE OUTSIDE THE HELICOPTER. Sapphy has on her wet clothes.

EXT. ON THE WATER. THE LIFE RAFT. THE CAPTAIN AND THE SKIPPER. THE SAME TIME. DAY.

THE SOUND OF THE HELICOPTER OVERHEAD IS HEARD. The captain and his son are looking up, when A SHARK'S FIN is seen above the water behind them.

INT. A HOSPITAL HALLWAY OUTSIDE THE NURSERY. A FEMALE PATIENT. TWO INFANTS. A NURSE / MARGOT (OS). KATHLEEN. A LITTLE LATER. DAY.

THE PATIENT has on A LONG ROBE AND SLIPPERS and she has A SMALL CAMERA in her pocket. THE INFANTS are wrapped in white cotton blankets.

KATHLEEN's (Dr. Boii's) PROFILE is shown as she faces the large window of the nursery. She is dressed in her surgery garb as described in the prior hospital scene. She has a beeper and a cellular phone attached to her scrub pants.

Kathleen smiles and holds up a hand to acknowledge someone, who seemingly, is inside. She turns to look in the direction someone calls her name.

FEMALE PATIENT (OS)

Hi Dr. Boii (pronounced like Bowie)

KATHLEEN / DR. BOII

There they are.

THE PATIENT WITH HER INFANTS IN BASSINETS, WALK INTO THE SCENE.

KATHLEEN / DR. BOII

How are you all doing?

PATIENT

We're great.

KATHLEEN

I'm happy to hear that. (short pause) Hi Margot (the nurse (OS)). Welcome back.

MARGOT/THE NURSE (OS)

Thank you Dr. Boii, it's good to be back. (short pause) I'll come out for them when you're finished.

THE DOOR to the nursery is HEARD as MARGOT (OS) opens it.

PATIENT

Thank you Margot (OS).

THE DOOR to the nursery is HEARD closing. Kathleen is leaning over and looking at the infants.

KATHLEEN

They are so precious.

PATIENT

Dr. Boii, would you mind if I take a picture of you with the twins?

KATHLEEN

No, not at all.

PATIENT

Oh thank you. I'll hand them to you.

MINUTES LATER – Kathleen is holding both of the infants in her arms. THE PATIENT takes two pictures of Kathleen holding her infants. The first picture she takes is of Kathleen looking down at them, and the last

is of Kathleen looking into the camera and smiling. THE SCREEN BECOMES STILL WITH EACH PICTURE SHE TAKES.

MINUTES LATER – THE BABIES ARE BACK IN THE BASSINETS.

PATIENT

Thank you so much for everything Dr. Boii.

KATHLEEN

It's my pleasure.

Kathleen's BEEPER GOES OFF. She looks down where it's attached to her scrub pants to see who is calling.

KATHLEEN

Oh, duty calls.

EXT. A HELIPAD. AN AMBULANCE. TWO AMBULANCE PERSONNEL (E.M.T.s). THE FLIGHT ENGINEER. THE RESCUE SWIMMER. JAY. LATER THAT DAY.

Fort Baker, in Marin County below the Golden Gate Bridge, is the preferable location for this scene.

Jay, the flight engineer, and the rescue swimmer are standing together. THE DOORS OF AN AMBULANCE ARE HEARD CLOSING. They look in the direction of the SOUND of the ambulance doors closing, and then the SOUNDS of the engine starting and the ambulance leaving the area, are heard.

JAY

Those two looked as if they are alright, but what about the girl?

ENGINEER

She's doing better. She's alert, but that cough sounds like she may have inhaled some water into her lungs.

JAY

(after a short pause)

You both did a great job.

RESCUE SWIMMER AND ENGINEER

(with smiles and almost in synch)

Thank you sir.

RESCUE SWIMMER

Wait till you see her. She's gorgeous.

ENGINEER

Too bad she's married.

Jay and the rescue swimmer look at the engineer and smile to chide her for checking that out.

ENGINEER

You couldn't miss it! She has a big rock on her finger!

JAY

(after a short pause)

Here she comes.

SAPPHY IS LYING ON A STRETCHER covered with blankets and wearing oxygen via a nasal cannula. THE AMBULANCE PERSONNEL ROLL HER FEET FIRST, and when they reach the crew, they stop momentarily.

SAPPHY

Thank you so much.

SWIMMER AND ENGINEER

(respectively and at the same time)

Good luck. No problem.

Saphy sees Jay's name on his uniform. She focuses on his last name, SULLIVAN, and then on HIS FACE. When the AMBULANCE PERSONNEL ROLL HER AWAY, the POV becomes Jay's. When they reach the ambulance, THE AMBULANCE PERSONNEL turn the stretcher around so that they can put Saphy into the ambulance HEAD FIRST.

Once the stretcher is turned around, the POV becomes Saphy's. She focuses on Jay and he is looking at her as well. She continues to look at Jay, and he looks at her until the doors of the ambulance are closed.

INT. SAUSALITO – JAY'S ABODE. JAY. LATER THAT DAY.

Jay comes into his place and closes the door behind him.

At the kitchen sink, he washes his hands with soap and water and then he dries them. He opens the refrigerator and removes a small glass bottle of SPARKLING CALISTOGA WATER. He twists off the lid and drinks a little.

MOMENTS LATER – Jay is standing by his desk holding his bottle of water. HE PRESSES THE BUTTON ON HIS ANSWERING MACHINE.

ANSWERING MACHINE

You have three messages.

VOICES ON MACHINE

#1. Hey Jay, this is Mark. I'm having an impromptu party at 8 o'clock tonight. Hope you can make it.

#2. Hi Jay, it's Chris. Sorry you couldn't join us for brunch today. We're going out to dinner tomorrow night and we'd like to invite you to join us. If you can make it, give me a call and I'll give you the details. My sister is leaving on Monday, and I really hope that you will be able to meet her before she goes.

#3. (THE SOUND OF TENNIS BALLS being hit indoors is heard in the background, and it's Raid's voice and the exact message she left him from the tennis club). Hi Jay, I don't know if you have plans for later, but if not, why don't you come by the club and hang out with me for awhile. My next lesson is here. Hope to see you later.

EXT. SAN FRANCISCO – THE SIDEWALK ON MARKET STREET (BETWEEN CASTRO AND NOE STREETS.) JAY (WALKING). NIGHT / AROUND 9:00 P.M.

Jay is dressed in fashionable jeans with a belt, and a long-sleeved t-shirt and jacket. HE WALKS WEST ON THE NORTH SIDE OF MARKET STREET BETWEEN CASTRO AND NOE STREETS. He looks at the ROW OF PALM TREES, SUTRO TOWER, AND THE HILL BELOW THE TOWER as he walks. At the WESTERN-MOST PALM TREE, he stops and turns sideways like he's going to cross the street. He looks up at a building with a sign that says THE CAFÉ.

INT. SAN FRANCISCO – THE CAFÉ (A DANCE CLUB). A FEMALE BARTENDER. JAY. RAID. THE SAME TIME. NIGHT.

A popular and fairly current DANCE SONG is playing. The song is: "Can't Get You Out Of My Head," by Kylie Minogue.

THE FEMALE BARTENDER from whom Jay orders a drink, is around twenty-five-years-old. She is lean and very attractive.

BARTENDER

Sparkling right?

JAY

Yes please.

THE BARTENDER gets a bottle of sparkling Calistoga water out of the refrigerator and she opens it. She sets it down on the bar in front of Jay. He hands her a five-dollar bill but she pushes his wrist gently back toward him.

BARTENDER

It's on me. I insist.

JAY

Thank you Jessie.

She smiles at Jay, and Jay winks at her.

A FEW MINUTES LATER

Another popular and current DANCE SONG is playing. The song is: _____.

Jay is standing beside a small table that is the height for a barstool or for standing; it is located by the window facing Market Street. His Calistoga water is on the table. Jay looks out the window at the row of palm trees in the middle of Market Street.

Now Jay is looking in the opposite direction. He smiles and appears to acknowledge someone.

From Jay's POV, he sees Raid (the D.J.) in the D.J.'s booth that is elevated above the crowd. She smiles at him and waves while doing her D.J. thing.

**INT. NEW YORK CITY –TRISTEN'S HOUSE – THE FRONT ROOM. TRISTEN.
SUNDAY / MARCH TWENTY-THIRD. LATE MORNING.**

Tristen is dressed in comfortable, casual, clothing. He is standing in front of the windows in his front room so that the trees and the buildings across the street can be seen somewhat in the background. He is holding a PHONE to his ear and listening. He paces a little in front of his window while he listens. He stops pacing just before he speaks.

TRISTEN

Don't worry, I've taken care of everything. (short pause) I love you also. Bye.

**INT. WOODSIDE, CALIFORNIA – THE SULLIVAN'S HOME – THE MASTER
BEDROOM. JACK. KATHLEEN. SUNDAY MORNING / 8:50 A.M.**

Jack and Kathleen are sitting in bed with their pajamas on. Jack is reading the paper and Kathleen is watching television. In the background, the MUSIC that is played during the IN MEMORIAM SEGMENT OF "THIS WEEK WITH GEORGE STEPHANOPOULOS" IS HEARD.

GEORGE STEPHANOPOULOS (OS on TV)

The government released the names of those who died in combat (short pause). We'll be right back.

Kathleen is looking forward and her expression is sad. SHE MUTES THE SOUND with the remote before the commercial comes on. Her eyes appear a little watery in response to hearing that. Jack lowers the paper, and takes her hand and lifts it up and kisses it, as if he knows what her reaction is, to the tribute to the fallen soldiers. Kathleen looks at him with appreciation for his acknowledgment of her feelings and for his gesture of comfort.

ABOUT TEN MINUTES LATER – Jack and Kathleen are still in bed as they were before. Now the MUSIC from "Meet The Press" IS HEARD. When it's over, Kathleen MUTES THE SOUND with the remote.

KATHLEEN

Darn! I forgot to see who was on "Face the Nation." Why do these programs have to be on at the same time?

JACK

To please all of us non-political junkies, so that they're over in one hour rather than two-and-a-half.

KATHLEEN

Your insolence will not be rewarded.

Jack chuckles or laughs a little.

A LITTLE LATER – THE SOUND REMAINS MUTED.

KATHLEEN

Oh look, it's the blue whale!

Jack looks.

KATHLEEN

Let's see what's on the discovery channel.

Kathleen changes the channel.

JACK

It's shark attack!

If possible, actual footage from the program "Top Five Eaten Alive" is seen; of the man who was attacked by a bull shark as he is lifted out of the water with most of one of his lower legs gone, and with the skin hanging down in long strips. If actual footage is not available, then something similar to the actual footage is shown, or not. The victim has a look of horror on his face.

KATHLEEN

Oh my god!

Both Jack and Kathleen look horrified.

A BIT LATER – Kathleen and Jack are still in bed. Jack is reading a newspaper and Kathleen is reading Ted Turner's book, *Call Me Ted*.

JACK

Listen to this.

JACK

(reading out loud)

In the Pacific Ocean, near the Mariana Trench, the captain of an oil tanker reported seeing a large object plunge into the ocean.

KATHLEEN

You mean something celestial like a meteorite?

JACK

That would be my assumption.

A LITTLE LATER – JACK IS LOOKING AT THE PAPER.

JACK

(talking and paraphrasing what he's reading)

Oh wow, listen to this. A rogue wave capsized (or swamped, or sunk) a yacht close to the Farallon Islands. The three people on board were rescued by the Coast Guard and taken to Bay Area hospitals.

KATHLEEN

I don't think they came to ours, or I probably would have heard about it.

JACK

Maybe the rogue wave at the Farallons was caused by a meteorite that fell into the Pacific near the trench.

KATHLEEN

It sounds like a story made up especially for your enjoyment. The only thing that would be better is if the object that plunged into the ocean was a U.S.O. instead of a meteorite.

JACK

Now that sounds like a story made up especially for your enjoyment.

KATHLEEN

Are you mocking me?

JACK

Maybe a little. (short pause) Too bad Jay wasn't working yesterday.

KATHLEEN

Yeah, yes and no.

EXT. SAN FRANCISCO – A HOSPITAL ENTRANCE. THE SAME LIMOUSINE. THE SAME DRIVER (AN ASIAN MALE). SAPPHY. SUNDAY / 11:00 A.M.

The limousine is parked alongside the curb in front of the entrance. THE DRIVER is standing beside the car waiting on the sidewalk in front of the front entrance. He's wearing a black suit, a white shirt and a solid dark gray or black tie.

Sapphy is seen from the side as she emerges through the automatic doors. She's wearing a new Trinity of M.A.N.warm-up and new white or black tennis shoes. She's carrying a new black backpack over one of her shoulders. If seen, the diamond ring should be on her right hand.

SAPPHY

Hi Mr. Do (pronounced Doe). Thank you for doing all that shopping for me. I really appreciate it.

MR. DO

You're welcome Miss Swansea.

He opens the door for her.

SAPPHY

Thank you.

Sapphy gets in, and before he closes the door, he asks:

MR. DO

Could you please excuse me for a moment?

SAPPHY

Sure, take your time.

MR. DO

Thank you. I'll be right back.

He closes the door.

INT. THE SAME LIMOUSINE – PARKED BY THE HOSPITAL'S FRONT ENTRANCE. SAPPHY. THE SAME TIME / AROUND 11:00 A.M.

From Sapphy's POV – She sees a FLORAL BOX WITH AN ENVELOPE WITH HER NAME (Sapphy) written on it. She opens the box, and it's full of LONG-STEMMED MULTI-COLORED ROSES. She opens the envelope and takes out the CARD THAT IS SIGNED – Kiss. She looks at the card for a few moments. Then she looks at the THE ROSES.

EXT. SAN FRANCISCO (IN THE PRESIDIO). THE SAME LIMOUSINE (MOVING). A LITTLE LATER. SUNDAY. DAY.

From above and behind the limousine, the limousine is STOPPED in the Presidio headed north on Washington Boulevard, where Washington merges with Lincoln Boulevard. At that juncture, the beautiful view of the Golden Gate Bridge, the ocean, and the Marin headlands is seen.

EXT. MARIN COUNTY AND SAUSALITO. THE SAME LIMOUSINE (MOVING). MINUTES LATER. DAY.

From a POV above and behind the limousine, the limousine is shown taking the Alexander exit, or not. On Alexander Avenue just after the exit, Sapphy films THE GRAY-COLORED ROCK FACE out the right-back window as the limousine moves very slowly by it. Immediately thereafter, the limousine is surrounded by EMPTY HILLS THAT ARE GREEN. It curves to the right and then it curves to the left and goes between two rocky hills that are covered by spring vegetation.

The limousine descends into Sausalito on Alexander Avenue, where the speed limit becomes fifteen-miles-per-hour. THE SAUSALITO HILLS WITH HOMES nestled in the hills, are seen as Alexander Avenue becomes South Street.

The limousine is on Richardson Street, pointed toward the WATER THAT IS SPARKLING from the sun shining on it. The limousine turns left onto Bridgeway Street, and goes past the landscape architecture on the left, and the water and Angel Island on the right.

The limousine turns left onto Princess Street. The Princess Street SIGN is seen, followed by the view ahead of the private drive at 83 Princess Street, the small wooden building with the hearts painted on it, and the stone wall. Further up on Princess Street, the backside of the Spanish-style mansion is seen, followed by the cement guardrail and trees, the Alta Mira enclave through the trees on the left side of the street, and lastly the Sausalito Presbyterian Church on the right side of the street.

INT. WOODSIDE, CALIFORNIA – IN THE ROCK HOUSE. JACK. KATHLEEN. SUNDAY. DAY.

Kathleen is wearing her jodhpurs and boots. Jack is wearing casual youthful attire that is male-typical. He has his rock-magnifying piece around his neck. They either are standing together, or Kathleen is sitting sideways on Jack's lap.

Kathleen is sitting sideways on Jack's lap; her legs are crossed and one of her arms is around his back.

KATHLEEN

I hope I'm more concerned with our children's happiness, than with my own selfish desire for grandchildren, as some sort of basic survival instinct.

JACK

If you think about it, they are one in the same because you equate happiness with having children; so no, you're not being selfish, you just want your children to be happy.

Kathleen gives her husband a look of thankfulness. If she is sitting on Jack's lap, she uncrosses her legs.

KATHLEEN

You make me see things so clearly. (short pause as she fiddles with his rock-magnifying piece). You're like my rock-magnifying piece.

Jack smiles and she smiles back, and then she gets a serious look on her face.

KATHLEEN

What would I do without you?

She gives him a sweet, relatively short kiss.

EXT. SAN FRANCISCO – THE SOUTH OF MARKET AREA. JAY'S LAND ROVER. JAY. RAID. SUNDAY. DAY.

Jay's Land Rover is a few-years-old (maybe 2005), and it's gray and black.

From a POV outside the vehicle on the driver's side, Jay is in his Land Rover, that is parked in front of a building that looks like it could be a CONVERTED WAREHOUSE. He has a CELLULAR PHONE to his left ear for a moment.

Minutes later, RAID EMERGES FROM THE BUILDING. She's dressed casually and she has a small bag or large purse with her. Jay looks in her direction and he leans over and opens the door for her. Raid gets in, and they drive off.

INT. / EXT. ON WOODSIDE ROAD IN WOODSIDE, CALIFORNIA. JAY'S LAND ROVER (MOVING). JAY. RAID. ABOUT 3/4 HOUR LATER. DAY.

THE LANDSCAPE IS GREEN. They are going west on WOODSIDE ROAD, at the corner by the grocery store, or just past the store where the horse trails can be seen from the road.

EXT. WOODSIDE – THE SULLIVAN'S TENNIS COURT. JACK. JAY. RAID. MINUTES LATER. DAY.

THIS IS THE FIRST SCENE WHERE IT'S REVEALED THAT JAY AND RAID ARE BROTHER AND SISTER.

THE TENNIS COURT IS AMONGST THE REDWOOD TREES. Jack is sweeping the tennis court with a push broom. He's either near the net, or the fence surrounding the court.

JAY (OS)
(from a bit of a distance)

Hi Dad.

Jack stops sweeping, and he turns around toward Jay and smiles.

JACK
Hello son.

Jay leans the broom against the net or fence. When Jay approaches, they greet each other in the following way: They each hold their right arms bent at a ninety-degree angle with their hands up, and they swing their arms gently toward one another until their hands clasp; at which time, they lean toward one another and place their opposite hands on one another's backs.

RAID (OS)
Hi Dad.

JACK
Hi Sweetheart.

Raid comes into the scene. Jack leans and kisses her on the cheek, and they give each other a little hug.

JACK
Your mother is going to be so happy that you're here early.

RAID
Where is Mom?

JACK
She'll be back shortly, she went to the store to get something.

Raid walks out of the scene, and Jay reaches for the broom.

JAY
Hey Dad, did you hear about. . . ?

INT. / EXT. NEW YORK CITY – TRISTEN'S HOME. A SIX-PASSENGER BLACK LIMOUSINE. THE DRIVER (OS). TRISTEN. SAPPHY. DAYS LATER. DAY.

THIS SCENE IS SILENT EXCEPT FOR THE MUSIC.

Tristen is standing in his front room in front of the window. He's wearing a suit and tie. It's CLOUDY with no sunshine. The window is not obstructed by furniture so that he can walk up to it. He appears to look in each direction down the street, and then, he walks out of the room a little hurriedly.

From the front room, the trees, street, and houses across the street can be seen. The limousine pulls up in front of the house as Tristen re-enters the room. He sees the limousine and he immediately goes outside.

EXT. NEW YORK CITY – TRISTEN’S HOME. THE SAME LIMOUSINE. THE DRIVER, OR NOT. TRISTEN. SAPPHY. LATE MARCH. THE SAME TIME. DAY.

THIS SCENE IS SILENT EXCEPT FOR THE MUSIC. IT’S A CLOUDY DAY. WHEREVER THE DRIVER IS, THE SCENE IS WRITTEN AS IF HE IS OFF-SCREEN.

Tristen comes hurriedly down the steps and he opens the back door of the limousine. Saphy hands Tristen her new black backpack that he puts over his right shoulder. Then, Tristen holds out his left hand to assist Saphy out of the car.

Tristen’s back is seen as he is embracing Saphy. He loosens his embrace and looks at her, and then he embraces her again before they turn to walk toward the house. Tristen’s left arm is around Saphy’s back, and Saphy is not very visible now, nor during their embrace, but she is dressed in casual attire that one would wear on a plane.

INT. TRISTEN’S HOUSE – KITCHEN BOOTH. TRISTEN. SAPPHY. DAY.

THIS IS THE FIRST SCENE WHERE IT IS REVEALED THAT TRISTEN AND SAPPHY ARE BROTHER AND SISTER.

Tristen and Saphy are dressed in the same clothes as the previous scene; preferably they are seated in a high-backed, walnut-colored, WOODEN BOOTH with black padded seats. There are two glasses of lemonade in front of them, and there is A WINDOW AT THE END OF THE BOOTH.

SAPPHY

It was surreal to be in that water. I thought I heard Dad sing to me “diamond girl, you sure do shine,” just like he used to when I was a child. And if that wasn’t strange enough, I thought I saw a vision of Mother before I got to the surface.

TRISTEN

Do you think their spirits were there with you?

SAPPHY

I don’t know, but there was an uncanny calm over me.

TRISTEN

Thankfully, or you may have panicked.

SAPPHY

Yes, I suppose so.

TRISTEN

Maybe you were numb from the cold water.

SAPPHY

I guess that could be. (short pause) When I looked into the sun, and saw it sparkling on the water, I thought about the dream Mother had, where she was surrounded in white light, and she said that it felt and sounded like she was traveling very fast; the one where subsequently she wondered if she had been on the precipice of death, and perhaps she was light energy traveling at the speed of light.

TRISTEN

You know I think she really believed it was more of a dream than something actually happening, until the time she heard Julia Child say that perhaps we have some light energy that travels back to the sun after we die.

SAPPHY

Mother was so glad to hear that someone else wondered the same thing as she, especially Julia Child because she liked how she was always so polite and warm to her guests.

TRISTEN

For her it was almost like a badge of honor to have that in common with Julia.

There is a short pause. They both have pleasant looks on their faces.

TRISTEN

Remember how mother used to say, "If Heaven is at the edge of the universe, how does anyone ever get there?"

SAPPHY

Our parents were always giving us something like that to think about.

They become quiet and they look down a little as if the thought of their deceased parents makes them a little REVERENT, at which time, SUNLIGHT SHINES THROUGH THE WINDOW. They look up at each other with little smiles, and with their eyes open more widely now. They toast with their lemonade, in the sunshine.

TRISTEN

Here's to Mom and Dad.

EXT. TRISTEN'S HOUSE – ON THE UPPER-STORY DECK. TRISTEN. SAPPHY. A LITTLE LATER THAT DAY.

THE INDIGENOUS CITY NOISE, IS HEARD. IT'S SUNNY NOW. THE DECK IS PRIVATE.

Saphy and Tristen have changed their clothes. Saphy has on the warm-up she wore when she left the hospital, and Tristen has on sweat pants or warm-up pants, with a t-shirt or sweat shirt with a hood. They are seated at a table with SARATOGA SPARKING WATERS in glass bottles in front of them.

SAPPHY

Then, I thought I saw a shark in the water, and even though the guys swore that I didn't, I still think that I did.

TRISTEN

Maybe you did.

SAPPHY

I think that I almost had them convinced that the shark was real when I started to implore my guardian angels out loud. (short pause). One thing I know for sure, is that I wasn't actually seeing a chariot race, although it sure seemed real at the time.

TRISTEN

It's funny how our minds can play tricks on us.

SAPPHY

Yeah.

TRISTEN

Maybe if Criss Angel was one of the charioteers, you may have to wonder if you actually did see it, because if anyone could pull off a chariot race on the open ocean, he could.

SAPPHY

How does he do it?

TRISTEN

I have no idea.

They look at each other and their expressions mirror their wonder about the magic of Criss Angel.

TRISTEN

Now there's (emphasis) an angel for you.

They are amused.

SAPPHY

You know what is really curious?

TRISTEN

What?

SAPPHY

First of all, that morning on the way to the boat, we passed a tow truck that was towing a wrecked car just like Mom and Dad's. Then, the surname of one of the pilots who rescued us, was Sullivan.

TRISTEN

That is a little mysterious, but Sullivan is a common name.

SAPPHY

I suppose it was just a coincidence, but when the medics rolled me by him and I saw his name, it was comforting; and I thought he was a sign that Mother and Dad were there with me. (short pause) I don't know, but I thought that there was something about him that seemed (short pause) supernatural.

Tristen gives her a look of understanding with some sadness mixed in. He takes the opportunity to lighten the conversation.

TRISTEN

Hey, remember that poem you wrote where a chariot race is a metaphor for life?

SAPPHY

Yes, but I can't believe you do.

TRISTEN

Oh yes, I remember (short pause) "The Circus Of The World". It's one of my favorites.

Tristen stands up so he can move around.

TRISTEN

Let me see if I can remember how it goes.

He starts to recite her poem, stopping at times to think about what's next. He moves his head slightly with the rhythm of the poem. He uses his hand or hands at first, somewhat like a conductor while reciting the words, and then he either puts them in his pockets or folds them across his chest, as if he thinks his gestures may look a little effeminate.

TRISTEN

Life is a chariot race, in the circus of the world (short pause) / God is the magistrate (shorter pause) who presides over the stars (short pause) / The well-equipped compete, and the strongest survive (short pause) / It's an entourage of frivolous enthusiasm (short pause) / A ceremony of exciting passion (short pause) / A spectacle of dangerous triumph (short pause) / But only seven laps.

Sappy smiles, and claps lightly for a moment.

SAPPHY

Very good, I'm impressed. By the way, what other ones do you like?

Tristen thinks.

TRISTEN

Well, (short pause) uh, the one about the outhouse. "Once inside and close the door / you'll know a place that you abhor."

They giggle.

SAPPHY

I meant one of my grown-up poems.

TRISTEN

I remember there was something about flies and closing your eyes. Wait! I remember the ending. "So if in case you have to pee / I suggest you go look for a tree."

They are amused.

EXT. WOODSIDE, CALIFORNIA – THE SULLIVAN’S HOME. A KATHLEEN. A TOYOTA PRIUS. WEEKDAY / APRIL FIRST. EARLY MORNING.

In a background of redwood trees and NATURAL SOUNDS (birds, a creek, etc.), Kathleen gets out of her car with a large purse or bag that she hangs over her shoulder. She too carries a folded newspaper (folded into quarters) as she walks into her house.

INT. THE SULLIVAN’S HOME. KATHLEEN. THE SAME TIME. DAY.

Kathleen sets her bag and the newspaper down on a desk or table. The portion of the paper she sees, corresponds to the lower-right quarter of the front page. Kathleen picks the paper back up. She sees an article titled “OBAMA BAYH ’08 SOUNDS GREAT!” After the title of the article is shown close-up for a moment, the focus becomes Kathleen, rather than the newspaper print.

KATHLEEN

(reading and talking to herself)

Obama Bayh ’08, does sound great.

She reads some of the article out loud.

KATHLEEN

(quietly reading the article out loud and talking to herself)

“The sounds of assonance and alliteration” What? Assonance and alliteration? The repetition of vowel and consonant sounds respectively, are inherent in the phrase Obama Bayh ’08 sounds great.” (short pause) “A candidate’s choice for the number two spot is extremely important, if not vital to a nominee’s ultimate success, regardless if the choice is able to bring the sounds of assonance and alliteration to the ticket.” Mother would love this article. “Many political sophisticates hypothesize that, had Vice President Al Gore chosen Senator Evan Bayh of Indiana for his Running mate in 2000, we would be saying goodbye to President Gore instead of President Bush next year.”

There is a short pause as Kathleen continues to look at the paper. She looks at an article that is titled “Captain Recants.” Kathleen appears to read for a few moments, and then she opens her mouth a little as if she’s reading something a bit shocking. She leaves her purse and walks off quickly with the paper.

INT. THE SULLIVAN’S HOME – THE MASTER BEDROOM AND BATH. KATHLEEN. JACK. THE SAME TIME. DAY.

Jack is standing in front of the bathroom mirror with shaving cream on his face and a razor in his hand, shaving. He has a towel around his waist and another one around his neck that covers his breasts.

KATHLEEN (OS)

(calling out)

Jack? (short pause). Jack? (louder)

JACK

I’m in here Sweetheart.

Kathleen enters the bathroom holding the newspaper. They kiss carefully so as not to get shaving cream all over Kathleen.

JACK

How was your night?

KATHLEEN

Not bad but I didn't get any sleep. Listen to this Honey. You won't believe it.

Kathleen leans against a wall as if she's tired from having worked all night. Jack continues to shave.

KATHLEEN

(she talks and reads out loud to her husband)

The title is, "Captain Recants. The captain of the oil tanker who reported seeing a large object plunge into the Pacific Ocean near the Mariana Trench a-week-ago-Saturday, claims that what he actually saw, appeared to be a disk-shaped metallic-colored craft that hovered before it splashed into the sea at a 45-degree-angle."

Jack stops shaving a moment and Kathleen and Jack look at each other. Jack smiles.

JACK

You know, today is April 1st.

Jack smiles because he is kidding her when he knows she is serious.

KATHLEEN

Ja a ck! I'm serious. It's right here.

JACK

I know you're serious Sweetheart.

KATHLEEN

Can you believe it?

JACK

Hmmm, most people who see so-called U.S.O.s that dive into the ocean, say that they don't make a splash.

KATHLEEN

What is going on here?

JACK

Maybe he was mistaken, or maybe it's his idea of an April fool's joke.

KATHLEEN

I could see it if he was the King of Corn, but we know who holds that title.

Jack giggles and then he continues to shave.

KATHLEEN

Even if he was mistaken, many sailors, and supposedly President Eisenhower, and hundreds or even thousands of others are seeing them! Isn't it frightening to think about this rash of sightings all over the world; people with radiation burns, missiles being disarmed by them, and what not? If they are real what do you think they're doing?

JACK

They do seem to have an interest in everything nuclear. (short pause) Maybe they're from planets who have dying stars and they're looking for another place to live.

KATHLEEN

It sounds to me like they've already found it. Maybe they are keeping a close eye on us so that we don't destroy the planet with nuclear weapons.

JACK

I guess that's possible.

KATHLEEN

I sure hope that Earth isn't the only place around that can sustain life. (short pause) Maybe President Kennedy knew that our planet has been visited by aliens, and perhaps that's why he was so adamant about us going to the Moon.

JACK

I don't know how you can think after working all night. You're like a dying star yourself, getting all heated up before you burn out.

KATHLEEN

(after a short pause)

Yeah (short pause) I'm starting to fade now.

JACK

Why don't you go lie down and I'll run a bath for you.

KATHLEEN

That sounds like a good idea.

Kathleen leaves the bathroom and she lies down on their bed in her clothes, with her legs over the side and her feet on the floor. She closes her eyes. THE WATER RUNNING INTO THE TUB IS HEARD.

A LITTLE LATER – Jack enters the bedroom wearing a three-quarter-length robe. A profile of Kathleen is seen as she is sound asleep on the bed with her jaw dropped and her mouth open. Jack goes and sits gently next to her. He tries to awaken her with a soft voice.

JACK

Kathleen, your bath is ready.

Jack reaches down and extends her legs, one at a time, to remove her shoes. Kathleen's eyes are still closed although she now has turned her head to the side, and she has a little closed-mouth smile on her face.

JACK

K.B. (short pause) Time to get up.

Jack puts his hand on her thigh.

JACK

Wake up Sweetheart.

Jack's face and chest are seen as he has his torso turned to look at Kathleen. Kathleen's profile is seen as she opens her eyes. She smiles a little.

KATHLEEN

I just had a dream about Amelia Earhart.

JACK

Yeah?

KATHLEEN

She was being held captive by aliens who abducted her over the Dragon's Triangle, where she went missing.

JACK

You have the most spectacular dreams, Kath.

Kathleen raises her arm forward and Jack pulls her up to a sitting position. Jack either stands up and gets her on her feet, or he picks her up and carries her, like he's going to take her across the threshold.

MOMENTS LATER – Kathleen's profile is seen as she is submerged in the tub with lots of BUBBLE BATH around her. Her eyes are closed, and she has a half-smile on her face. Jack comes in.

JACK

Honey, I'm going to put on a special song for you.

Jack leaves and shortly thereafter, JONI MITCHELL'S SONG "HEJIRA" plays: "I was driving across the burning desert / When I spotted six jet planes / Leaving six white vapor trails across the bleak terrain / It was the hexagon of the heavens / It was the strings of my guitar / Oh Amelia, it was just a false alarm."

Kathleen's profile is seen as she soaks and listens with a little smile on her face. Jack looks in, and he smiles after seeing her.

INT. NEW YORK CITY – TRISTEN'S STUDY / DEN. SAPPY. TRISTEN. DAY.

Tristen is sitting at his desk that faces the room. His desk is clutter free (including no pictures). The wall opposite Tristen is bare and painted a rich brown or dark gray color. Sappy is sitting on the other side of the desk, not far away from him on a sumptuous leather chair or couch. They are dressed casually.

SAPPY

You really thought of everything. I can't thank you enough for getting me another phone and camera. The last thing I wanted to do was to go shopping.

TRISTEN

You're welcome. It was just a matter of a couple phone calls.

SAPPHY

Nevertheless, it was very thoughtful. (short pause) And the way you signed the card was touching, especially since I know how you always hated it when I called you "Kiss", long after the time I could pronounce Tris.

TRISTEN

You're welcome Sappy (emphasis).

They smile sort of half-heartedly, as if it's tainted by sadness.

TRISTEN

Remember how Mother always told us to honor ourselves, and to kiss our hands each day out of appreciation of our grasping hands, far-seeing eyes, and specialized brains?

SAPPHY

I still do every day, do you?

TRISTEN

No, I haven't been ritualistic about it, but I did after you called and told me what happened. (short pause) Sometimes it's just too upsetting.

SAPPHY

I know what you mean.

They look at each other with understanding, and a tinge of underlying grief.

EXT. NEW YORK CITY – THE SOHO AREA. SAPPHY. APRIL FIRST. DAY.

Sappy is WALKING on a sidewalk in the SoHo area, and she's seen entering a gallery.

INT. NEW YORK CITY – AN ART GALLERY. SAPPHY. THE SAME DAY.

Sappy is looking at a wall of framed photographs of San Francisco STREET CARS. Some of the street cars should be shown from her POV.

EXT. NEW YORK CITY – THE SOHO AREA. SAPPHY. THE SAME DAY.

Sappy is seen entering another gallery.

INT. NEW YORK CITY – AN ART GALLERY. SAPPHY. THE SAME DAY.

Sappy is looking at black-and-white photographs of New York City taken by Alfred Stieglitz. A few of the photographs that include horse-drawn carriages, are shown CLOSE-UP from Sappy's POV.

EXT. NEW YORK CITY – THE SOHO AREA. SAPPHY. THE SAME DAY.

Sappy is walking on the sidewalk again. She's seen entering another gallery.

INT. NEW YORK CITY – AN ART GALLERY. SAPPHY. THE SAME DAY.

Sapphy is looking at large framed photos of ICEBERGS (not aerial). Each of a number of the pictures is shown for a moment CLOSE-UP. Sapphy appears to be mesmerized by them.

INT. TRISTEN’S STUDY / DEN. TRISTEN. SAPPHY. DAY.

Tristen and Sapphy are sitting in Tristen’s den. Tristen is sitting at his desk and Sapphy is across and to the side of him sitting in a chair or on a couch. They are dressed in casual attire. They are drinking sparkling Saratoga waters in glass bottles, or lemonade.

TRISTEN

How are you going to go about your Sausalito project?

SAPPHY

Piece by piece, and section by section, I guess. I’ve never done anything like it before so it should be challenging. (short pause) It reminds me of that artist who built three-dimensional objects out from walls to fill space.

TRISTEN

You mean like useful things?

SAPPHY

No, more like decoration. He called it Merzbau.

TRISTEN

How do you spell it?

SAPPHY

M-E-R-Z-B-A-U. He said the word has no meaning.

TRISTEN

That’s odd.

SAPPHY

He also wrote poetry that he called Merz; it doesn’t have a single recognizable word.

TRISTEN

Wow, that’s really Merz.

They both respond with a smile or short laugh.

A LITTLE LATER.

SAPPHY

All this talk of matter and energy changing form and of three-dimensional objects, is the perfect segue to the subject of the gift I have for you.

TRISTEN

You didn’t have to do that. (short pause) Is it Merzbau?

SAPPHY

No, but I suppose it could be argued that it's Merzbau-like.

TRISTEN

Hmmm.

SAPPHY

Wait here. I'll get it.

Sapphy leaves the room and Tristen waits. He sips on a bottle of Saratoga sparkling water, and stares at the wall in front of him.

SAPPHY (OS)

Close your eyes.

Tristen folds his arms across his chest and he closes his eyes. He has a little smile on his face.

TRISTEN

Okay, they're closed.

Sapphy enters carrying a large framed picture.

SAPPHY

I hope you don't mind that I took it out of the box.

She places the picture gently on his desk facing him.

SAPPHY

Okay, you can open them.

From Tristen's POV, he sees a PICTURE (photograph – not aerial) OF AN ICEBERG WITH WATER IN THE FOREGROUND. He looks at it for a moment, and then he stands up. He's excited and smiling.

TRISTEN

Oh, wow! I love it! I see what you mean. It's beautiful! Thank you so much.

Tristen goes around the desk and he embraces her for a moment. They both are smiling, and they both look back at the empty wall across from his desk.

SAPPHY

That's the perfect place for it.

TRISTEN

Let's hang it. I'll get all the stuff we need.

Tristen walks out the door quickly as Sapphy stands holding the picture.

MOMENTS LATER – THE PICTURE is hanging on the wall and they both are facing it.

SAPPHY

It's a metaphor for what you mean to me. It's not a rock, but it's as hard as a rock.

TRISTEN

You know, it could also be symbolic of life and death, and how they are intimately related.

SAPPHY

Yeah, the water is like the symbol of life, and the iceberg, the symbol of death. What makes life possible in one form, can take it away in another.

TRISTEN

In this case, however, I think either form could lead to one's demise.

SAPPHY

It's both daunting and diaphanous, isn't it?

MOMENTS LATER – Sapphy and Tristen are sitting down across from one another between Tristen's desk and the picture, on Tristen's sumptuous and masculine furniture, between Tristen's desk and the wall with the picture hanging on it.

SAPPHY

Do you think it would be too much, or presumptuous of me to give one to the pilot?

TRISTEN

No, not at all. That would be really nice. (short pause as he looks over at the picture) Since it's so metaphorical and symbolic like poetry, I'm going to give it the title, "The Sweet Wind Of The Sun," from the poem you weren't able to finish.

SAPPHY

I like it. It's apt.

They both are looking at the picture as if it's magnificence is somewhat hypnotic and inspires awe. The scene ends with the shot of the ICEBERG from Tristen or Sapphy's POV.

INT. / EXT. BOSTON. SAPPHY'S SILVER-COLORED MERCEDES G500 (MOVING). SAPPHY. EARLY APRIL. DAY.

Sapphy is on her way home to Provincetown, Massachusetts, after having been to California and New York City. She is driving her car in Boston, on a highway that one would take from the airport going to Cape Cod. If the tunnel that is part of the Big Dig is on that route, then preferably going into, through, or out of the tunnel.

INT. / EXT. OR JUST EXTERIOR. CAPE COD. SAPPHY'S MERCEDES G500 (MOVING). SAPPHY. LATER THAT DAY.

From Sapphy's POV or not, the following shots with Sapphy going through Cape Cod towns, should give the audience a sense of a typical Cape Cod town, as is evident by the landscape and architecture.

Saphy is driving through a Cape Cod town on her way home to Provincetown.

Saphy is driving through another quaint, and scenic Cape Cod town that is closer to Provincetown.

Saphy drives on the highway, that's closer to Provincetown. THE FLAT COASTLINE, INCLUDING THE WATER AND DUNES, IS SEEN.

Saphy is driving on Commercial Street in Provincetown, past the TOWN HALL, shops, restaurants, bed-and-breakfasts, and finally, her gallery that has a SIGN – “S.S. M.A.N. S.S.” – however, the design of the double-S on each side of M.A.N., is elongated so it's not as apparent that it's the letter “S”. The word “sculpture” is written under M.A.N., and the word “gallery” is written underneath sculpture.

INT. / EXT. OR JUST EXT. SAPPHY'S MERCEDES G500 (MOVING). A CAPE COD-STYLE HOME. A BMW (7 SERIES). TWO DOGS (A BULL TERRIER AND A BEDLINGTON TERRIER). SAPPHY. LATER THAT DAY.

From Saphy's POV, a shot of her four-bedroom home is shown before she is in the driveway.

From Saphy's POV her double-garage door opens automatically as she drives closer to it. There is a DARK GRAY AND BLACK BMW (7-SERIES) that is four-to-five-years-old parked on the inside. It is the same model, year, and color of the BMW that was towed in a prior scene. Saphy pulls in and gets out and opens the back door and lets out her two dogs. She bends over and pets both of them with the BMW in view.

INT. THE SAN FRANCISCO TENNIS CLUB. KATHLEEN. RAID. DAY.

THE SOUND OF TENNIS BALLS being hit on other courts (OS), is heard in the background throughout the scene.

Kathleen and Raid are dressed in their athletic warm-up clothing. They are standing across the net from one another on a corner indoor court, so that they are the only ones in the scene. Kathleen is holding her racket in one hand on the throat of the racket right beneath the head, and she's resting it on the net and touching the net with her other hand as well. Raid is holding her racket with the head up against her chest and with her arms crossed around it, or she can just be holding it by the throat at her side. The main point is that, they are both accomplished tennis players and they should handle their rackets in ways that are consistent with that fact.

RAID

Jay won't be able to come this weekend because he's going to the Sonoma Spa and Inn with some of his Coast Guard comrades.

KATHLEEN

Are they having a going-away get together for him?

RAID

Apparently the brother of the girl they rescued, gave them all a complimentary weekend to thank them.

KATHLEEN

No kidding. That's generous. How many are going?

RAID

I don't know, I didn't have time to ask him the specifics.

KATHLEEN

Hmmm. I wonder why it was her brother rather than her husband who thanked them.

RAID

I suppose there could be any number of reasons.

Kathleen appears to be thinking for a moment and then she turns her head and looks off the court.

KATHLEEN

I bet someone around here knows who they are.

RAID

Probably, if they have that kind of money.

KATHLEEN

I wonder if her brother is married.

Raid gives her mother a look like she knows what her mother is thinking.

RAID

Mother I know what you're thinking and it's really far-fetched.

KATHLEEN

I'm just (short pause) curious.

Raid gives her mother a look of amusement and a little exasperation. She moves her head to look at something in back of, and to the side of her mother. She puts an arm and hand up to wave, and she smiles. Kathleen looks to see to whom she waved.

KATHLEEN

(gasps a little and says quietly)

Oh my god, it's Andre and his children!

Kathleen looks again and smiles, and then she looks to the side and up at the balcony overlooking the courts.

KATHLEEN

I wonder if Steffi is here. I'd love to see her in person.

RAID

Mother, you have to promise me that when we walk by them, you won't interrupt Andre to tell him about that dream you've had where you're lobbying him to get Steffi to hit with you.

KATHLEEN

Okay, I promise I won't say a word, if you promise me that you'll try to find out if anyone knows the girl who Jay rescued.

RAID

I'll ask Ann. She knows everyone. (short pause) Are you ready?

KATHLEEN

(like she's been ready all along)

I'm ready if you are.

Raid smiles lovingly at her mother and they both turn and walk toward the baselines.

EXT. YOSEMITE NATIONAL PARK. JAY'S MALE FRIEND. JAY. AROUND MAY FIRST. DAY.

THE NATURAL SOUNDS OF RUSHING WATER, AND A WATERFALL IS HEARD.

Jay and his good-looking FRIEND are dressed in hiking clothes. They are standing at the base of the falls, on a footbridge in Yosemite Valley. THE WATERFALL is seen from Jay's POV via his binoculars. After he removes his binoculars from his face, he sees with his unaided vision, THE WATERFALL, AND THE WATER rushing toward them.

JAY (OS)

With all this water in front of us, it's hard to believe that, that the year of the drought, it was a field of boulders all the way up to the lower cataract.

FRIEND (OS)

Yeah, it was awesome up there, even though getting there was a bit treacherous.

JAY (OS)

It reminded me of a Maxfield Parrish version of a playground for the Gods.

From Jay's POV without his binoculars, he sees the lower cataract where they climbed, and the place about which they are speaking. Then, the POV changes to show the characters on the footbridge.

FRIEND

I wish we could do it again.

JAY

I think it was a once in a lifetime experience.

FRIEND

I guess we could always find another place where we could swim in icy water and lay-out on warm granite slabs.

JAY

It could never be the same as it was up there.

They stand quietly gazing up at the falls. Then, THE FALLS are seen again through their POV.

EXT. YOSEMITE – VERNAL FALLS. JAY'S FRIEND. JAY. SPRING. DAY.

Jay and his friend are standing on the bridge below VERNAL FALLS. THE CONCOMITANT SOUND OF THE FALLS IS HEARD. Jay's friend takes a picture of Jay standing in front of the falls. A STILL SHOT OF JAY, IN FRONT OF THE FALLS, IS SHOWN.

EXT. YOSEMITE – BETWEEN VERNAL AND NEVADA FALLS. JAY'S FRIEND AND JAY (HIKING). DAY.

Jay and his friend are hiking higher, and at some point, they look up and see a RAINBOW.

EXT. YOSEMITE – NEVADA FALLS. JAY'S FRIEND. JAY. SPRING. DAY.

Jay and his friend are sitting about an arm's length apart from one another on the immense granite slab at the top of Nevada Falls, alongside THE WATER THAT IS HEARD RUSHING BY THEM. They appear to be packing up after eating.

FRIEND

What are you going to do this summer?

JAY

I'm going to Iowa first, to help my grandmother get the dock and the boat in, and then I'm going to Cape Cod to check out Wood's Hole School of Oceanography.

FRIEND

Are you thinking about going there instead of Scripps?

JAY

Yeah, I kind of miss that East Coast ambiance.

FRIEND

Are any of your friends from the academy still around?

JAY

There's a few. (short pause) I'll see if I get accepted by the Iceberg Patrol, and then I'll decide what I'm going to do.

FRIEND

It sounds to me like you may have already decided.

JAY

Yeah, I suppose I have, but I hate to disappoint my mother – she has enough to worry about with my sister who surfs and scuba dives, and with my dad who's always traversing some volcano.

FRIEND

Not to mention you climbing El Capitan.

JAY

Oh, she doesn't know about that.

FRIEND

No kidding, does your dad know?

JAY

No way. I can't tell him because he would tell my mother. They have a pact not to keep secrets from one another about us.

FRIEND

My parents are always saying, "don't tell your mother", or "don't tell your father."

JAY

Not my parents. (short pause) Only Raid and my grandmother know.

From a POV behind them, they both lie back on the granite slab, so they and the water rushing by in front of them, can be seen.

A LITTLE LATER – Jay and his friend are standing close to where the water goes over the cataract. A view of the valley below is seen from their POV. Jay's friend takes a picture of Jay (profile) as he looks out over the falls.

EXT. LAKE OKOBOJI, IOWA. MAGGIE'S BOAT (MOVING). JAY'S MALE FRIEND. JAY'S GRANDMOTHER MAGGIE. JAY. EARLY JUNE. DAY.

CHARACTER MAGGIE RYAN BOII (a.k.a. Grandma Mags, G-Mom), is Kathleen's mother; she is about 75-years-old, very attractive, and in very good shape.

MAGGIE'S BOAT is large enough to hold up to 8 passengers. MAGGIE supposedly is in the water, BUT SHE REMAINS OFF-SCREEN until the end of the scene.

Jay and his good-looking FRIEND are in the boat wearing long swim trunks. Jay launches a SKI out to MAGGIE (OS) that hits the water with a SPLAT, and GLIDES along the surface of the water. He gets another SKI and waits, and launches it; it hits the water with a SPLAT and GLIDES on the surface of the water. JAY'S FRIEND is the driver and Jay faces the skier. Jay turns to his FRIEND.

JAY

She's ready.

JAY'S FRIEND starts the engine and advances the boat very slowly to get the slack out of the rope. Jay turns his head once again back to the driver.

JAY

Hit it!

JAY'S FRIEND pushes the throttle forward to the maximum and the boat accelerates. After a number of seconds, Jay twists his body around toward the driver.

JAY

She's up.

Jay continues to face the skier; he's smiling and he gives a thumbs-up or some other gesture to signal praise to the skier for getting up. Jay turns to the driver.

JAY

Isn't she great?

JAY'S FRIEND looks back toward the skier for a moment and smiles. Jay stands closer to the driver now.

JAY

Do you know that she was a national slalom – ski champion?

DRIVER / FRIEND

No way.

JAY'S FRIEND looks back again, a little more interested this time, and then he continues to look forward as he drives the boat.

JAY

She just dropped a ski.

From a POV from the boat, a LARGE SPRAY OF WATER is seen as the skier (not visible behind the spray) has skied out to one side of the boat.

Jay and his FRIEND are seen in the boat.

From the boat, a LARGE SPRAY OF WATER that hides the identity of the skier, is seen once again, but this time the skier is to the other side of the boat or on the other side of the wake.

A LITTLE LATER – Jay's backside is seen as he leans over the back of the boat with his hands resting on the edge. He reaches for a ski being handed to him, and he puts it down in the boat. Then he reaches over to assist the skier into the boat. Up the ladder comes the skier, HIS GRANDMOTHER.

JAY

Great job G-Mom.

JAY'S GRANDMOTHER MAGGIE is smiling as her head, chest, and arms are seen as she comes up the ladder.

MOMENTS LATER – JAY'S GRANDMOTHER is in the boat standing beside Jay. She has a beach towel wrapped around her shoulders. Jay has his arm around her back.

DRIVER / FRIEND (OS)

Smile.

JAY AND HIS GRANDMOTHER MAGGIE smile as their picture is taken.

DRIVER / FRIEND (OS)

One more.

MAGGIE is smiling as Jay kisses her on her cheek for the picture.

INT. LAKE OKOBOJI – MAGGIE’S HOME. JAY. JAY’S GRANDMOTHER (MAGGIE). LATER THAT DAY.

Maggie’s four-bedroom home is right beside the lake. This scene takes place on the porch that has windows on three sides with the lake in the background. Jay and his grandmother are dressed in summer casual clothing and they are seated at a table across from one another, so that their profiles are seen with the lake out the windows in the background. They each have a piece of lemon meringue pie in the front of them (Jay’s piece is larger). They too, have full glasses of ice water in crystal glasses.

GRANDMOTHER / MAGGIE

I can’t think of anything better than eating lemon meringue pie, after skiing, can you?

JAY

No, it’s the best.

MAGGIE takes a small sip from her full glass of water. Jay eats a bite of pie and then he takes a sip of water. After that, they for the most part, stop eating.

GRANDMOTHER / MAGGIE

I look so forward to your visits, and I can’t tell you how much I appreciate your help.

JAY

I wouldn’t miss an opportunity to hang out with my best girl.

They both smile.

MAGGIE

Speaking of girls, have you met anyone intriguing lately?

JAY

Well, (short pause) uh, yes and no. Yes, I guess I have (short pause) in a manner of speaking.

MAGGIE

That’s ambiguous. (short pause) You know you can tell me anything (short pause) Jay, my Babybird.

Jay smiles, and or blushes.

JAY

I know, but this is different.

MAGGIE

How so?

At this point, the amount of pie they have on their plates is the same as it will be when they finish talking. Maggie puts down her fork and leans back in her chair so her back touches the back of the chair. She folds her arms in front of her like she expects to hear what he has to say. Jay leans forward placing his arms folded on the table as if he’s going to talk.

LATER – THEIR WATER GLASSES are shown at first with the ice melted. Then, their profiles come into view.

MAGGIE

Well, I guess we can finish our pie now.

JAY

After that conversation, I really need it. (short pause) Thanks G-Mom. I'm so glad I have you to talk to. You're the best.

Jay's grandmother sort of throws her head back and flutters her eyelashes in acknowledgment of his compliment. They smile.

JAY

No, I take that back.

MAGGIE
(playfully)

What?

JAY

If you're the best, then you're my lemon meringue.

MAGGIE

Ohh, a syllogism of sorts! Let's toast to our tasty tradition and to syllogisms.

They toast with their water glasses, and the SOUND OF THE CRYSTAL can be heard.

INT. CAPE COD – SAPPHY'S WELDING SHOP. SAPPHY. JUNE. DAY.

An acetylene WELDING TORCH is being lit with the TORCH LIGHTER by Sapphy who is wearing light-weight-welders gloves. SHE ADJUSTS THE FLAME to look as it should for welding. THE FLAME IS SHOWN WELDING two pieces of metal (about one-eighth-inch thick) together at about a 120-degree angle. The pieces of metal are about four-by-eight inches in size. THE METAL STARTS TO MELT.

LATER – THE FLAME OF THE WELDING TORCH is seen, and then it's turned off. Sapphy is seen standing by the welding station, wearing light-weight-welder's gloves and light-weight-welding goggles. She removes her goggles, and then her gloves. She is seen putting the DIAMOND RING ON HER RIGHT-RING FINGER.

INT. PROVINCETOWN – A RESTAURANT. SAPPHY. JAY. THE SAME DAY.

Sapphy and Jay are seated across from one another by a window with the water in the background. They both are dressed for a lunch date; Sapphy is wearing a summer dress, and she has the diamond ring on her right-ring finger. They are drinking sparkling Saratoga water, or ice tea.

JAY

It was very generous of your brother to give us all a weekend at the Inn and Spa.

SAPPHY

He was glad to be able to demonstrate his appreciation for what you all did for me.

JAY

He sounds like a great guy.

SAPPHY

Yes, he's very thoughtful. Perhaps you'll get to meet him if you come out here to go to school.

LATER – Their plates and silverware have been removed from the table.

SAPPHY

How would you like to go for a sail with me tomorrow?

JAY

(enthusiastically)

Sure, that sounds great.

SAPPHY

I have to warn you, I haven't been out since the ordeal.

JAY

Well then, by all means let's do it.

They each smile a little at each other.

EXT. PROVINCETOWN – THE MARINA. SAPPHY'S SAILBOAT. JAY AND SAPPHY (WALKING). THE NEXT DAY / SATURDAY. DAY.

Jay and Sapphy are wearing clothes appropriate for sailing on a nice summer's day. They are WALKING on a dock leading to her boat that is berthed such that they can see the stern as they go toward it. The POV should be close enough to realistically hear their conversation.

SAPPHY

Are you sure you want to tempt fate on another Saturday?

JAY

Yes, I can't wait to see what the gods have in store for us.

They both smile.

SAPPHY

There it is, Trinity of M.A.N. (man)

The stern of the boat is shown as they approach.

JAY

What does the acronym stand for?

SAPPHY

Man, art / architecture, and nature.

**EXT. PROVINCETOWN – ON THE WATER. SAPPHY’S SAILBOAT. SAPPHY.
JAY. LATER THAT DAY.**

Sapphy is sailing her boat and Jay is sitting next to her. The POV is close enough to realistically hear their conversation. The shoreline is not in view during this scene.

JAY

How is it that you named your boat, Trinity of M.A.N. (man)?

SAPPHY

It’s actually a name my mother came up with to describe the philosophy of the architect, Louis Sullivan. Anyway, he became her “hero-man” when she was studying architecture at M.I.T. She jokingly said that she was so driven to make the argument that he was the most influential architect on twentieth-century architecture, that she must be his reincarnation.

They smile.

JAY

What was the gist of his philosophy?

SAPPHY

I guess what made his philosophy unique from others that have similarities, is that he came to believe that the quality of life of a society could only be as good as its art and architecture.

JAY

You mean sort of like the difference in the quality of life of a society that has the ability to build a structure like, Walmart for instance, compared to the quality of life of a society that can build the Chrysler or Empire State Buildings?

SAPPHY

Yes, precisely. (short pause). When he was a child, he was intrigued by man’s ability to do so many marvelous things; and over time, he came to the conclusion that all of man’s wondrous and innumerable powers come from nature. However, whereas he probably would have said that nature is the measure of all things, my mother was like Protagoras, in thinking that man is the measure of all things.

JAY

I like it. You know, I always thought philosophy was so confusing, but I think this is one I can actually understand.

SAPPHY

So you can see why that day you all rescued us, I was somewhat taken aback to see the name Sullivan on your uniform. (short pause) Now, like my mother, I too have a “hero-man” named Sullivan.

Jay smiles and or blushes.

EXT. WOODSIDE, CALIFORNIA – ON THE SULLIVAN’S PROPERTY – THE SWIMMING POOL. KATHLEEN AND RAID (SWIMMING). THE SAME TIME, BUT PACIFIC STANDARD TIME. DAY.

The POOL IS RECTANGULAR in shape and about twenty-meters long with two lanes roped-off for swimming laps. Kathleen and Raid are doing the SIDESTROKE, facing one another as they talk. They are in good shape so that their conversation won’t be too choppy and difficult to follow. The POV should be close enough to realistically hear their conversation.

KATHLEEN

Have you had a chance to talk to Ann?

RAID

Yes, as a matter of fact, she brought up the subject to me because somehow she heard that Jay was the pilot at the scene.

KATHLEEN

You’re kidding, what did she say?

RAID

Well, she’s from a very wealthy family. Her father owned a chain of banks on the East Coast called Bank of the Roses, and (short pause) in addition to the banks, (short pause) they owned a lot of real estate all over the world.

KATHLEEN

Wow, that’s mega-rich.

RAID

Apparently their father was from old-Greek money from shipping and silver.

KATHLEEN

What do you mean, was (emphasis on was)?

RAID

The sad thing is, her parents were killed in a car accident.

KATHLEEN

(gasping a little at first)

Nooo. That’s horrible.

RAID

They had a head-on collision with a drunk driver.

KATHLEEN

That makes it even more tragic.

They do a few strokes in silence before picking up their conversation.

KATHLEEN

So what's their story now?

RAID

They sold the banks and most of the real estate.

KATHLEEN

Is her brother married?

RAID

No.

KATHLEEN

No! What does he do?

RAID

All I know is that he's an entrepreneur and she is an artist.

KATHLEEN

What does her husband do?

RAID

Why would you want to know that?

KATHLEEN

I'm curious as to why it was her brother who thanked Jay, rather than her husband.

RAID

She's not married.

KATHLEEN

What!! How can that be?! Jay said she was wearing a ring.

RAID

I don't know, but when I mentioned the ring to Ann, she said she was sure she wasn't married, and she made a point to say that every socialite in the country with a son her age, would love for their son to marry her.

KATHLEEN

Oh my god! She could be with Jay right now!

Raid gives a little laugh and Kathleen remains serious as they continue to swim.

**EXT. PROVINCETOWN – THE MARINA – SAPPHY'S SAILBOAT. SAPPHY.
JAY. LATER THAT DAY.**

Sapphy and Jay are back from sailing. They are on the boat where it is berthed, and they are securing the boat in some way, and or gathering their belongings to go.

SAPPHY

Your visit was really good timing, because the week after next I'm going out of town to visit my grandmother in Wales.

JAY

Wales as in across the pond?

SAPPHY

Yes, she's British and Norwegian, but she's always lived in Wales. I try to visit her at least twice a year.

JAY

That's nice. You must be very close to her.

SAPPHY

Yes, we are. (short pause) My mother was her only child.

JAY

Thank goodness she has you.

Jay looks at Sapphy with concern and empathy.

SAPPHY

And thank goodness we have her.

After a short pause, Jay sees that Sapphy has tears in her eyes.

JAY

I'm so sorry.

SAPPHY

(as she wipes a tear from her eye)

Please excuse me for getting emotional.

Jay gets off the boat and onto the dock, and he extends his hand to her to assist her as she gets off.

EXT. SAPPHY'S HOUSE – THE BACKYARD, OR DECK, OR PATIO. SAPPHY'S TWO DOGS (A BEDLINGTON TERRIER AND A BULL TERRIER). SAPPHY. JAY. LATER THAT DAY.

Sapphy and Jay are still dressed in their sailing clothes, and they have a little color from the sun on their faces. They are sitting on a couple chairs so that it's easier for them to pet the dogs who are sitting or standing in front of them. Jay is petting the Bedlington terrier.

JAY

This one looks like a little lamb.

SAPPHY

She's a Bedlington terrier, and yes they do resemble little lambs. Her name is Bedy Barker.

JAY

That's a cute name. What about Keen Eddy over there?

Sapphy smiles.

SAPPHY

He's named after Keen Eddy. His name is Kenedy, with one n, because Keen Eddy has only one n. He is actually my brother's dog, but when Tristen started to travel more often for business, he asked me if Scrub could stay here with me. (short pause) He's a great dog and both Bedy and I love having him around.

LATER – The dogs can either be on or off-screen. Sapphy and Jay are still in their sailing clothes, sitting outside across from one another at a table. They both are drinking sparkling Saratoga water.

SAPPHY

My mother's maiden name is Swansea like my grandmother's, so even though my name is legally Sapphy Swansea Triantafillos, I now go by Sapphy Swansea whenever I can.

JAY

It's a beautiful name.

SAPPHY

Thank you. Swansea is a lot less cumbersome than Triantafillos to put on my artwork, that's for sure.

JAY

And it's a lot easier to say than Tri-an.

Jay pauses after that, and looks to Sapphy for some help with the pronunciation.

SAPPHY

Triantafillos (pronounced Tree an ta fee los).

JAY

Triantafillos.

SAPPHY

That's perfect. (short pause) It's the Greek word for rose.

A LITTLE LATER – Jay and Sapphy remain seated at the table.

JAY

Have you and your brother always been close?

SAPPHY

Yes, but a lot more so since the accident, well actually since his best friend was killed in the 911 (nine-eleven) attack.

JAY

I'm sorry. I can't imagine how shocking it must have been for everyone who lost someone that day.

SAPPHY

We all loved Jake, but Tristen was especially traumatized. He watched it all from my dad's office in the Empire State Building. What's worse is that Tristen talked to Jake, just before he jumped. (short pause) Tristen really hasn't been the same since. He puts on a good face, but at times his seemingly intractable heartache surfaces again. Just when he was getting a little better, our parents were killed. Needless to say, that just compounded his despair. It was awful. For awhile, either my grandmother or I stayed with him because we were afraid for him.

Sapphy gets a little choked up when she says "we were afraid for him," and then she gathers her composure.

SAPPHY

I'm sorry, I should have avoided burdening you with all that.

INT. PROVINCETOWN – SAPPHY'S SCULPTURE GALLERY. SAPPHY. JAY. THE NEXT DAY / SUNDAY. DAY.

Sapphy's sculpture gallery has hardwood floors, and the light comes from small windows close to the high ceiling, or from skylights. The sculptures (metal) are four-to-eight-feet tall, and they are arranged in a staggered fashion, and far enough apart to walk around them with relevant ease. The pieces are abstract and hopefully the works of Chad Gianhoff, Suisun City, CA.

Sapphy and Jay are wearing in-style and casual clothing. Sapphy and Jay are seated on one of the two modern benches that are situated in a center aisle.

JAY

So how does someone with a degree in astronomy become a sculptor?

SAPPHY

It's more a question of how does a welder become interested in astronomy.

JAY

Oh, so you were the artist first?

SAPPHY

Yes. After my parents took us to see the works of the metal sculptor David Smith, I hounded them for years to let me take welding lessons. From the moment I gazed up at his pieces, I was awestruck and I wanted to make some of my own. Finally, when I was fifteen, they relented. (short pause) At that point I think they were in sort of a catch-twenty-two position; where although they feared that I could get injured or even disfigured, they too were concerned that by not letting me pursue my dream, that I could be harmed inadvertently as a consequence of having my ambition and creativity thwarted by their fears.

JAY

That was very perspicacious of them.

SAPPHY

Your parents must have had those same feelings when they allowed you to get your pilot's license when you were only sixteen.

JAY

Yes, they did.

A LITTLE LATER – Sapphy and Jay are now sitting on the other side of the bench so that a different set of sculptures is behind them.

SAPPHY

So how does a science major have such a refined, non-scientific vocabulary?

JAY

Oh thank you. I would have to give most of the credit to my grandmother who is a retired English teacher. She was always reading to me and she would get the dictionary and read definitions to me, and then she would give me examples of how to use those words in sentences.

SAPPHY

How fortunate you are to be under her tutelage.

JAY

Yes. We've always been very close. I guess we must have formed a special bond when she took care of me when my mom was in medical school. As a matter of fact, I just spent five days with her in Iowa.

SAPPHY

Aren't grandparents the best?

A LITTLE LATER – Sapphy and Jay are sitting on another bench in the center aisle, therefore the sculptures behind them are different again.

JAY

I'm not sure what I'll do if I'm accepted. The opportunity appeals to me but, although my parents will support me if that's what I choose to do, I know on some level, my mother will be disappointed. That's probably not the right word.

SAPPHY

I know what you mean. I'm sure my brother and I disappointed our parents when we told them that we didn't know if we'd ever get married. After that, my mother made us promise that we wouldn't deny ourselves children, and thankfully (emphasis) we both promised her that we each would try to have at least two, because a week later, they were gone.

JAY

I'm sure you were just trying to be candid and honest.

SAPPHY

Yes, but I'm not sure it's always a good idea.

JAY

Me neither. I guess that's why I have a few secrets.

SAPPHY

Yes, don't we all. (short pause) Anyway, about a month after our parents' accident, my brother and I bought some insurance, so to speak, so as to make sure we could keep that promise of having children someday.

Sapphy looks at Jay with her eyebrows raised as if to ask, "Do you understand what I'm saying?"

JAY

(after a short pause)

Ohhhh. I think I understand. You mean, you put some savings in the bank?

Sapphy nods yes and they both grin at each other.

SAPPHY

Yes, precisely. We both thought that, under the circumstances, it would be prudent to do so.

JAY

How very twenty-first century of you.

SAPPHY

Quite.

A LITTLE LATER – Sapphy and Jay are now seated on the other side of the bench so that there's another set of sculptures behind them.

JAY

Your brother sounds as if he's very protective of you.

SAPPHY

Yes, he's a lot like my father that way (short pause) and he reminds me of him a lot also. My father was always telling us some story of Greek mythology, and now Tristen has sort of taken over that role. (short pause) When we were talking about the circumstances under which you and I met, he said that it was like Perseus rescuing Andromeda from the sea monster.

JAY

The shark worked out well to complete what metaphor, huh?

SAPPHY

Oh, so you heard about the shark I thought I saw?

JAY

We saw it after we brought you up.

SAPPHY

You saw a shark?

JAY

Yes, I thought you knew.

SAPPHY

Oh my dear mother and father, it wasn't all in my head.

INT. PROVINCETOWN – SAPPHY’S WELDING SHOP. JAY. SAPPHY. LATER THAT DAY.

Sapphy and Jay remain in the same clothing as the last scene.

Jay uses the metal cutter to cut a piece of metal as Sapphy watches.

Jay bends some metal on the metal-bending machine as Sapphy watches.

Jay is seated, wearing light-weight goggles and gloves and holding an acetylene torch with a flame. Sapphy is standing, looking over his shoulder. Sapphy has on goggles and gloves as well.

INT. PROVINCETOWN – A NIGHTCLUB. JAY. SAPPHY. NIGHT.

It's a cool night (weather). Sapphy has on a short-skirt and top, so that she looks in-style and feminine. Jay is wearing in-style jeans and a tight-fitted t-shirt that's tucked-in.

Sapphy and Jay are dancing together to the song, "Without You," by Mary J. Blige.

Both Jay and Sapphy move well to the beat, and they both appear to enjoy dancing together.

INT. / EXT. CAPE COD’S COASTLINE, AND WOOD’S HOLE. JAY’S RENTED VEHICLE (MOVING). JAY. THE NEXT DAY / MONDAY. DAY.

Jay is DRIVING along the coast. THE WATER AND DUNES ARE IN VIEW.

Jay pulls up to Wood's Hole Oceanographic Institute.

INT. WOODSIDE, CALIFORNIA – THE SULLIVAN’S HOME – KITCHEN. JAY. KATHLEEN. AFTER JAY’S RETURN FROM MASSACHUSETTS. DAY.

Jay and his mother Kathleen, are in the kitchen talking. They each are leaning against something stable, like counters, and they each have their arms crossed in front of them as they lean back.

JAY

It's her mother's wedding ring. She wears it on her right hand except for when she writes.

KATHLEEN

That's sad, and sweet.

JAY

Yes, it is. (short pause) I hope you won't be too disappointed if I go to Wood's Hole instead of Scripps.

KATHLEEN

No Sweetheart, whatever you decide. You have to do what you think is best for you.

JAY

Really?

KATHLEEN

Of course.

JAY

I'm just a little surprised, since Raid is going to be so far away from home as well.

KATHLEEN

Well at least you two would be closer to each other, and that's somewhat of a consolation.

JAY

What about the consolation that I'll be very close to Sapphy?

Kathleen can't help but smile and Jay smiles also.

KATHLEEN

That too.

They laugh a little, and then Jay gets serious.

JAY

Please Mom, don't get your hopes up too much.

KATHLEEN

Why not? You seem to like one another, don't you?

JAY

Yes but.

KATHLEEN

But what?

JAY

(hesitating)

Well, I guess now is as good a time to tell you as any.

KATHLEEN

Tell me what?

JAY

(hesitating)

I'm considering postponing school for a couple years, that is, if I get offered a job to fly for the Iceberg Patrol.

Jay and Kathleen look at each other in the eyes. Kathleen's eyes get teary, and she walks out of the kitchen. Jay looks down and as if he feels badly, and he goes out of the kitchen in the same direction as she.

EXT. PROVINCETOWN, MASSACHUSETTS – SAPPHY'S HOME – THE BACK DECK OR PATIO. TRISTEN. SAPPHY. JULY FOURTH. NIGHT.

The SKY IS DARK during TWO LOUD LOW BOOMS FROM PROVINCETOWN'S FIREWORKS that Sapphy and Tristen are watching from Sapphy's patio or deck. THE TWO BOOMS precede an impressive and NOISY GRAND FINALE.

Not bad huh?
SAPPHY

They were great!
TRISTEN

Let's go check on the pooches.
SAPPHY

They'll be glad it's over.
TRISTEN

INT. SAPPHY'S HOME – THE LIVING OR ENTERTAINMENT ROOM. THE TWO DOGS. TRISTEN. SAPPHY. LATER THAT NIGHT.

Sapphy and Tristen are listening to pop dance music. The song playing is, Estelle's "American Boy."

The room is private, in other words, the window coverings are such that someone from the outside wouldn't be able to see inside. Sapphy is seated on a couch, and alongside her and perhaps with her head in Sapphy's lap, is her pooch Bedy Barker, the Bedlington terrier. Tristen is in a chair of like-style, and alongside him at his feet, is Kenedy, the bull terrier.

So when will you be going back to California?
TRISTEN

Probably in a month. I have two guys working on the project so we should be done by then.
SAPPHY

Oh good, you'll be back in time for "The Open."
TRISTEN

I'm looking forward to it.
SAPPHY

Are you planning on seeing Jay while you're there?
TRISTEN

I hope so.
SAPPHY

TRISTEN

Do you think he (emphasis on he) could be the one?

SAPPHY

Mmm. I really can't say.

TRISTEN

Let's say, (short pause) if he could be the one, would he be the one?

SAPPHY

Maybe. I really like him and we have a lot in common, but I think under the circumstances, it's going to take a miracle. (emphasis).

TRISTEN

You mean another (emphasis) miracle.

They smile.

MINUTES LATER – THE SONG, “Were in Heaven”, by D.J. Sammy, is playing, so that the part at the end of the song that goes, “Oh h h h h h, we're in heaven, plays at the point later when Tristen says, “If that happens, I'll think they orchestrated it from the heavens above.”

SAPPHY

You know, he has a sister, and she's very beautiful and talented, and (emphasis) she's going to be going to film school at N.Y.U. this fall.

TRISTEN

No kidding.

SAPPHY

So you may have a better chance than I, because I think Jay will accept that job flying in the North Atlantic.

TRISTEN

Hmmm. (short pause) Perhaps we can think of something ingenious to make him change his mind.

SAPPHY

I think it's a little late for that, because I think he's already decided.

TRISTEN

Well, we'll definitely have to invite him to New York before he goes.

SAPPHY

That would be fun.

TRISTEN

Just think about how the love story would begin. The prince comes flying up on his twenty-first-century Pegasus, and he rescues the princess, the damsel in distress, and we all live happily ever after.

SAPPHY

Mom and Dad would love it.

TRISTEN

If that happens, I'll think they orchestrated it from the heavens above.

Immediately following "the heavens above", the segment of the song near the end that goes "Oh oh oh we're in heaven," plays.

A LITTLE LATER – The song, "Just Dance" by Lady Gaga is playing. The Bedlington terrier is still on the couch beside Sapphy.

TRISTEN

Why don't we go out for a change.

Sapphy looks at him like she's not up for it.

TRISTEN

Come on Sapph, let's get out.

SAPPHY

On the Fourth of July? I don't know.

TRISTEN

I see what you mean. It must be the song. (he lip-synchs or sings) "just dance."

Tristen moves his body to the beat a little, as he either lip-synchs or sings along for a moment or two.

SAPPHY

Music is a very powerful thing, isn't it?

TRISTEN

It's very seductive. (short pause) Well, (short pause) we could watch, *Saving Private Ryan*.

SAPPHY

Yeah h! I'll make some popcorn.

Sapphy leaps up and both of the dogs follow her. Tristen goes over to a closed cabinet and opens it where there are a number of DVD movies. Tristen opens the cabinet, at which time, THE SCENE ENDS.

INT. / EXT. OAKLAND, CALIFORNIA – THE CHABOT OBSERVATORY. JAY'S LAND ROVER. SAPPHY. JAY. AUGUST / A FRIDAY NIGHT.

From a back seat POV, Jay and Sapphy are parked outside the CHABOT OBSERVATORY. Preferably, THE LIGHTED OBSERVATORY can be seen in front of them out of the front window.

JAY

We're a little early. I thought the traffic would be worse on a Friday.

SAPPHY

We're also lucky that it's a clear night.

JAY

It's remarkable for this time of year.

SAPPHY

It was a good choice. It's a beautiful sight.

JAY

(after a brief pause)

So how did you decide to get a degree in astronomy?

SAPPHY

I think it had to have been my grandfather who instilled in me a love of astronomy. He knew all the constellations and he was always showing us whatever he could through his telescope. As a matter of fact, in that regard he was like Louis Sullivan's grandfather, who too was an amateur astronomer.

JAY

When you consider the astronomical numbers that are involved, I don't think there's a more fascinating subject than astronomy.

SAPPHY

Yeah, like the distance of one light year is like six-trillion miles; yet, when you talk about structures in the universe, you often have to talk in the millions and billions of light years away.

JAY

It's mind-boggling to think that six-trillion miles is the distance you'd reach after traveling 186,000 miles a second for an entire year, yet in the scope of the universe, it's unimpressive.

SAPPHY

Our galaxy alone is 100,000 light years in diameter with 200 billion stars.

JAY

I read somewhere, that if the stars in our galaxy were distributed among everyone on Earth, we each would own at least fifty stars and an assortment of planets.

SAPPHY

That's some serious real estate, however unless you have some way of getting there, it's like saying Heaven is at the edge of our expanding universe, but that the speed limit is only 186,000 miles a second.

JAY

That's a great analogy.

SAPPHY

The vastness of the universe is inconceivable, isn't it?

JAY

It's the epitome of the inexplicable.

SAPPHY

The vastness of the universe is inconceivable, isn't it?

JAY

It's the epitome of the inexplicable.

SAPPHY

I guess that's why we humans have so readily accepted a supernatural explanation for the creation of it all.

JAY

(after a short pause)

Wouldn't you think that if there are six billion stars in our galaxy that are likely to have planetary systems like ours, that it's just a matter of time before there's definitive proof of intelligent life elsewhere?

SAPPHY

Yes. There could be physical evidence already; we just may not know about it. Who knows, we may already be allied with aliens.

They look at each other and smile as if they really enjoy each other's company.

EXT. THE CHABOT OBSERVATORY. JAY. SAPPHY. THE SAME NIGHT.

From a POV behind Jay and Sapphy, they are seen walking into THE CHABOT OBSERVATORY.

INT. / EXT. THE CHABOT OBSERVATORY. SAPPHY. JAY. NIGHT.

A NEBULA OR A GALAXY OR WHATEVER, is seen through the telescope by Sapphy. As she moves away from the place where she looked through the telescope, Jay and Sapphy are seen standing closely beside one another. Then Jay looks, and the same structure is seen through the telescope. The scene ends thereafter.

EXT. / INT. SAUSALITO – THE FRONT ENTRANCE OF A MODERN HILLTOP HOME. JAY. SAPPHY. THE NEXT DAY / SATURDAY. DAY.

It is cloudy, and cool, and foggy amongst the trees at the top of the hill.

Jay is dressed as usual, sort of impeccably casual, and appropriate for the occasion. He is standing outside, in front of the front door. He either rings the doorbell, or uses a door knocker.

From Jay's POV, the door opens and Sapphy is standing inside.

SAPPHY

Hi Jay. Please come in. I'll gather my things.

Jay goes in and the door closes.

**INT. / EXT. THE MARIN HEADLANDS – ON HIGHWAY 101 GOING SOUTH.
JAY’S LAND ROVER (MOVING). SAPPHY. JAY. LATER THAT DAY.**

IT’S A FOGGY DAY. They are between the tunnel and the Golden Gate Bridge.

THE DANCE RADIO STATION, ENERGY 92.7 IS PLAYING QUIETLY IN THE BACKGROUND INSIDE THE SUV. They hear the second-half or so of the song, “In My Arms,” by Plum, and then, the first-half or so of the song, “Cry For You,” by September.

From a back-seat POV, Jay and Sapphy are moving alongside THE MARIN HEADLANDS.

SAPPHY

The rock face I filmed for my project is right up here.

JAY

Oh the graywacke.

SAPPHY

The what?

JAY

It’s called graywacke. It’s a sandstone that contains shale. It was made in the Farallon trench when the Farallon plate subducted beneath the North American plate.

SAPPHY

I like the name (short pause) “graywacke.”

JAY

Yeah, and it’s not just a word, it’s my dad’s word for crazy; gray for gray matter, and wacke for wacko, or rather, afflictions of the mind, to be more politically correct.

SAPPHY

That’s funny. What a coincidence that the subject of my project, has special meaning to your family.

JAY

I guess it is at that.

SAPPHY

It’s this type of knowledge that enhances one’s life on a daily basis, like knowing that the Moon was once a part of Earth, before it was blasted away by an asteroid the size of Mars.

JAY

It’s simply mar (emphasis) velous isn’t it?

They smile.

JAY

Sorry, I couldn't resist.

SAPPHY

That reminds me of my grandmother. Her name reminds me of Mars, and marvelous. She has the Norwegian name, Marit, but she was often called Marit, so sometimes she had to resort to saying, "no it's Marit, like marvelous." So we often refer to her as Marit the Marvelous, not so much because of that, but because we think she's marvelous.

They smile.

JAY

Marit the Marvelous – I like it.

SAPPHY

I think you would like each other very much.

EXT. SAN FRANCISCO – THE PRESIDIO – ON LINCOLN BOULEVARD. JAY'S LAND ROVER. JAY. SAPPHY. MINUTES LATER THAT DAY.

IT'S A FOGGY DAY. After having gone over the Golden Gate Bridge, THEY ARE STOPPED at the intersection of Lincoln and Washington Boulevards and they are standing outside the car, looking at the spectacular view of the Pacific Ocean, the Marin Headlands, and the Seacliff area.

They have pulled over at a site where there is a spectacular view of the sea cliff area, the Pacific Ocean, the Marin Headlands, and the Golden Gate Bridge, at the juncture of Lincoln and Washington Boulevards. Jay and Sapphy stand there overlooking the ocean, the surrounding landscape, and the spectacular scenery that includes THE FOG.

EXT. SAN FRANCISCO – GOLDEN GATE PARK – THE ACADEMY OF SCIENCES. JAY. SAPPHY. A HALF-HOUR LATER THAT DAY.

The weather is foggy in Golden Gate Park. Jay and Sapphy are wearing the same outfits as in the previous two scenes, except for maybe an extra layer of clothing that may include a jacket.

From a POV behind them, Jay and Sapphy are seen going into THE CALIFORNIA ACADEMY OF SCIENCES, with emphasis on the exterior of the building.

INT. THE ACADEMY OF SCIENCES. SAPPHY. JAY. THE SAME TIME. DAY.

Jay and Sapphy are leaning against a rail and looking down at the ALBINO ALLIGATOR.

EXT. SAN FRANCISCO – GOLDEN GATE PARK – THE DE YOUNG MUSEUM. SAPPHY. JAY. LATER THAT DAY.

The weather remains foggy. Jay and Sapphy are seen approaching THE DE YOUNG MUSEUM, with an emphasis on the exterior of the building.

INT. THE DE YOUNG MUSEUM. SAPPHY. JAY. THE SAME TIME. DAY.

Sapphy and Jay are in the DALE CHIHULY EXHIBIT, supposedly in August 2008, when the exhibit was actually there.

From their POV, a number of the pieces are seen, preferably the SEA FORMS. If possible, an expansive view of the exhibit is seen also.

EXT. SAUSALITO, CALIFORNIA – THE SAME MODERN HILLTOP HOME.
JAY. SAPPHY. LATER THAT DAY.

Sapphy's front door is open. Sapphy is standing in the same clothes, looking out at Jay who is a couple to a few steps outside the door but turned toward her.

SAPPHY

Thanks for carrying that in for me, and thanks again for lunch, and a wonderful day.

JAY

You're welcome. (short pause) Do you think you might like to go to the club where my sister will be working tonight?

SAPPHY

That sounds fun. I'd love to meet her.

JAY

How does nine-o'clock sound?

SAPPHY

That's perfect.

JAY

See you then.

EXT. FLUSHING MEADOWS, NEW YORK – THE U.S.T.A. BILLIE JEAN KING NATIONAL TENNIS CENTER. SAPPHY. TRISTEN. LATE AUGUST / EARLY SEPTEMBER. DAY.

Tristen and Sapphy are on the grounds of the NATIONAL TENNIS CENTER, and some of its identifying features come into their view: THE BRONZE STATUE OF A TENNIS PLAYER, THE FOUNTAINS, THE HUGE METAL SCULPTURE OF THE EARTH, AND PERHAPS ASHE STADIUM.

INT. THE SULLIVAN'S HOME. KATHLEEN. LATE SEPTEMBER DAY.

Kathleen is dressed casually and standing in front of the desk with mail in her hands. She sets the pile down on the desk except for one card. She opens it hurriedly with a letter opener, and she reads what's on the inside.

KATHLEEN

(after a pause, and talking to herself)

What in the world. Those kids (sort of exasperated).

Kathleen immediately calls a ten-digit number.

EXT. THE SULLIVAN'S PROPERTY AND THE ROCK HOUSE. THEIR THREE DOGS (HOUNDER, MISS BARKLEY, AND PUGSIE). KATHLEEN. MINUTES LATER THAT LATE SEPTEMBER DAY.

Kathleen is walking with a quick step on the path to the Rock House, and the dogs are with her. She's carrying the card she just read to herself. She enters the Rock House and she doesn't bother to close the door. The dogs wait outside.

INT. THE ROCK HOUSE. KATHLEEN. JACK. THE SAME TIME. DAY.

Jack is sitting on a high stool or chair, at a high table (a lab table) in front of a very sophisticated microscope, the kind that a petrologist would have. Kathleen hands the card to Jack.

KATHLEEN
(excited)

Read this. I just called Jay and he said it's for real.

Kathleen stands by Jack with her hand and arm on his back. What's written on the card is not shown.

JACK
(reading out loud)

Dear Dr. Boii, According to my friends Tristen and Sapphy, my match against Kim Clijsters on November 11, 2006, was the best women's match you have ever seen. Thank you very much for the compliment – I'm glad that we could deliver on your birthday! Sincerely,
Amelie

JACK
Amelie Mauresmo?

KATHLEEN
Yes! Isn't this exciting? (short pause) Does this mean that Sapphy and Tristen play tennis?

Jack smiles and chuckles.

JACK
I thought you were going to say, that Sapphy must really like Jay.

Kathleen GASPS a little and her eyes get big.

KATHLEEN
Oh my god, maybe she does really like him.

Kathleen's excitement deteriorates into a more serious look, or even a frown.

JACK
What's wrong?

KATHLEEN

Now I'm really upset.

JACK

(encouraging her)

Oh, I see. (short pause) He's only up there for four months, and he still plans to go to school at Wood's Hole, very close to Provincetown.

KATHLEEN

It just makes me nervous to think of him flying in that dangerous climate.

JACK

It concerns me too, but he's well-trained.

KATHLEEN

That's true. (short pause) So what do you have under your microscope today?

JACK

Take a look.

Kathleen looks into the microscope and the scene ends with what she sees under the microscope. She see the COLORFUL MINERAL CRYSTALS IN A SLIDE OF MANHATTAN SCHIST.

KATHLEEN (OS)

It's Manhattan schist.

JACK

Wow, you're really getting good.

EXT. NEW YORK CITY – N.Y.U.'S CAMPUS. RAID. LATE SEPTEMBER. DAY.

THE LEAVES ON THE TREES ARE STILL GREEN.

Raid is dressed casually and hip. She's walking on the campus near a building or buildings where film classes are held, and she's carrying a small backpack or bag over her shoulder.

EXT. SAN FRANCISCO – DOWNTOWN. A ROOF-TOP HELIPAD. A PRIVATE HELICOPTER (MOVING, OR NOT). A CO-PILOT, OR NOT. JAY. DAY.

AN AERIAL, OR MOVING VIEW, OF DOWNTOWN SAN FRANCISCO, including the Transamerica Building and the Bay Bridge is seen, or not.

Jay is in the pilot's seat, as seen from outside the side on which he's seated. The helicopter has just landed on top of a building, with the Transamerica Building and the Bay Bridge in view, if not otherwise seen in an aerial or moving shot.

EXT. NEW YORK CITY – CENTRAL PARK. RAID. TRISTEN. OCTOBER. DAY.

It's the height of the brilliance of the AUTUMN FOLIAGE.

Raid and Tristen are sitting on a bench in front of the LARGE FOUNTAIN AND SCULPTURE in Central Park. The POV is close enough to hear their conversation realistically.

RAID

So now that you know all about me, how about you?

TRISTEN

What would you like to know?

RAID

Anything you'd like to tell me.

TRISTEN

Well, let's see – my first name is Thales. It's also my father's name but everyone called him Hal.

RAID

Are you by any chance a descendant of Thales, the ancient Greek philosopher?

A LITTLE LATER.

TRISTEN

Have you ever heard of the NASA project called "Highway-In-The-Sky?"

RAID

Oh yeah, I saw a program about that on "Extreme Engineering."

Tristen smiles as if he is impressed.

TRISTEN

Well, I'm working on a project with some of my engineering colleagues to design a heli-plane in expectation that "The Highway" will come to fruition some day.

RAID

It must be very exciting to be involved in the future in such an integral way.

TRISTEN

It's challenging.

RAID

I hope we'll be around to see that day.

Tristen and Raid smile a little at each other, and they look at each other in the eyes.

A LITTLE LATER, IN CENTRAL PARK. Tristen and Raid are looking at a LARGE SLAB OF ROCK, AND SPECIFICALLY AT THE STRIATIONS ON IT.

Tristen and Raid are shown seated nearby the large slab of rock, from a POV where they can be heard realistically.

TRISTEN

It's too bad that your brother can't make it out before he goes. I know that my sister will be disappointed she won't be able to see him, and I've heard so much about her "hero-man" (emphasis on hero-man), that I'm looking forward to meeting him myself.

RAID

I'm sure he'd like to come out, but he never has more than a couple days off at one time, and then, he's leaving right after Thanksgiving.

TRISTEN

Maybe some other time.

RAID

Oh for sure. (short pause) What are you and your sister doing for the holiday?

TRISTEN

We're going overseas to be with our grandmother.

RAID

That's nice. Are you close to your grandmother?

TRISTEN

Yes, very close.

RAID

My grandmother is going to be with us also. I think my mother talked her into staying through Christmas as well. I think she thinks that if there are more people in the house, she won't miss Jay so much.

TRISTEN

(after a short pause)

I guess we won't really know what it's like to be a parent until we have children of our own.

A LITTLE LATER YET – Tristen and Sappy are sitting at a different location with an ERRANT BOULDER in view, as they talk, from a POV close enough to hear their conversation realistically.

TRISTEN

Well, now that we've seen the evidence of glaciation in Central Park, how would you like to see something that is out of this world, like that which indirectly brought our siblings together?

RAID

Would that be a meteorite or a saucer?

They smile or laugh a little.

TRISTEN

That would be the Cape York Meteorite, the largest in the world.

RAID

How big is that?

TRISTEN

It's the size of a Volkswagen Bug but it weighs 34,000 tons – forty times more!

RAID

That is really dense. Obviously, it didn't land here.

TRISTEN

No, it's from the Cape York region of Greenland. Some guy had it hauled off and shipped back here; I think in the 1920's, so it was no easy task.

RAID

I guess he must have recognized the value in preserving a relic from Earth's history, to go to all that trouble and expense.

TRISTEN

I think I'll add him to my list of honorary "hero-men." Well, let's go see what his name is – I've forgotten.

Tristen and Raid stand up and walk away.

EXT. NEW YORK CITY – THE MUSEUM OF NATURAL HISTORY. RAID. TRISTEN. OCTOBER. LATER THAT DAY.

The entire building that is THE MUSEUM OF NATURAL HISTORY, is seen from a distance, as if by Raid and Tristen, who are walking toward it. The foliage is colorful.

From a POV behind Raid and Tristen, they are seen going toward the entrance to the museum.

INT. THE MUSEUM OF NATURAL HISTORY. RAID. TRISTEN. A LITTLE LATER THE SAME DAY.

Tristen and Raid are looking at the CAPE YORK METEORITE.

Tristen and Raid are in the DINOSAUR HALL, looking up at a massive dinosaur skeleton, preferably from a POV above the dinosaur.

Tristen and Raid are meandering in the MINERALS AND PRECIOUS STONE'S exhibit. They are seen in a few spots, where they are surrounded by the specimens on view.

EXT. NEW YORK CITY – OUTSIDE A DELICATESSEN. RAID. TRISTEN. LATER THAT SAME OCTOBER DAY.

Tristen and Raid are standing outside the delicatessen near the museum, sipping on hot tea with milk in paper cups, as seen from a POV beside one or both of them. The foliage, if seen, is colorful.

RAID

I think my favorite is the minerals and precious stones. All the shapes and colors of the crystals are so beautiful. (short pause) I must say however, that I was in awe of everything we saw. How about you, do you have a favorite?

TRISTEN

If I had to choose, I guess I'd say the dinosaur hall. I like imagining those enormous beasts and the sounds they make. Sometimes when I'm walking around the city, I look up and try to visualize a duck-billed dinosaur instead of a skyscraper.

RAID

Before I came out here, my dad reminded me of the remarkable geologic history of the area; how New York marks a spot where Pangea was torn apart by the volcanism that created the Atlantic Ocean.

TRISTEN

Then in the recent past, there was the time when the island was called Manahata, the island of many hills. Now, there's not a one.

RAID

With that history, it's deserving of its super status among the super cities, don't you think?

TRISTEN

For sure. It's unique.

EXT. NEW YORK CITY. AERIAL VIEWS (MOVING). OCTOBER. DAY.

THE AERIAL VIEWS ARE PANORAMIC. CLOSER-UP VIEWS ARE SEEN of the Empire State and Chrysler Buildings, the George Washington and Brooklyn Bridges, and the Statue of Liberty. The site where the World Trade Towers once stood, and the COLORFUL FALL FOLIAGE in Central Park, are seen at some point as well.

EXT. CAPE COD – ON A TARMAC. THE TRINITY OF M.A.N. JET. RAID. SAPPHY. TRISTEN. FALL (2008). DAY.

The Trinity of M.A.N. jet is a luxury ten-passenger jet, that has at least one chair that reclines almost all the way back.

THE JET IS PARKED ON THE TARMAC. From behind the characters, they walk in the direction of the plane. They are dressed casually. Raid is not carrying anything. Saphy has a purse-like bag over her shoulder, and Tristen is carrying Saphy's black piece of flexible luggage that is large enough for a one-, to two-nights stay. They go up the stairs and into the plane.

EXT. CAPE CANAVERAL, FLORIDA. THE SPACE SHUTTLE ENDEAVOR. RAID. SAPPHY. TRISTEN. FALL (2008). NIGHT.

From a spectator's POV at the site, the lower portion of the SPACE SHUTTLE ENDEAVOR is seen through a telephoto lens, before it is launched.

THE SHUTTLE FIRES-UP TO LAUNCH. THE CONCOMITANT SOUND OF THE LAUNCH IS HEARD. THE SHUTTLE IS SEEN AND HEARD AS IT IS LAUNCHED.

The profiles of the three characters are seen as if to be watching the space shuttle.

THE WHITE LIGHT IN THE SKY, THAT IS THE SHUTTLE, IS SEEN.

INT. THE SULLIVAN'S HOME. KATHLEEN. JACK. 11/4/08. NIGHT.

Kathleen and Jack are a little dressed up. They are seated beside one another on the couch holding hands. There are two glasses of wine near them.

THE ACTUAL SOUND OF THE CROWD AT GRANT SQUARE IN CHICAGO ON ELECTION NIGHT 11/4/08, is heard as televised by MSNBC with David Gregory, before and just after it was announced that Senator Obama had won the election.

JACK

Isn't this an amazing moment?

KATHLEEN

And to think that Iowa was instrumental in the outcome of the election; does it make you proud to be an Iowan?

JACK

I'm happy to be an Iowan, otherwise I may never have met you.

KATHLEEN

See, I told you that you're my precious stone. You're like a big diamond in the rough.

JACK

No, you're the precious stone. I'm graywacke because I'm crazy about you.

Jack lifts up Kathleen's hand and kisses it. Kathleen snuggles closer to him as they continue to watch and listen to the CROWD'S NOISE AT GRANT SQUARE. THE NOISE OF THE CROWD DIMINISHES GRADUALLY until there is silence and darkness.

LATER THAT NIGHT – THE SOUND OF THE CROWD RETURNS with an increasing volume. Jack and Kathleen remain seated and they are watching MSNBC with David Gregory – the part where Congressman John Lewis stated his heartfelt response that he phrased and expressed so eloquently. It would be great to hear a portion of that which he had to say, if not from footage from MSNBC, then delivered by Congressman John Lewis as if it was that night.

Jack and Kathleen look straight ahead, silently watching the television, and listening to Congressman Lewis's response.

INT. / EXT. NORTH ATLANTIC – OVER THE OCEAN. A HELICOPTER (FLYING). A CO-PILOT OR NOT. JAY. EARLY TO MID-DECEMBER. DAY.

Jay is seen in the cockpit, flying the helicopter. He looks out the window, and at that point, the POV becomes his. He sees the OCEAN WITH ICEBERGS MOVING BY as fast as the helicopter is flying. A field of icebergs is shown for a few or more seconds.

INT. A HOSPITAL OPERATING ROOM. A PATIENT. KATHLEEN. DAY.

THIS SCENE IS SILENT, EXCEPT FOR MUSIC.

The focus of this scene is Kathleen (Dr. Boii) who is about to intubate a patient in an O.R. setting. It is essential that the scene appears and seems realistic, and to facilitate that, it's written from a POV directly behind and perhaps a little above Kathleen. From the stated close POV, any large TECHNICAL MACHINERY IS OFF-SCREEN. In the background is a WHITE-COLORED WALL AND THE OPERATING ROOM LIGHT OVERHEAD. Kathleen's back is in the foreground, and whatever if anything of the patient's body lying in front of her on the operating table.

Kathleen is dressed in O.R. garb and in layers, because it's usually on the chilly side in those rooms. She has on TWO SURGICAL HATS, like the ones the women wear. Tied over her hats, is a MASK (cloth-like that bends over the nose and has two ties). She is wearing scrub pants and a scrub top underneath A LONG COVER GOWN that has two ties in the back (one at her waist and one at her neck). She has on rubber well-fitting gloves that are not clear. If shown, she has shoe covers over her shoes.

Kathleen is seen from the back as she stands at the head of the O.R. table. THE OVERHEAD LIGHT IS ON. She is obscuring for the most part, THE PATIENT who is lying on the O.R. table in front of her. The table is elevated to about her waist-level.

On Kathleen's right, that's if she's right-handed, is a SMALL METAL ADJUSTABLE O.R. STAND THAT IS COVERED BY A STERILE PAPER DRAPE. On top of that are the following STERILE ITEMS: AN ENDOTRACHEAL TUBE (a size 7-8 with a guide wire inside it), AT LEAST FIVE, FOUR-BY-FOUR DRESSINGS, A BLADE HOLDER, AND TWO BLADES (one straight and one curved). One of the gauze dressings has a generous amount of CLEAR LUBRICANT on it.

From the stated POV, the patient will be marginally in view, if at all, however realistically speaking the patient would be covered by a cotton blanket with a safety strap in place around their waste. The entire right arm of the patient is covered by a blanket. The left arm is on the outside of the blanket. There is an intravenous device in the patient's left forearm, and there is tubing connected to it, that is connected to the I.V. solution. There is a pulse oximeter on the patient's left-index finger. To Kathleen's left, there is an I.V. pole with a one liter bag of .9 percent NaCl infusing with about 500 cc's remaining in the bag.

Kathleen shapes the endotracheal tube in her gloved hands. She straightens out the lower end of the tube, and she puts a curve near the end that is meant to come out of the patient's mouth. She lubricates the tip of the lower portion of the tube with the lubricant; she does this by dipping the sides of the tube into the lubricant. After that, she puts the tube back down on the tray. Then Kathleen takes one blade and puts it into the holder, such that THE TINY LIGHT at the end of the blade, GOES ON.

Kathleen uses her left hand to open the dial of the I.V. tubing so that the fluid infuses rapidly.

Kathleen uses the foot control (OS, or not) to RAISE THE TABLE to a higher position so that she won't have to bend over or squat too much during the procedure.

There is a 10 cc syringe, with clear fluid in it, attached to an I.V. port near the patient's forearm. After Kathleen looks at the label on the syringe, she injects the paralytic agent (anectine).

Kathleen's back is seen as she holds the blade holder with the blade attached in her left hand and in the correct position for intubation; it then disappears in front of her as she brings it close to her body. Then she bends and squats so that her head is very close to the patient's, but such that she hides the patient's

head. Her left elbow is level with her shoulder while she reaches with her right arm to get the endotracheal tube off the tray. Within a matter of seconds, she inserts the tube. After about five seconds, Kathleen stands up straight, as ostensibly, she just intubated the patient. She quickly removes the guide wire, and attaches the tubing from the ambu bag to the endotracheal tube.

Kathleen's right-hand is seen squeezing an AMBU BAG a few times; the bag is lying on the operating table to the right of the patient's head next to Kathleen's arm and hand.

Kathleen has a stethoscope in her ears and she's holding the end (the drum) in one hand. She places the drum on one side of the patient's anterior chest and she listens a moment; then she moves it to the other side of the patient's chest, and she listens again as she squeezes the ambu bag with her right hand. If the patient would be seen, their chest would rise and fall as the air flows into and out of their lungs, but it is preferred to show as little of the patient as is realistically possible.

Kathleen compresses the ambu bag with her right hand a couple of times without a pause between the two, and then she reaches to her right and gets off-screen, a roll of one-inch clear plastic tape.

EXT. NORTH ATLANTIC – JAY'S APARTMENT. JAY. LATE DECEMBER EVENING, BUT DAYLIGHT.

The architecture of the structure in which Jay is staying, is a simple wooden structure painted a primary color, like those that can be seen in the southern Greenland town of Narsaq, as photographed in the 2008 December issue of *National Geographic Magazine*.

INT. NORTH ATLANTIC – JAY'S APARTMENT. ABOUT TWO WEEKS BEFORE CHRISTMAS. LATE EVENING, BUT DAYLIGHT.

JAY IS ASLEEP in bed, even though it's daylight. THE PHONE RINGS next to him on his bedside table. Jay wakes up and answers the phone.

JAY

Hello.

Immediately he sort of frowns or grimaces, and then he sits up.

JAY

Hey Dad. (short pause). We really have a bad connection. What did you say?

Jay appears to have difficulty hearing what his father is saying.

During a pause while he listens, he appears to become very serious or even upset, rather than annoyed by static or the bad connection.

JAY

Is she going to be alright? (short pause) Is Mom with her?

INT. THE SULLIVAN'S HOME. JACK. THE SAME TIME, BUT PACIFIC STANDARD TIME. NIGHT.

Jack is dressed in dark trousers, dress shoes, a white long-sleeved shirt with a dark sports jacket. He is standing, somewhere in the house where it is visibly CHRISTMAS TIME. He is looking at a FAMILY PICTURE taken at Christmas the previous year, with Kathleen's mom included. He is holding the phone to his ear.

JACK

No son. (short pause) It's your mother. (His voice cracks or quivers when he say's "It's your mother")

Jack appears to get teary-eyed.

INT. A HOSPITAL CONFERENCE ROOM. A DOCTOR. KATHLEEN'S MOTHER MAGGIE. JACK. THE SAME DAY. NIGHT.

THE DOCTOR is middle-aged, and good-looking, and fit. He has a gentle voice and comporment that have elements of sincerity, respectfulness, kindness, and understanding. He is wearing a long white lab coat over scrubs, and he still has on his surgical hat that is tied in the back.

Jack, and Kathleen's mother, are sitting at a conference table, side-by-side facing the door that THE DOCTOR enters. The room is small, and it has a blackboard on the wall toward the end of the table where they are seated. Jack is dressed as he was in the prior scene, and Kathleen's mother is dressed nicely also.

Jack stands up when THE DOCTOR opens the door and comes in. THE DOCTOR acknowledges them both with a head nod or slight bow. He and THE DOCTOR shake hands. Jack and THE DOCTOR remain standing. Maggie doesn't take her eyes off THE DOCTOR'S face as if she is trying to discern from his expression and body language, the condition of her daughter.

THE DOCTOR

First of all, I want you to know that the operation went better than we expected. Kathleen is stable but she remains in very serious condition.

Jack and his mother-in-law listen intently, and appear somewhat relieved.

THE DOCTOR

Let me reiterate exactly what happened. The seizure was caused from the tumor we found, but the good news about that, is that we think it's benign and we removed it. What we're more concerned about at this time, is her recovery after the evacuation of the hematoma that she sustained when she fell and hit her head after the seizure.

INT. TRISTEN'S COMPANY (TRINITY OF M.A.N.) JET (FLYING). RAID. TRISTEN. THE SAME DAY AS KATHLEEN'S SURGERY. NIGHT.

Raid is seated with her seatbelt on. Tristen is standing. He hands Raid a Saratoga sparkling water in a glass bottle and he has one as well.

TRISTEN

Can I get you something to eat?

Raid gives Tristen a little smile for being so considerate.

RAID

Thank you, but no thank you.

Tristen sits down opposite Raid and he puts on his seatbelt.

RAID

I'm very grateful to you, as I doubt that your business was so pressing that you had to leave practically in the middle of the night.

TRISTEN

The timing of it all, is strangely coincidental, isn't it.

RAID

Yes, but not unlike all the other coincidences surrounding our meeting one another.

TRISTEN

That's for sure.

They sit quietly in contemplation of that.

A LITTLE LATER – Tristen and Raid are sitting quietly across from one another, and they each have magazines. Tristen is reading "Progressive Architecture," and Raid is looking through a "Double Page" that has red roses on the cover. Tristen puts the architecture magazine down. Raid looks at him.

RAID

I feel badly that my situation must remind you of what you went through not that long ago.

TRISTEN

Oh no, I mean please don't worry about me. I'm just concerned about you and your mother.

Raid looks down, and she looks like she is going to cry.

TRISTEN

I'm sorry. I didn't mean to upset you.

RAID

You didn't. I'm just overwhelmed by your kindness and everything.

Raid wipes a tear away with the tissue, and then she becomes more composed.

RAID

If my mother knew that I was with you right now, she'd probably have a miraculous recovery.

LATER IN THE FLIGHT.

RAID

It's hard to imagine her in a position where she needs others to take care of her; when usually it's the other way around, and not only at the hospital but in other ways also. (short pause) Every year since she graduated from medical school, she's adopted impoverished children from various places around the world, and she sends money to them to help them

out. (short pause) And ever since the wars in Afghanistan and Iraq, she's donated her time and money, to send care packages to our soldiers.

TRISTEN

That is very sweet and generous.

RAID

She is. (short pause) She loves animals; two of our dogs came from the pound, and she rescued our horses from starving out on the range.

TRISTEN

She sounds as if she's a very caring person.

RAID

She's a lot like my grandfather that way. When he died, if it wasn't for my mother, my grandmother wouldn't have been able to keep their lake home. It was always my brother's and my favorite place because we had so much fun there with Grandma Mags and Grandpa Dutch (short pause).

TRISTEN

I truly hope that she'll be alright.

RAID

Thank you. (short pause) Then too, when her best friend got sick, she organized auctions to benefit persons in the Bay Area suffering from A.I.D.S. Tony played tennis and he was an anesthesiologist also. Together they founded The Tony Taboada Memorial A.I.D.S. and Cancer Fund, and Mom is still their primary auctioneer.

Raid starts to sob quietly. She puts a hand over her eyes. Tristen unbuckles his seatbelt and moves over and sits or stands by her. He puts his hand on her back. She wipes away the tears that are streaming down her face. Tristen appears to be very empathetic; he has a sincere look of concern, mixed with sadness on his face.

INT. A HOSPITAL – KATHLEEN'S INTENSIVE CARE ROOM. KATHLEEN. JACK. THAT SAME NIGHT.

It is extremely important that this scene appears realistic, however it is meant to be quiet, except for music. **NO HOSPITAL MACHINERY OR NOISE IS HEARD.**

Jack is dressed in the same clothing as the prior scene when he spoke to the doctor. From a POV above Jack, it is not apparent that Jack is standing at the foot of Kathleen's bed. He is looking down at **KATHLEEN'S WEDDING RING**, that he's holding up to about his chest level with the fingers of both of his hands. He looks at her ring for a moment before he puts it into his jacket pocket.

The following shot includes only what's on the bed so that **ALL THE MONITORS AND MACHINERY ARE OFF-SCREEN.** The bed height can be adjusted so that it's not too low to the ground.

From Jack's POV from the foot of the bed, Kathleen is lying motionless with the head of her bed (an I.C.U. bed) elevated about twenty- to-thirty degrees. Her entire head, except for her face, is wrapped in a white gauze bandage. Both of her eyes have eye pads over them, and then clear plastic tape to hold the pads in

place. She has two Jackson Pratt tubes that are coming out of different areas of the dressing, and the bulbs at the end are mostly compressed and have a small amount of pink clear fluid in each one. At the base of the dressing at the neck region there is pressurized tubing, like that which is used to measure intracranial pressure, that goes off-screen. A nasogastric tube is coming out of one of her nostrils with some clear fluid in it, that too goes off-screen. There is an endotracheal tube coming out of her mouth; it is taped securely with clear plastic tape, and it is connected to ventilator tubing that lies on the bed and goes off-screen. She is covered with a white cotton blanket to above her breasts, and her arms are on the outside. The cardiac monitoring electrodes are connected to a cable wire, that comes out of one of the sleeves of her gown and goes off-screen. There is an I.V. in her left forearm with I.V. tubing connected, that goes off the bed and off-screen. There is an arterial line in her left-radial artery, and pressurized tubing connected to it that goes off-screen. There is a pulse oximeter on her left-index finger with a cable (wire) that goes off-screen. The palm of her left hand is up. There is a saline lock in her right forearm, and the palm of her hand is down on the bed. There are compression sleeves under the blanket on both of her lower legs, the tubing of which goes off-screen. The urinary catheter is on the bed draining into a container that is off-screen. The bed's side rails are up. Kathleen can be seen breathing normally throughout the scene, because her spontaneous breaths are what trigger the ventilator. The ventilator does not need to be present as indicated earlier.

From a POV above Jack and closer to the foot of Kathleen's bed, Jack is now standing on Kathleen's right side where her right hand is. Kathleen's chest and head are shown in the background. Jack reaches into his jacket pocket and takes out Kathleen's wedding ring. He puts it on her right-ring finger. He rests his forearms on the side rail and holds her right hand in his. Kathleen's right-upper arm remains on the bed. One or two of Jack's tears fall onto his hands that are holding her hand. He leans down and kisses her hand, and then once again he holds her hand in his as he stands at her bedside.

EXT. SAN FRANCISCO INTERNATIONAL AIRPORT. A SIX-PASSENGER BLACK LIMOUSINE. TRISTEN. RAID. JAY. TWO DAYS LATER. DAY.

PREFERABLY, IT'S POURING RAIN. THE SCENE IS QUIET EXCEPT FOR MUSIC, AND OR THE SOUND OF THE RAIN.

The limousine is parked curbside, with Tristen standing outside of it, in the rain. He is underneath a large black umbrella, wearing a suit and tie.

Raid and Jay emerge from the terminal. Jay has a small piece of luggage hanging from his shoulder. Tristen goes over to them and Tristen and Jay shake hands and appear to say something to each other like "nice to meet you." Tristen tries to cover everyone with the umbrella as they get into the limousine.

INT. KATHLEEN'S HOSPITAL ROOM. KATHLEEN. JAY. THE SAME DAY.

This scene has NO NATURAL SOUNDS OF THE HOSPITAL OR THE EQUIPMENT. Music is preferred.

WHATEVER IS OFF THE BED IS OFF-SCREEN. The height of the bed should not be too low to the ground, but around the height of Jay's hips, not including the side rails which are up.

Kathleen is lying in bed, looking exactly as she did two scenes prior except for that the eye pads and tape are off her eyes now.

Jay is standing on the right side of his mother's bed where her hand is resting, as seen from a POV above him and closer to the foot of the bed. Her wedding ring is on her right-ring finger. Jay has A NEW TENNIS

BALL in his right hand, that he puts under Kathleen's right hand that is resting palm down on the bed. He appears upset as if he was crying, and or, is about to cry. Kathleen's chest and head are shown in the background, but less clearly than Jay.

JAY
(not heard)

Mom, (short pause) I thought I'd bring you something (short pause) so when you wake up, (short pause) you'll know we're here.

From Jay's POV, there is A NEW TENNIS BALL sitting on the palm of Kathleen's left hand. KATHLEEN'S LEFT HAND AND THE BALL, BECOME BLURRY, as if seen through tearful eyes.

EXT. A CEMETERY – GREENWICH, CONNECTICUT. SAPPHY. TRISTEN. CHRISTMAS TIME. DAY.

It's about one week before Christmas, but only the approximate time of the scene is revealed by the Christmas wreaths.

From a POV from the ground (grave), A LARGE GREEN CHRISTMAS WREATH, with the center filled with greenery, is placed on the grave by Sapphy, although the greenery hides her identity. As the wreath touches the ground, the screen goes DARK.

From Sapphy and Tristen's POV, from the foot of the graves, there are two large green CHRISTMAS WREATHS side-by-side toward the head of two graves. Behind the wreaths, there are TWO VERY SMALL CHRISTMAS TREES, one over each grave marker. Behind the Christmas trees, there is AN ENGRAVED BROAD HEADSTONE with the name TRIANTAFILLOS. Underneath the name Triantafillos, and side-by-side, are the names SHELEE SAPPHO SWANSEA, and THALES "HAL" NICHOLAS.

Tristen and Sapphy are dressed very nicely in winter clothing. They are seen from the side, and at a bit of a distance, at the feet of their parent's graves, so that more of the cemetery can be seen. They turn away from the grave site with their backs to their parents' headstone, and they begin to walk away. Tristen is holding onto Sapphy's arm.

EXT. ASPEN, COLORADO – A SKI RUN DOWN THE MOUNTAIN. TRISTEN. SAPPHY. A FEW DAYS BEFORE CHRISTMAS. DAY.

This scene is meant to give a sense of what it would be like to be an advanced skier, skiing down a mountain. The time of the scene, as stated in the slug line, is not revealed explicitly.

THE SOUND OF THE SKIS leaving the ground is heard. A view of the MOUNTAINS is seen from the POV of the advanced skier (supposedly Tristen) who is in the air.

From Tristen's POV, he comes back down to the ground after his jump. THE SOUND OF THE SKIS IS HEARD, AND HIS VIEW OF THE RUN is seen as he skis down the mountain.

Tristen and Sapphy are seen together in their ski clothes and skis at the base of the mountain.

INT. ASPEN – A CHALET. TRISTEN. SAPPHY. THE SAME DAY. NIGHT.

They are listening to Joni Mitchell's song, "River," from the beginning; at first it's piano only, and then the lyrics, "It's coming on Christmas / they're cutting down trees / they're putting up reindeer / and singing songs of joy and peace / oh I wish I had a river / I could skate away on / I wish I had a river so wide / I could teach my feet to fly."

Sapphy is standing about seven feet from a CHRISTMAS TREE that is about eight-feet tall. The tree is standing in front of a large picture window or row of windows, beyond which there is an OUTDOOR LIGHT ON, so that it's easy to see that it's SNOWING HEAVILY. The tree is decorated in SMALL WHITE LIGHTS ONLY.

Tristen is crouching down alongside the tree to PLUG IN THE LIGHTS. THE LIGHTS GO ON, and Tristen stands up and goes over to where Sapphy is standing.

TRISTEN

It looks good, don't you think?

SAPPHY

Yeah. It looks and smells great.

TRISTEN

We should get an angel for the top.

SAPPHY

Yeah. Should we get some red lights too?

TRISTEN

I like it just like this; it reminds me of being in Norway at Great Grandmother's. (short pause) Well, since we're not going anywhere, how about some champagne?

SAPPHY

Sounds good to me.

Tristen and Sapphy leave the room.

Sapphy returns with two candlesticks that are about three-feet tall; she sets them in front of the windows away from the tree, and she lights them.

Tristen enters the room carrying two crystal glasses and an open bottle of champagne that's chilling in ice. Perhaps the champagne is Montadon.

TRISTEN

Maybe this will help us get into the Christmas spirit.

Tristen sets down the champagne on a heavy wooden coffee table that is flanked by sumptuous couches. He and Sapphy remain standing between the Christmas tree and the coffee table. He pours the champagne and hands a glass to Sapphy.

TRISTEN

Well, here's to 2008. Cheers.

They raise their glasses in a toast, and then they stand quietly for a moment.

TRISTEN

It certainly will be a year we'll never forget, much like, some of the others in this decade.

SAPPHY

That's for sure, although I know I'd rather be pitched into the ocean any day rather than go through what Jay and Raid are going through right now.

TRISTEN

We should give them a call tomorrow. We don't have to say Merry Christmas or happy anything, we'll just let them know that we're thinking about them. We'll call Yiayia in Norway, also.

SAPPHY

That would be nice.

TRISTEN

I sure hope that being with her sister, will help her forget.

SAPPHY

Christmas will never be the same for her either.

They look at one another with a look of concurrence, and then they sip some champagne. They stand quietly, not looking at each other, as if they're each thinking about their deceased parents, their grandmother, Jay and Raid, and perhaps Jake as well.

EXT. NEW HAVEN, CONNECTICUT – A BLACK STRETCH LIMOUSINE. (MOVING). SPRING (2009). DAY.

THE LIMOUSINE IS DRIVING BY A ROW OF BROWNSTONES IN NEW HAVEN.

THE LIMOUSINE is going around WOOSTER GREEN that is lined with CHERRY BLOSSOM TREES IN BLOOM. Then it turns LEFT ON ACADEMY STREET, AND THEN RIGHT ONTO COURT STREET, which is a one-block-one-way street.

EXT. NEW HAVEN. THE BLACK STRETCH LIMOUSINE. A BROWNSTONE ON COURT STREET. TRISTEN. JAY. RAID. SAPPHY. MINUTES LATER. DAY.

THE LIMOUSINE IS STOPPED in front of their brownstone on Court Street. Tristen and Jay emerge from the limousine, followed by Sapphy and Raid. The guys go back to the trunk as the girls walk in the direction of the house.

EXT. NEW HAVEN – COURT STREET, THE TOWN SQUARE OR GREEN, AND YALE UNIVERSITY CAMPUS. JAY. RAID. SAPPHY. TRISTEN. (WALKING). SPRING /THE SAME VISIT. DAY / EVENING.

THIS SCENE IS QUIET EXCEPT FOR MUSIC.

All four, dressed casually but nicely, are walking down Court Street, away from Wooster Green and toward town and Yale University. The girls are walking together ahead of the guys.

All four are seen walking as before, around the town square downtown, with the girls ahead of the guys. The girls appear to be talking and the guys appear to be talking, perhaps about things they are seeing along the way, so it looks natural, even though their conversations are not heard.

All four are seen walking on Yale University's campus on their way to a building that has a small auditorium where a poetry reading would be held. They can be seen going into this building, or not.

INT. A SMALL AUDITORIUM ON YALE'S CAMPUS. OTHERS OR NOT, IN THE AUDIENCE. JAY. RAID. SAPPHY. TRISTEN. SAME TIME. DAY / EVENING.

THE AUDIENCE CAN BE OFF-SCREEN, OR NOT.

Tristen and Jay are seated on each side of Raid. They, and the crowd, are CLAPPING very briefly before the focus changes to the podium where Sapphy is standing.

Sapphy is at the podium, and she nods her head down in a slight bow in recognition of the applause. The clapping stops after her first thank you.

SAPPHY

Thank you (short pause). Thank you all very much for coming and for the warm welcome. It's great to be back at my Alma Mater and the university where my mother taught architecture for over a decade. Speaking of my mother, Shellee Swansea Triantafillos, I'd like to begin with a poem I wrote for her on her fiftieth birthday. It was inspired by a painting by Charles Demuth called "I Saw The Figure Five In Gold." Coincidentally, his painting was inspired by a poem by William Carlos Williams called "The Great Figure," that he wrote in 1920, after seeing a gold number five painted on a fire truck.

Above and behind Sapphy there is a large screen with a photograph of Demuth's painting projected onto it, and Williams's poem as well, next to the image of the painting.

Williams' poem: The Great Figure: Among the rain / and lights / I saw the figure 5 / gold on red / moving / to gong clangs / siren howls / and wheels rumbling / tense / unheeded / through the dark city.

SAPPHY

My poem is called "The Number Five" – The number five / It's a great number / It's a prime number / Divides into ten / The cardinal ten / The perfect ten / It's unanimous / It's a great number / The number five / Five, give me five / Five, high-five.

The crowd starts to clap.

LATER IN THE READING

SAPPHY

My next poem is about the French tightrope walker, Felipe Petit. It's called the "Aerial Acrobat."

Projected onto the screen is actual footage or pictures of Felipe Petit doing his act, between the World Trade Towers, in St. Patrick's Cathedral, and in the Swiss Alps.

SAPPHY

The faith and feet of Felipe Petit / Walk through the air with the greatest of ease / Up above the valley and trees / Spectators view the incredible feat / He holds his wings in his hands / Above the concrete of the streets / Above parishioners in their seats / It's a procession, the best in all the lands.

LATER IN THE POEM

SAPPHY

Along a cable he prances and dances.

The audience starts to clap.

LATER IN THE READING – The focus is on Sappy only, during the following poem.

SAPPHY

My next poem is called, "The Ignorance That Is Ubiquitous:" It is the root of misunderstanding that feeds insensitivity and fear / It is the black cloud that rains on reason, and washes it away in a river of irrationality.

LATER IN THE POEM

SAPPHY

It is the disciple who preaches bigotry, who promises prejudice and lack of opportunity / It is the vicious cycle that enslaves, and which, only knowledge, can free.

The audience starts to clap.

LATER IN THE READING – During the following poem, photographs of roses, redwood trees, a lion, a bald eagle, and numerous birds of paradise, are projected onto the screen behind Sappy.

SAPPHY

The title of my final poem is called "Life's Ups and Downs" – I feel like a rose in bloom / Soft fragrant and beautiful / And at other times like a scavenger / That has tasted demise and putridity. / (short pause) I feel like a tall strong tree / That stands in fog and wards off fire.

LATER IN THE POEM

SAPPHY

I feel like the lion king / That rests and roars in peace

LATER IN THE POEM

SAPPHY

I feel like a soaring eagle / With eyesight keen and lofty / And at other times like an earthworm / That squirms into a dark hole.

LATER IN THE POEM

SAPPHY

I feel like a bird of paradise / High up in the canopy of the forest / And at other times like a bottom dweller / That survives the darkness and weight of the sea. / (short pause)
Thank you.

Tristen, Jay, and Raid are shown in their seats, smiling and clapping, along with the SOUND OF THE APPLAUSE from the crowd.

EXT. LAKE OKOBOJI, IOWA – ON A PRIVATE DOCK. MAGGIE BOII’S BOAT (STATIONARY IN THE WATER). MAGGIE (JAY AND RAID’S GRANDMOTHER). TRISTEN. SAPPHY. RAID. JAY. SUMMER / JUNE (2009). DAY.

A PROFILE IS SEEN OF MAGGIE’S HEAD AND SHOULDERS; SHE IS HOLDING BINOCULARS TO HER EYES as she stands looking out to the lake.

THE POV CHANGES TO MAGGIE’S POV THROUGH HER BINOCULARS. She sees a number of sailboats, close together in a race. Then she sees Sapphy, Tristen, Raid, and Jay, in her boat, in their swimsuits, watching the race.

EXT. ON LAKE OKOBOJI. MAGGIE’S BOAT. TRISTEN. SAPPHY. RAID. JAY. THE SAME DAY AND TIME.

The motor is off, as the boat is stationary in the water. The POV should be close enough to hear their conversation realistically.

TRISTEN

I think we should go on a European holiday together before Raid goes back to school.

RAID

It sounds good to me.

JAY

I’m in.

TRISTEN

Sapph?

SAPPHY

Paris is a must.

JAY

Isn’t Paris built on an old lake bed?

SAPPHY

Yeah, that’s right; after some geologic event, the water drained into the English Channel, creating the Seine.

TRISTEN

We should go right after the Tour de France when it's quiet, and we can go to London – I have four tickets to a Michael Jackson concert!

JAY

That would be great!

Raid's response is that she does one of Michael Jackson's dance moves from his song, "Don't Stop Till You Get Enough." If she has a good voice, she sings the beginning of the song as she dances.

RAID

(singing)

". . . don't stop till you get enough."

A LITTLE LATER

JAY

Someone will have to help me with French pronunciation.

SAPPHY

Tristen's fluent.

TRISTEN

All you have to remember is that if there's a C, R, F, or L at the end of a word, then you sound it out, like sauvignon blanc.

SAPPHY

Well how come they pronounce Garnier, that ends in an r, garnier (gar-nee-a)?

JAY

It sounds easy if it wasn't so confusing. Maybe it's like graywacke, in that everyone pronounces it graywacky, when in the dictionary, it's graywack or graywackuh.

SAPPHY

That graywacke gets more interesting every day.

JAY

Yep, and you can't mispronounce it.

Jay and Sapphy giggle a little, and Raid and Tristen look on smiling.

A LITTLE LATER

SAPPHY

I'd like to see the beekeeper on the roof of the Paris Opera House.

TRISTEN

Since when has The Opera House become an apiary?

SAPPHY

I don't know, but I know that the beekeepers are moving to cities to get away from the pesticides, that are thought to have something to do with that mysterious syndrome that's killing them.

The guys look like they haven't heard anything about it.

RAID

It's called C.C.D., for colony collapse disorder.

SAPPHY

Yes. That's it.

The guys are listening intently.

RAID

Something like one-third of the food supply in the U.S. depends on the honey bee. Without them we wouldn't have oranges, apples, blueberries, pears, peaches, cantaloupes, almonds and I don't know what else. We'd be stuck with just corn and wheat.

TRISTEN

That's all our economy needs right now.

SAPPHY

Some predict that if the bees are gone, it could be more catastrophic than global warming.

JAY

Well, on that note of optimism, let's go get some lemon meringue pie while it still exists.

They all smile, and Jay turns on the engine and they speed away.

INT. A HOSPITAL HALLWAY AND SURGERY DEPARTMENT. KIM (THE FEMALE SECRETARY (OS)) KATHLEEN. DAY. A SUMMER WEEKEND DAY.

Kathleen is dressed in surgical garb: scrubs, a long white cover gown, cover boots, a hat, and a mask. One of the two ties of the mask is tied around Kathleen's neck. The other tie is not tied, and the mask is lying down flat against her chest.

Kathleen's identity should not be revealed during her POV. From Kathleen's POV, an empty glistening hallway is seen as Kathleen is walking very rapidly on her way to the surgery department. The SOUND OF THE LARGE BUTTON THAT OPENS THE DOUBLE DOORS AUTOMATICALLY WHEN PUSHED, IS HEARD. THE SIGN – SURGERY DEPARTMENT, IS SEEN ABOVE THE DOUBLE DOORS, as well as the empty hallway inside.

Inside the surgery department, Kathleen is seen from the back, walking fast while putting up her mask and tying the strings behind her head.

KIM (OS)
(yelling out)

Room two Dr. Boii.

KATHLEEN
(yelling back)

Thanks Kim.

Kathleen presses another large button after her mask is up, and another set of automatic doors open. She goes through the open doors.

INT. / EXT. PARIS – IN, AND FROM, A HELICOPTER (FLYING). TRISTEN. RAID. JAY. SAPPHY. AUGUST. DAY.

AERIAL VIEWS of main landmarks, as the Eiffel Tower, the Cathedral of Notre Dame, and the Arch, are seen.

Tristen, Raid, Jay and Sapphy are seen in a helicopter that supposedly is flying over Paris.

EXT. PARIS – THE LOUVE AND I.M. PEI'S GLASS PYRAMID. TRISTEN. JAY. SAPPHY. RAID. AUGUST. DAY.

All four characters are seen standing very near THE MODERN GLASS PYRAMID. In the background, the French Second Empire architecture of THE LOUVE is in view as well.

EXT. PARIS – THREE OF THE DECORATIVE ENTRANCES TO THE TRAIN STATIONS. TRISTEN. JAY. SAPPHY. RAID. AUGUST. DAY.

The characters are seen posing together by each of the three artistic entrances.

EXT. PARIS – THE PARIS OPERA HOUSE. RAID. TRISTEN. SAPPHY. JAY. AUGUST. DAY.

The characters walk around, look up at, point to, and take pictures of, the Paris Opera House.

EXT. VERSAILLES, FRANCE – THE APOLLO BASIN. THE INFANTS' LANE OR WATER LANE. SAPPHY. JAY. TRISTEN. RAID. AUGUST. DAY.

All the characters are seen on this site, with an emphasis on APOLLO IN THE CHARIOT, THE TREES, AND THE INFANTS' OR WATER LANE, that is seen lastly.

INT. / EXT. NEW YORK CITY – A BLACK STRETCH LIMOUSINE. JAY AND RAID, OR NOT. SAPPHY. TRISTEN. MARIT. LATE AUGUST. DAY.

CHARACTER MARIT (a.k.a. Marit The Marvelous, Yiayia, and Googie), is Tristen and Sapphy's grandmother. She is Norwegian and British, and she has a British accent.

Inside the limousine, Sapphy and MARIT are seated side-by-side. Tristen opens the back door.

TRISTEN

See you tomorrow.

Tristen gets into the limousine, and all three look in the direction of Jay and Raid. They smile and wave as they drive off.

MARIT

You seem to like Jay and Raid very much.

Sapphy and Tristen smile and nod, and or, say yes.

SAPPHY

Yes we do.

TRISTEN

We got along really well, and we have a lot in common.

MARIT

Travel is always a good test of compatibility. It's wonderful that, seemingly, you're becoming good friends, or is it more than that?

Tristen and Sapphy look at one another as if each is waiting for the other to respond, and they're smiling a little bashfully.

TRISTEN

I'd have to say, it's more (emphasis) for me.

SAPPHY

Me too.

MARIT

Does that mean you both found romance in gay Paris (French pronunciation)?

TRISTEN

I guess you could say that.

SAPPHY

Same for me.

TRISTEN

(a little surprised)

Really?

SAPPHY

Is that surprising?

TRISTEN

It is that we both did, I mean, what are the odds of that?

SAPPHY

(looking at her grandmother)

After everything else that has happened, it seems anything (emphasis) is possible.

MARIT

While you youngsters are at “The Open”, how about if I make dinner for all of us so that I can become better acquainted with Raid and Jay, who obviously are becoming very important to you.

TRISTEN

Oh Yiayia, that’s a lot of work for you.

MARIT

Oh Ducks, not at all. We’ll have a celebration.

TRISTEN

Okay, I’ll give them a call and invite them when we get home.

EXT. WOODSIDE, CALIFORNIA. THE SULLIVAN’S HORSES (MOVING). JAY. KATHLEEN. SEPTEMBER. DAY.

Jay and Kathleen are RIDING the horses, and preferably galloping. The saddles are WESTERN.

INT. THE SULLIVAN’S STABLE. THE SULLIVAN’S HORSES. JAY. KATHLEEN. SEPTEMBER. DAY.

Jay and Kathleen are in side-by-side stalls where they can’t see one another. They are brushing the horses after riding in the previous scene.

JAY

Mom, how would you feel if this year, Raid and I spent Thanksgiving on the East Coast with Tristen and Sapphy?

Kathleen looks up with glee as she bends her arms up and makes fists, and silently mouths “yes.” Because Kathleen doesn’t say anything right away, Jay assumes she’s upset and he continues to talk.

JAY

We can spend some quality time together before I go.

Jay leaves his stall and looks into the one where his mother is doing a little dance in celebration.

JAY

Mom.

Kathleen stops and tries to conceal that she was dancing by continuing to brush her horse.

JAY

(smiling)

I guess you approve.

EXT. THE SULLIVAN’S TENNIS COURT. JAY. KATHLEEN. NOVEMBER ELEVENTH / KATHLEEN’S BIRTHDAY. DAY.

Jay and Kathleen are dressed in their tennis wear, and they are seated on a bench or chairs mid-court at the end of the net. Jay has an athletic bag beside him on the court. They are not perspiring.

KATHLEEN

Thank you Honey – that was great.

JAY

Sure Mom, I enjoyed it. (short pause) Oh, I have something for you.

Jay reaches into his bag and pulls out a package that is wrapped nicely with paper, ribbon, and a bow; it is eight-by-ten-by-one inches.

JAY

Happy Birthday.

KATHLEEN

Oh thank you. Do you want me to open it now?

JAY

Sure.

Kathleen unwraps the present. It's a FRAMED PHOTOGRAPH of Jay and Sappy on one side, and Tristen and Raid on the other side of Marat Safin. (there are alternates for Marat if need be)

KATHLEEN

Marat Safin! I can't believe it! How did this come about?

JAY

Tristen and Sappy were invited to a party and they invited us. They actually have met him before. He's very charming, as you know.

KATHLEEN

Yes, everyone loves Marat, and this is his last year. This is the best!

If possible, the picture of all five of them is shown, with an emphasis on Marat at the end.

INT. SAPPY'S HOUSE IN PROVINCETOWN. JAY. RAID. TRISTEN. SAPPY. THANKSGIVING (2009). DAY OR NIGHT.

They are listening to the song, "Holiday," by Madonna.

All four are standing around the dining table that is set with china, crystal, and silverware. There is a centerpiece that is reflective of the Thanksgiving season. They each are holding a glass of champagne. Tristen looks at Raid.

TRISTEN

Ladies first.

RAID

Here's to all our family members who are not here with us today.

They all raise their glasses in a toast.

SAPPHY

Here's to all our ancestors, ancient included, who gave us life.

They all raise their glasses in a toast.

JAY

Here's to our first Thanksgiving together.

TRISTEN

Cheers!

Whereas before everyone appeared a little serious or solemn as they toasted, they all smile now as they take another sip of champagne.

TRISTEN

Here's to all of us, and our future generations.

They all appear a little more jovial after they take another sip of champagne.

INT. GREENWICH, CONNECTICUT – THE TRIANTAFILLOS MANSION – THE LIVING ROOM. MARIT. SAPPHY. TRISTEN. CHRISTMAS TIME. DAY.

They all are in the living room, where there is a Christmas tree and other tasteful decorations. They are having tea.

MARIT

How does it feel to be back home?

TRISTEN

It feels really good. I think maybe I won't avoid coming here anymore.

MARIT

How about you Sapph?

SAPPHY

This is the first time since Mother and Dad died that I'm not overcome with despair when I'm here; instead, the memories make me feel happy with only a tinge of sadness that's bearable.

MARIT

I'm relieved to hear that. Do you think that your relationships with Jay and Raid have helped in that regard?

Both nod yes and speak at the same time.

TRISTEN AND SAPPHY
(respectively)

Yeah. Yes, very much.

MARIT

Is it time for another celebration?

SAPPHY

Maybe so. We know for sure that they love children, and want to have some of their own.

TRISTEN

As a matter of fact, like we, they both took out some insurance before Jay left.

MARIT

That's terrific! You all are very fortunate to have that option.

SAPPHY

Yes we are.

MARIT

It makes perfect sense to me. There's no rush now; you can take some time for some romance, before your responsibilities preclude you from travel and the opportunity to get to know one another better.

Tristen and Sapphy appear relaxed and happy.

SAPPHY

We owe a great deal of thanks to you Yiayia (pronounced Ya yá).

TRISTEN

(winks at his grandmother)

Marit the Marvelous.

MARIT

I'm glad to be of help Ducks.

INT. THE SULLIVAN'S HOME – THE LIVING ROOM. JACK. KATHLEEN. RAID. KATHLEEN'S MOTHER (MAGGIE). CHRISTMAS (2009). DAY.

CHRISTMAS MUSIC (NON RELIGIOUS) IS PLAYING QUIETLY IN THE BACKGROUND.

They all are seated near the Christmas tree, that is decorated with red and white ribbon tied in bows around the branches; and with red balls, red and white lights, and no garish tinsel or frosting. There are at least a few presents distributed in four seating locations. There's one that's a large square or rectangular box that's situated next to Jack.

KATHLEEN

Why don't you go first Mom.

MAGGIE

Okay, don't mind if I do.